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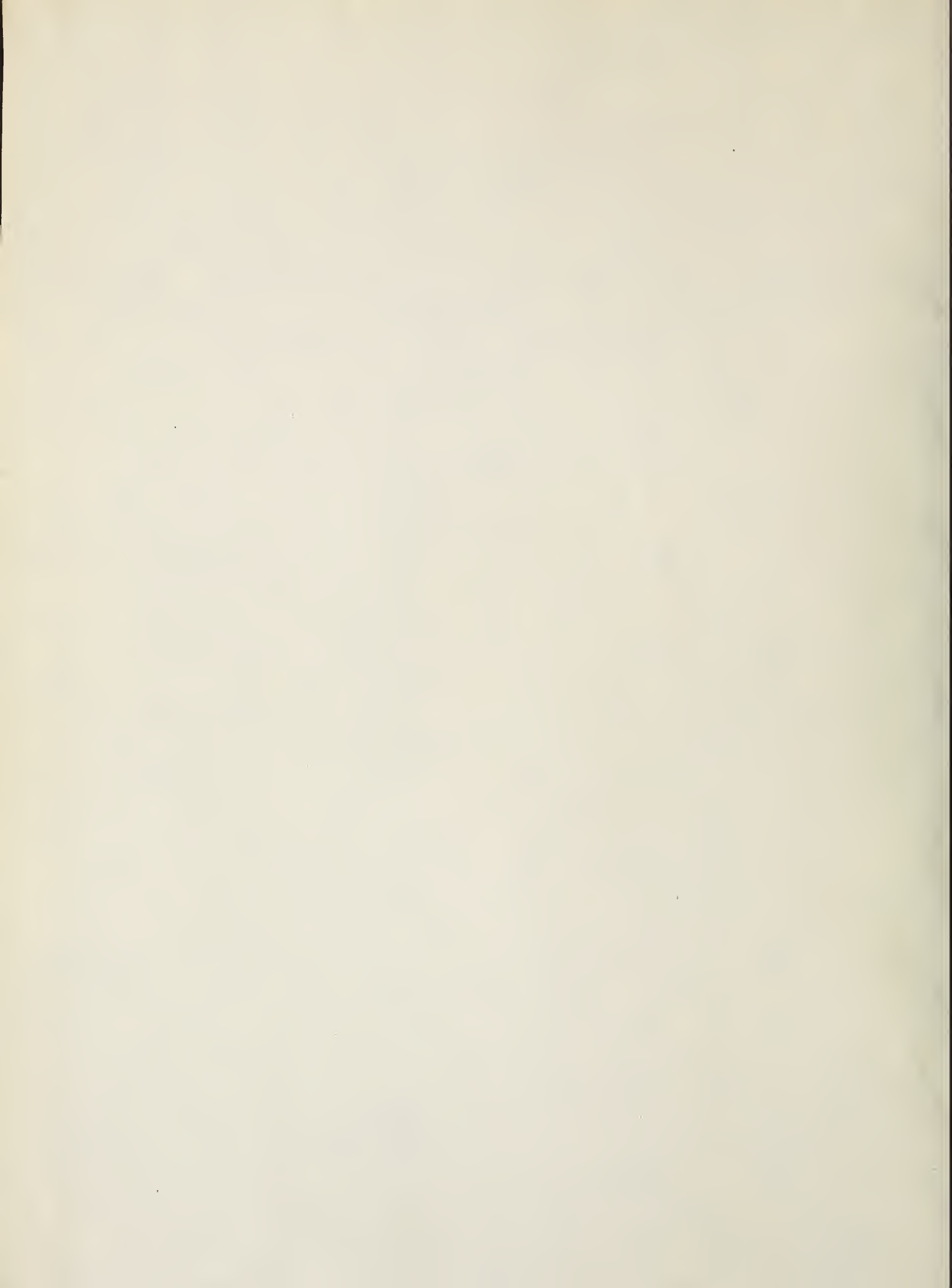
THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
RESEARCH REPORT

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CHICAGO, ILLINOIS











MOTION PICTURE PROD. &  
DIST. OF AMERICA,  
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NEW YORK,  
N. Y.

# ION PICTURE HERALD

## MANEUVERS

GOVERNMENT PREPARES INJUNCTION SUIT AS THREAT TO PREVENT EXPANSION OF DEFENDANT CIRCUITS PENDING ANTI-TRUST TRIAL

MAJOR FILM COMPANIES SEEK TO LAY GROUND FOR SELF-REGULATION IN CONFERENCES WITH U. S. DEPARTMENT OF JUSTICE

ADDRESSING WISCONSIN SILVER ANNIVERSARY REUNION—

PETTIJOHN: *"We are at the fork of two roads. One road is self-regulation. The other provides us with a policeman whose beat is changed so often he can't learn the business."*

ADDRESSING THE INDUSTRY—

KUYKENDALL: *"Should the long-suffering independent exhibitor wait for the outcome of this litigation? What we want is a solution now. There is only one way we can get it—self-regulation with the co-operation of the distributors."*



"GREATEST YEAR"  
CAMPAIGN BEGINS  
WITH ADS PLACED  
IN 2,000 PAPERS

VOL. 132, NO. 10

SEPTEMBER 3, 1938

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**YOU'LL BE  
CLIP, PING  
COUPONS**

*when  
you play*

**"MARIE  
ANTOINETTE"**

(from M-G-M, the Friendly Company)

**Congratulations  
to You All!**

NORMA SHEARER and TYRONE POWER  
in MARIE ANTOINETTE with John Barrymore,  
Robert Morley, Anita Louise, Joseph  
Schildkraut, Gladys George and Henry  
West, Donald Ogden Stewart and Ernest  
Vajda. Based in part on the Book by  
Stefan Zweig. A Metro-Goldwyn-Mayer  
picture. Directed by W. S. Van Dyke II.  
Produced by Hunt Stromberg.



# STARTING OFF AT A TERRIFIC CLIP! "SWEET MARIE" IS YOUR NEW SWEETIE!

(Just a few early Popular Price Engagements in Hot August,  
but breaking records anyhow, watch it GROW!)

**DETROIT**—Zooms far beyond "Test Pilot," "Great Ziegfeld,"  
"Maytime" and all the box-office darlings!

**PITTSBURGH**—Way ahead of terrific "Test Pilot," "Good  
Earth," "Maytime," "Saratoga," "Great Ziegfeld," etc.

**DENVER**—Clipping bigger coupons than "San Francisco,"  
"Great Ziegfeld" and other Biggies.

**CHICAGO**—Imagine! It beats "Rosalie's" great Christmas biz!

**HOUSTON**—Hot on the heels of torrid "San Francisco"  
and in Houston's hottest August.

**ATLANTA**—Good-bye to that "Great Ziegfeld" record!

**SAN FRANCISCO**—Good-bye to that "Good Earth" record!

*Extra! As we go to press  
Detroit is the first Hold-  
Over! Watch for More!*

**CRITICS PREDICTED  
THIS  
BIG  
ASTOR  
HIT!**

"'Marie Antoinette' superb. One of  
the year's treats."—Boehnel, World-Tel.  
"Most sumptuous spectacle of the  
year."—Barnes, Herald Trib.  
"Deserves one of the top places on  
list of pictures to be seen."

—Creelman, Sun  
"Norma Shearer's fans hail her  
triumphant return with rousing  
cheers."—Johaneson, Mirror  
"Royal reception. Stirring produc-  
tion."—Cameron, News  
"Stirring action. Impressive achieve-  
ment."—Mishkin, Telegraph

**NORMA SHEARER · TYRONE POWER**  
**"MARIE ANTOINETTE"**  
Metro-Goldwyn-Mayer's Triumph

**AIR-COOLED  
ASTOR**  
3 SHOWS TODAY—3-6-9 P.M. All Seats Reserved. Daily 2  
8:45. Midnite Show Sat. Mats. (except Sat., Sun. & H  
50c, 77c, \$1. Evenings 50c, 77c, \$1, \$1.50, \$2. Sat. 1  
Sun. & Hol. 6 P.M. Shows, 50c, 77c, \$1, \$1.50 (plus

*It's a Smash Hit  
at the \$2 Astor!*



# VALLEY OF THE GIANTS

with

**WAYNE MORRIS**  
**CLAIRE TREVOR**

Fresh from her triumph in "Dr. Clitterhouse"

**FRANK McHUGH • ALAN HALE**  
**DONALD CRISP • CHAS. BICKFORD**

**JACK LaRUE • JOHN LITEL**

Directed by

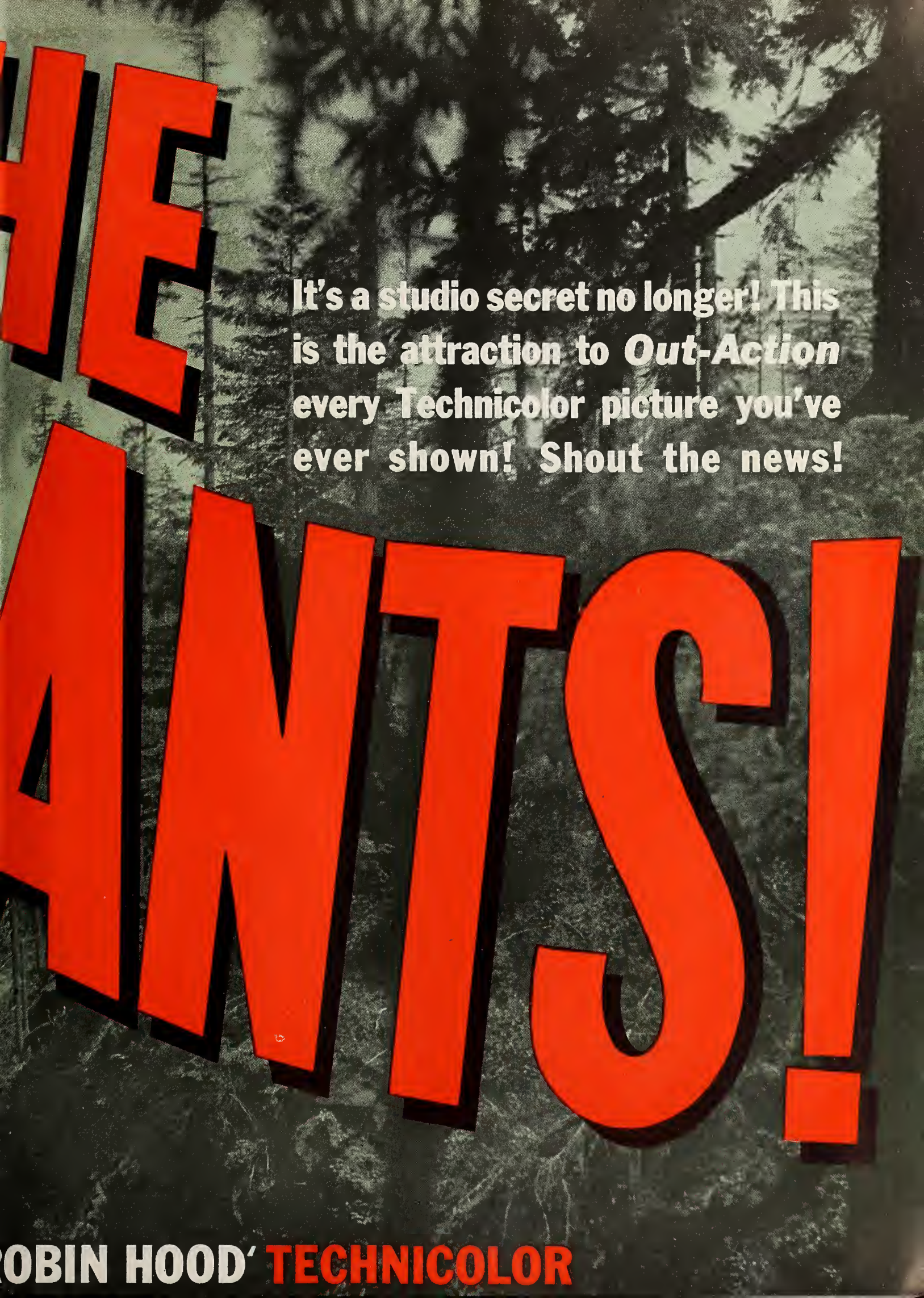
**WM. KEIGHLEY**

Screen Play by Seton I. Miller  
and Michael Fessier • From  
the Novel by Peter B. Kyne



**WARNERS** GIVE IT TO YOU IN





**HE**

It's a studio secret no longer! This  
is the attraction to ***Out-Action***  
every Technicolor picture you've  
ever shown! Shout the news!

**ANTS!**

**ROBIN HOOD' TECHNICOLOR**



*Sonja*, AGAIN THE WORLD APPLAUDS  
YOU... THE INDUSTRY ACCLAIMS  
THE GREATEST OF ALL YOUR HITS!



SONJA  
**HENIE**  
RICHARD  
**GREENE**

in  
**MY LUCKY  
STAR**

with  
**JOAN DAVIS**  
**CESAR ROMERO**  
**BUDDY EBSEN**

Arthur Treacher • George Barbier  
Louise Hovick • Billy Gilbert  
Patricia Wilder • Paul Hurst

Directed by Roy Del Ruth  
Associate Producer Harry Joe Brown  
Screen play by Harry Tugend, Jack  
Yellen. From an original story by Karl  
Tunberg, Don Ettlinger. Music and  
lyrics by Gordon and Revel. Skating  
ensembles by Harry Losee.

Darryl F. Zanuck  
in Charge of Production

**20<sup>th</sup>**  
**CENTURY**  
**FOX**  
THE KEYSTONE  
OF YOUR FUTURE

THIS IS ONE OF THE  
**MOVIE QUIZ**  
**250,000.00**  
CONTEST  
PICTURES





# MOTION PICTURE HERALD

11  
MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 10



September 3, 1938

## "CRITICISM"

A PIECE entitled "A Theory of Criticism" written by Mr. Benjamin R. Crisler, reviewer, appeared as the leading article of the motion picture department of the *New York Times* of Sunday last. It is on the whole so objective and even tempered that perhaps Mr. Frank Nugent, editor of the section, should be reading it on his return from his vacation. In fact, it might be well for Mr. Crisler also to read it himself, from time to time.

Mr. Crisler advances as "the film reviewer's first practical tenet" the assertion "that if a film is consistent with itself, if it lives and stirs the onlooker on its own terms, however fallaciously . . . then it must be rated as good cinema. If it fails to meet these modest requirements—which, we repeat, certainly have nothing to do with art—then, for all its budgetary pretensions, the reputations of its stars, director, writers, etc., it is our duty to label the result spinach, in language unambiguous, although, of course, as elegantly euphemistic as possible . . ."

If the critics of the lay press would steer by that, progress would be had—not perfection, mind you, just progress.

The next step would be, it would appear, quite too much even for Mr. Crisler. That would require that the reviewer put enough of the picture under consideration on paper so that the reader might make his own judgment by his own standards.

What may be spinach to Mr. Crisler, for instance, might be asparagus to someone else or artichokes to another.

THE basic question is, does the *New York Times*, magnificent newspaper that it is, intend to sell Mr. Nugent, Mr. Crisler *et al* as entertainment in print, columnists deriving their subject matter from the screen, or is it seeking to serve its readers with information about the motion picture? Probably it intends a bit of both. It is possible that the readers may be mostly interested in the pictures.

It takes quite a knack of reporting to put any reasonably accurate representation of a motion picture on paper. It is far from a job of setting down one-man opinions about it.

Maybe it is not a one-man job, because conspicuously, in New York, the reviewing most representative of the consumers is done by women, including Kate Cameron of the *Daily News*, Eileen Creelman of the *Sun*, Rose Pelswick of the *Journal-American* and Bland Johaneson of the *Mirror*.

The difficulty, or part of it, seems to be that the young women attend the pictures intending to see the show as a show and tell about it, while the young men, when they get back to the typewriter, being bored a bit the while from too many movies, seek escape in their art of composition and in adventures of analysis too often dreadfully irrelevant to what the customers want to know.

WHEN reporters get bored with the news, they are not permitted to change the subject or pick the events apart. Take one of those reporters and assign him to look at a piece of entertainment and he becomes imme-

diately a pontificating expert, and an editorial writer besides.

Mr. Crisler, in the same outgiving, gets a way into the question of "What is the relation between 'art', in the culture-club sense, and the films? The answer which we have finally arrived at, after years of close personal observation, beginning with 'The Perils of Pauline', which was poor art but swell cinema, is none at all."

Let us proceed to remark that the relation between art and art "in the culture-club sense" is also none at all.

The persistent and absurd general procedure of the commentators is to assume fixed positions and standards for art and to move the consumers or patrons thereof backward and forward in the scale. The consumer and patron is the authority, the arbiter, the final authority. If it's art to him, it's art. Entertainment seems to become "art" in the Crisler-sense at about the point where its importance as entertainment is invaded by cultural or other irrelevant considerations.

May we not say, again, that it is the purpose of the motion picture to be "your best entertainment"?

△ △ △

## "FOUR DAUGHTERS"

A LONG with the marked box office success of "Four Daughters" come some especial values demonstrated by Warner Brothers. This highly successful piece of entertainment arrives without any of the golden trappings of super-picture routine. Its array of competent and pleasing personalities is made up of persons relatively unknown up to this advent. Its address to the interest of the patron is not spiced and sprigged with garlic of the abnormal, exotic or erotic. The picture has not been presented with cost sheet publicity. The public is not told how many millions it cost, if any, and nobody cares. The larger interest is in what it is worth, which is certain to prove for all concerned considerably profitable.

Of special interest is this aspect: all too commonly picture making is a process of assembling pieces and tokens of ready-made success, while in this one the success is all new made, original, on its own as to material. It is a utilization of the skills of Hollywood, without obeisance to formulae of budgeting and casting.

Speaking of "new faces"—"Four Daughters" indicates the way to get them.

△ △ △

¶ If you believe in omens, or merely enjoy symbolism, you will be interested in the tidings that the interior supporting structure of the Statue of Liberty in New York harbor has been found to be dangerously corroded. It is being repaired with funds made available by the Emergency Appropriation Act. Since the job cannot be done with a shovel, it is being handled by the Parks Service.

△ △ △

¶ Charlie McCarthy gets an honorary degree from Northwestern University. The educators are going to get into this business even if they have to wriggle through a knothole.

—TERRY RAMSAYE



# This Week

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## Self-Regulation

Conferences behind closed doors followed by public statements indicating that action is imminent warranted the conclusion that producing-distributing companies shortly will take steps to carry out, at least in part, the program of self-regulation of trade practices study of which was begun early this summer but the execution of which was delayed by the filing of the Government's anti-trust suit. Charles C. Pettijohn, general council of Motion Picture Producers and Distributors of America, speaking in Milwaukee, said one of two roads along which the industry must travel leads to self-regulation, the other inevitably toward control by "a policeman whose beat is changed so often he can never learn the business."

*Developments are rehearsed on pages 12, 13 and 14.*

## Levine Returns

Nat Levine who left his berth as a producer on the Metro-Goldwyn-Mayer lot about six months ago without producing a picture has made a deal to return to the same studio as producer of from eight to 10 pictures for the new season. Mr. Levine recently moved into rental quarters at the Selznick International lot and will remain there for activities.

## May Resume Talks

by AUBREY FLANAGAN  
*in London*

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, declared this week that it was likely to reopen business conversations with Gaumont British later this year. He indicated he will return to London later in the year and at that time is hopeful of meeting Mark Ostrer, GB head, who now is away from London on vacation. Mr. Schenck refused to discuss the details of the proposed negotiations, which may concern product only. However, there was a strong intimation that the conversations would cover wider ground. Mr. Schenck declared Twentieth Century-Fox is still in the market to do business, presumably referring to GB. A deal whereby Mr. Schenck's company and Loew's would take over control of GB collapsed some time ago.

Before sailing on the *Queen Mary* for New York Wednesday, Mr. Schenck also declared that the English accent is the greatest handicap to British product. Otherwise, he said, England has everything but climate and stars. He also reiterated that his company will make five films at Pinewood, to cost a total of £500,000 (\$2,500,000). They will be all-British, he said.

## Fox Records

The wife and two daughters of William Fox have made a new offer to remove their All-Continent Corporation from the fight over his \$9,535,261 bankruptcy. They are now ready to deliver the books and records of All-Continent and subsidiaries at once to Hiram Steelman, trustee of the bankrupt's estate for audit and examination, it was revealed in Atlantic City Wednesday by Allen B. Endicott, Jr., federal referee.

Mr. Endicott authorized Mr. Steelman to begin the inspection and to file a written report of his findings. The report will be shown to creditors of William Fox at a hearing October 10th when a \$5,000,000 compromise to settle a suit against All-Continent again will be considered.

## New Grand National

The merger of Educational Pictures, Inc., with Grand National was approved by the federal court, Los Angeles, this week and thus a new corporation, New Grand National Films, Inc., was created. Only one creditor, an attorney, voiced opposition at the hearing which lasted three hours. Under the merger plan, E. W. Hammons, head of Educational, became president of the new corporation, and Edward A. Alperson, co-trustee for Grand National, became vice-president and general manager.

*Details of the merger are included in a story on page 33.*

## Educational Service

With the resumption of school in September, March of Time will initiate a new type of educational service in the form of a current affairs quiz for classroom use, Louis de Rochemont, producer, said this week. Similar to those published semi-annually as supplements to *Time* magazine, the test will afford exhibitors an opportunity to make a direct tie-up between theatre and school, since the test will be so prepared that a viewing of the film will be essential to the answering of quiz questions, Mr. de Rochemont added.

Decision was based on returns from questionnaires sent to 2,500 teachers.

## New British Problem

To the immediate problems harrying the film industry in Britain has been added the necessity of studying in the near future the problem of television and its place in the entertainment scheme. The necessity has been forced by the increase in public interest in the medium, by trade opposition to the rental of feature films for television programs and by the showing in theatres of televised pictures of important sports and other outdoor events.

*Aubrey Flanagan writes from London on page 34.*

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## MOTION PICTURE HERALD

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## Upturn Predicted

A sharp upturn in profits of a majority of the motion picture companies is anticipated during the final months of this year, according to the Wall Street Journal. "A good list of box office attractions is ready for release," the financial newspaper continued, "and, equally important from a profit standpoint, they are, in the main, films costing considerably less to produce than last year's program." The prediction continued by pointing out that with the approach of fall the industry is feeling its normal seasonal pick-up. Cooler weather and the launching of the new films have combined to boost revenues of exhibitors and producers, the article added. "The current upward trend comes," the Journal explained, "on the heels of a summer season during which earnings of a majority of the amusements companies fell materially under the same period a year ago. Generally poor business conditions and extreme heat cut theatre attendance, a situation made more pronounced by a dearth of good films. Even those pictures which drew well were handicapped as earners by the high level of production costs."

## No Pact Quest

The National Broadcasting Company this week issued a statement denying that a representative of the corporation had approached the American Society of Composers, Authors and Publishers regarding preliminary discussions for a separate contract with the networks.

"It is the policy of the National Broadcasting Company in any discussion of licensing arrangements with the American Society of Composers, Authors and Publishers, to make no move independently but to work in the closest cooperation at every step with its affiliated stations, the Independent Radio Network Affiliates and the National Association of Broadcasters," the statement said.

## Capital Opening

A preview showing of the Alexander Korda-United Artist, "Drums," was held Tuesday night at the Rialto theatre, Washington.

The theatre was opened especially for the occasion and among those who attended were:

Secretary of State Cordell Hull, Acting Secretary of the Treasury Dr. Roswell Magill, Acting Secretary of War General Mailin Craig, Solicitor General Robert H. Jackson, Postmaster General James A. Farley, Secretary of the Navy Claude Swanson, Assistant Secretary of the Interior Ebert K. Burlew, Secretary of Agriculture Henry A. Wallace, Assistant Secretary of Labor Turner W. Battle, Rear Admiral A. B. Cook,

## Broadcasters, Irked by Newspaper Campaign, Issue Ultimatum to Films

Resentful of the fact that newspapers will obtain all advertising in the "Motion Pictures' Greatest Year" campaign, Ed Kirby, director of public relations for the National Association of Broadcasters, this week issued an ultimatum that film companies will have to pay for radio time in the future if they expect continued help from broadcasters in the publicizing of new films.

The radio industry feels its contributions to the motion picture business deserve "some economic return, the same way in which the newspapers justly charge for and earn a fair return for the services they render in the visual field," Mr. Kirby informed Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, and chairman of campaign advertising committee.

Radio in the past, Mr. Kirby reminded the film industry, has been extremely generous in plugging songs, actors, and pictures on a charity basis. Broadcasters are "at a loss to follow the logic" behind the campaign committee's decision to use only newspapers in advertising the campaign and establishing good will, Mr. Kirby said.

Mr. Kirby supported his ultimatum with the suggestion that the film industry's plan may disturb radio advertisers who spend large amounts for film talent.

"In the light of past cooperation, the statement of your committee is most disappointing and in view of future relations between radio and motion pictures it is most alarming," Mr. Kirby told Mr. Dietz.

It also was pointed out that the National Association of Broadcasters already is "reviewing all practices, relations, and cooperative connections" between the film and radio industries.

The report of Paul Peter, research director of the NAB, will be the basis for adopting policies to guarantee that the privileges radio has been giving films "will not be abused or ignored," Mr. Kirby added.

*Meanwhile, large advertisements in some 2,000 newspapers throughout the country this week launched the film industry's campaign. Latest developments in the million dollar drive are recorded on page 15.*

Rear Admiral George Pettingill, Major General Thomas Holcomb, Colonel Julian Smith, Brigadier General Clayton B. Vogel, and Major General Walter L. Reed.

Among the highlights of a campaign planned for the picture by Lynn Farnol, United Artists advertising and publicity director, is a \$60,000 magazine advertising campaign. There will also be co-operative newspaper advertising reaching 40 million readers.

## Paramount Dividend

At a meeting of the board of directors of Paramount Pictures, Inc., held August 29th, the regular quarterly dividend of \$1.50 per share on first preferred stock and the regular quarterly dividend of 15 cents per share on the second preferred stock were declared. These dividends are payable on October 1st to stockholders of record at the close of business on September 16, 1938.

## 25th Anniversary

The RKO Palace, Broadway at 47th Street, New York, which at one time was generally regarded as the leading vaudeville house of the world, celebrated its 25th anniversary this week.

The theatre, where an appearance virtually guaranteed professional recognition, was built in the spring of 1913 by Martin Beck, who was then president of the Orpheum circuit, but was taken over by E. F. Albee on September 1, 1913, to become the pivotal theatre of the B. F. Keith circuit.

It was in 1933 that the Palace first changed to a two-a-day motion picture house, with Eddie Cantor's picture, "The Kid from Spain." Shortly after the house adopted a picture-vaudeville policy but this was dropped in 1935. A straight policy was then inaugurated and has been continued since.



# This Week in Pictures

**D**ELAWARE exhibitors form a united front for the Motion Pictures' Greatest Year campaign. Standing at the speaker's table, right, at a dinner meeting held at the Hotel DuPont, Wilmington, to discuss plans, are A. J. Belair, chairman of the state celebration; Harry Goldberg, Warner Theatre advertising director and guest speaker; Governor Richard McMullin of Delaware; Carter Barron, Loew divisional manager and toastmaster; Mayor Walter Bacon of Wilmington, and A. J. Vanni, Warner Theatres zone manager.

Hope Hampton returns to Hollywood as the star of Universal's "Road to Reno" at the premiere of which she is shown below with her husband, Jules Brulatour. The opening was at the Pantages theatre, Los Angeles.



This is higher education. Charlie McCarthy, unmistakably in the center right, receives the honorary degree of Master of Innuendo and Snappy Comebacks from Ralph Dennis, dean of the School of Speech of Northwestern University. The citation and presentation, duly broadcast, were in keeping with the character of the recipient.



Gabriel Pascal sails for England and home on the Queen Mary after selling the American distribution rights to his production of George Bernard Shaw's "Pygmalion" to Metro-Goldwyn-Mayer.

Photo by Cosmo-Sileo



Photo by Metropolitan

RKO Radio district managers in conference at the Waldorf Astoria Hotel, New York. Seated, left to right, Harry Cohen, western; Walter Branson, midwestern; Leo Devaney, Canadian; J. H. MacIntyre, northeastern; H. M. Lyons, southeastern, and S. M. Sachs, southwestern. Standing, left to right, Cresson E. Smith, western and southern sales manager; Nat Levy, eastern central district manager, and Ed McEvoy, eastern and Canadian sales manager.





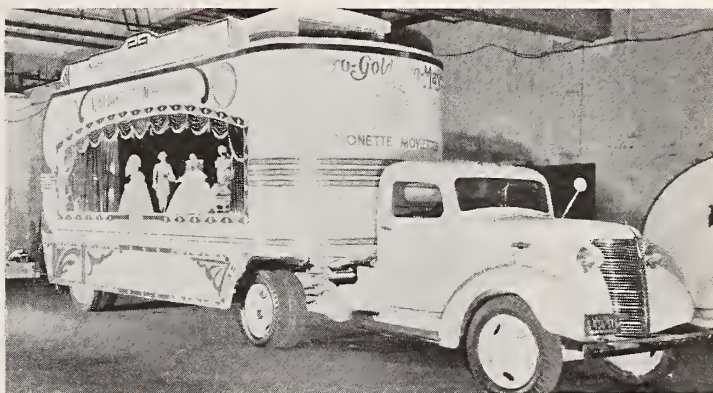
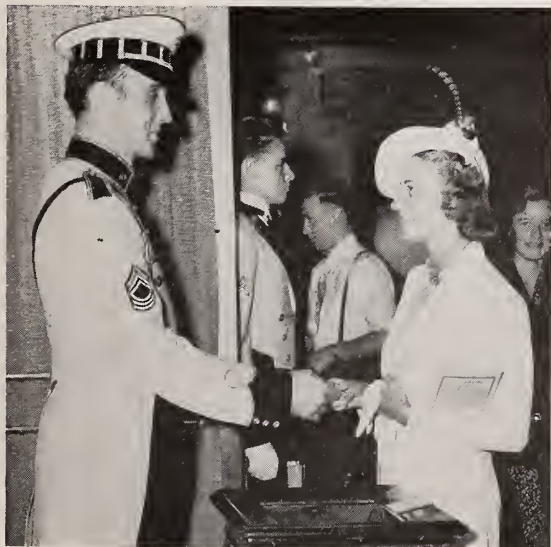


Quigley Silver Plaques for the second quarter of the Managers' Round Table annual competition are presented in Bridgeport, Philadelphia and Chicago. The Bridgeport winner, Morris Rosenthal, third from left above, manager of the Loew-Poli Majestic, receives his award from George Crawford, Chamber of Commerce president, in the presence of M. L. Saunders, Loew-Poli manager; Mayor Jasper McLevy and Harry F. Shaw, division manager for the circuit. At right Jack Lexey, manager of the Broadway, Philadelphia, is congratulated by Mayor S. Davis Wilson, left. The group of Indiana-Illinois theatre managers below include Harry Rubin of the Tivoli, Michigan City, Ind., winner of the Plaque, and recipients of honorable mention certificates. Left to right, Art Wartha, Ferd Nessel, William Sparr, Chick Tompkins, Jack Albertson, John Burborn, Mr. Rubin and Sid Holland.



Bringing the attendance at the Roxy, New York, for "Alexander's Ragtime Band" to a round 500,000, Doris Helen Scott, below, presents her ticket during the fourth week of the run.

Photo by Metropolitan



Successor to the trackless train of 1926 and the studio train which concluded a five-year tour last year is MGM's Movietone truck, above, presently exploiting "Marie Antoinette."



Pike's Peak and all outdoors frame exploitation for RKO's "Carefree," above. Bette Harrison and Rolan Wilson of Colorado Springs achieve fleeting fame by dancing the Yam to the top of the Rockies under the auspices of Edward Cottrell, manager of the Chief, Colorado Springs, and T. Bidwell McCormick, of RKO.



# MAJORS PLAN TO PROCEED WITH SELF-REGULATION AFTER TALKS WITH U. S.

by JAMES P. CUNNINGHAM

Within the next three weeks the motion picture business will determine its procedure pending final outcome of the Department of Justice's sweeping anti-trust suit.

The major companies, all defendants in the trust action, are preparing with the utmost secrecy to return to their original plan of self-regulation for distribution-exhibition. First, however, they intend to determine from the Department of Justice their position in any self-regulation moves in relation to the pending suit. But, regardless of the tenor of these conferences, the majors intend to take steps toward self-regulation. This is the plan, according to authoritative sources.

The Government is about to provide a new factor affecting motion picture procedure, pending outcome of the suit, by moving for a temporary injunction to restrain the five distributor-exhibitors from any further theatre expansion. The move will be made immediately should the five companies refuse to "voluntarily" agree to refrain from such expansion when the companies and the Government meet in Washington this month at a conference called by the Department for the purpose.

Two strong pleas were made Wednesday in behalf of self-regulation as against industry rule-by-law, one by Charles Clyde Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, the other going out from national headquarters of the Motion Picture Theatre Owners of America over the signature of Edward L. Kuykendall, president.

Said Mr. Pettijohn:

*"We are at the fork of two roads. One road is self-regulation. The other provides us with a policeman whose beat is changed so often he can never learn the business."*

Said Mr. Kuykendall:

*"What about the long-suffering independent exhibitor? Should he wait for the outcome of this litigation? What we want is a practical, effective solution now. And there is only one way we can get it—self-regulation with the cooperation of the distributors."*

Evidently moving with realization that the Department of Justice already is deep into motion picture probings, Washington indicated this week that the investigation of monopoly in "big business" by the Administration's O'Mahoney committee will only touch films "lightly," if at all.

The chief concern of the major companies in connection with the resumption of joint conferences on self-regulation is whether the

## "LOCAL" REGULATION PROPOSED ON COAST

*Action pointing to one of the first local self-regulation moves to be proposed in the field in years was taken this week when the Independent Theatre Owners of Southern California, in Los Angeles, took under advisement a proposal of Charles Skouras, Fox West Coast head, for creation of a three-three board of arbitration for the mediation of trade practices and grievances between independents and the circuit. Mr. Skouras addressed a meeting of Los Angeles unaffiliated theatre owners Tuesday, as called by Albert Galston, president of ITO, and declared he and his aides stood willing at any time to listen to proposals for bettering the atmosphere between circuit and independents, and asked the organization to appoint three members to meet with three executives of FWC to iron out future difficulties which might arise.*

*The situation in California between Fox West Coast and independents has been a sore spot in the industry for years, with exhibitors frequently complaining against the circuit's so-called "aggressions" and alleged "unfair" advantages obtained by the Fox affiliate from distributors.*

Government will construe such joint discussions as conspiracy under federal anti-trust statutes. Lawyers of the distributors have for years advanced such a possibility, creating a timidity in the minds of many of the distributors that precluded enactment of a program. This was disregarded, however, some months ago, and leaders in distribution took the initiative of undertaking discussions to formulate a trade program. Much progress was reported by the distributors' committee, headed by Sidney R. Kent, Nicholas M. Schenck and Leo Spitz. Then the sudden filing of the Government's suit, on July 20th, caused the companies to abruptly suspend activities, Mr. Kent making the following formal announcement:

*"I am informed substantial progress has been made, but it now seems definite that meetings with exhibitors cannot be held until after Labor Day. The problems facing the various companies, which now can only be met after consultation with their counsel because of the Government suit, are so important that they must be studied carefully before anything is done.*

*"Right after Labor Day, and after counsel have given their opinion, it can be said definitely*

*what the position in regard to meetings with exhibitors will be, or it can be said whether conditions because of the pendency of the Government suit make it impossible to meet the exhibitors at all."*

The distributors' decision making the adoption of self-regulation questionable came as a surprise. Previously, on the filing of the Government's suit, Mr. Kent as the distributor spokesman had said, "We share the general industry belief that the most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation, rather than through litigation."

## Will Regulation Talks Constitute Conspiracy?

Apparently it was that same legal apprehension over the possibility that they may jeopardize their position in the Government's trust suit by entering into concerted agreements for the self-regulation of trade practices that led to the decision of the majors to postpone self-regulation while their lawyers studied the plan.

Now it seems that with certain important corporation heads and distribution executives holding the opinion that self-regulation would be particularly advisable at this time, closely held discussions are about to result in the distributors seeking an opinion from the Department of Justice as to their position in the matter.

The companies are understood to realize that the Department can not give them any official or written decision, but they do hope to obtain at least an oral, informal assurance that the Department will not take advantage of the majors by later holding up any renewed self-regulation conferences as a typical example of the "concerted manner" in which the majors allegedly operate, in attempting to show that a conspiracy does exist in the business. They seek to guard against the specific act being used against them.

## Action Due After Labor Day

So far as is known there have been no official arrangements made by either side providing for talks between the Department and the distributors on the particular subject, nor has any definite manner of approach or date been set by the companies.

It was indicated, however, that the move is expected to be made immediately after Labor Day, and will constitute the distributors' very first action toward a return to their original plan for self-regulation. This would seem to have verification in Mr. Kent's statement that, "Right after Labor Day, and after counsel have given their opinion, it can be said definitely what the position" of the distributors will be."

Suggestions for moulding the industry program to conform in some respect to the Government's 23,000-word legal petition will not be asked by the distributors, nor is it expected that the Department will make any.

The present move pointing toward self-regulation

(Continued on following page)



# "LET'S GOVERN OURSELVES:" PETTIJOHN

(Continued from preceding page)

lation also is prompted by the opinion held in some quarters that while the Government hopes to eventually establish through court decision the status of certain trade practices under existing trust law, the motion picture business must continue to operate in the interim, and, therefore, an industry program will go a long way to re-establish harmonious relations now between buyer and seller.

Also it is felt that if the organized industry does not get its house "in order" now, they will find it doubly hard later, some executives boiling their conclusions to the point where the industry must either operate under its own regulations or be interfered with by continuance of attacks in the form of independent exhibitors' individual trust suits, state "divorcement" and anti-chain legislation and block booking and other proposed controls by Congress.

Meanwhile the distributors are keeping their line of approach quiet, to guard against any upsets, of which there already have been many, as evidenced by the original threat to the trade practice program when the Government filed its suit July 20th.

Of significance, however, was the statement made last week in New York by William F. Rodgers, general manager of distribution for Metro-Goldwyn-Mayer, and a member of the Kent committee on self-regulation, who said he earnestly hoped that the committee will proceed with its work because a program is urgently needed.

## Injunction Would Halt Circuit Expansion

Distributor spokesmen in New York report they are aware of the existence of papers already drawn and ready for filing by the Department of Justice for a temporary injunction against any further distributor-circuit expansion pending outcome of the suit. Whether the Department will feel it necessary to apply for the order depends on the outcome of a conference this month between the five major circuits and the Government at which the Department will ask the circuits for a "gentlemen's agreement" to refrain temporarily from such expansion.

The Federal suit seeks to divorce exhibition from distribution, and apparently the Government feels that expansion now of the defendant circuits' holdings would complicate the complaint, which cites theatres controlled up to the time of the writing of the petition.

While there has been no open indication of the major circuits' intentions, it appears, significantly or otherwise, that virtually no theatre acquisitions have been made by them since the complaint was filed last July 20th, possibly other than commitments on new theatres, acquisitions or leases that were made prior to the entering of the government's action.

The Department, it is expected, will not look for any joint agreement from the five, but rather will seek individual commitments and will act individually against any one or more, if necessary.

Overtures for a "standstill" agreement from the circuits came last Wednesday in a letter from Thurman Arnold, Assistant United States District Attorney at Washington, to Loew's, Radio-Keith-Orpheum, Paramount, Warner Brothers and Twentieth Century-Fox (National Theatres).

Mr. Arnold's request for a conference was construed in some distributor quarters as a step by the Government possibly toward sounding out the defendants on a consent decree. Others, however, asserted that a consent decree "all depends on what the government

would consent to," adding that the majors could not consent to the complaint in its present form and still stay in business. It is argued that a consent decree would be a virtual confession of guilt.

## Films "Don't Need Courts, Don't Need Laws"

In one of the most pointed expressions to be uttered by an officer of the organized industry on the subject of self-regulation as against rule-by-law, since filing of the suit, Charles C. Pettijohn, general counsel of the MPPDA, told a gathering at Milwaukee Wednesday that, "The welfare of the industry now is at stake."

The occasion was a two-day meeting and reunion of virtually all of the Wisconsin motion picture business, at Milwaukee's Schroeder Hotel, and at which Mr. Pettijohn was a principal speaker. (A report on the meeting appears on page 29.)

Sounding a keynote that the rejection now of self-regulation will result in "outside" control, Mr. Pettijohn warned that no one in the business is "going to get anywhere unless we all approach the problem of trade practices with a desire not to gain selfish advantage but to promote the success of the industry as a whole. We must see the forest," he added, "not just the tree."

"The motion picture has risen from rags to riches by methods typically American," he stated. "It was developed by small business men who had the vision and the courage to grasp and improve their opportunities."

## ALLIED SET TO FILE SUIT AGAINST B & K

*Allied of Illinois and individual members of the organizations, after weeks of discussions and conferences, will file an anti-trust suit against Balaban and Katz within the next few days, according to Rosenberg, Stein & Rosenberg, Allied Counsel. Final corrections in the papers are now being made. The independent exhibitors have demanded that B&K abandon double featuring or accept a reduction of its clearance schedules.*

*In Oklahoma City, A. P. Murrah, federal district court judge, this week set September 29th, as the date for a hearing on arguments on a motion to strike out the petition of A. B. Momand, Shawnee, Okla., theatre operator, who accuses major distributors and the Griffith Amusement Company of violating the anti-trust act. Mr. Momand is asking approximately \$4,-900,000 damages.*

*Patrick T. Stone, federal judge, will hear Edward Ruben's petition for dismissal as a defendant in the \$1,500,-000 damage suit filed by La Crosse Theatres, Inc., on September 7th, in the United States district court, Superior. Mr. Ruben, one of six defendants in the action, contends the court has no jurisdiction because he is a resident of Minnesota.*

"It had no traditions to influence it, no charted course to follow."

"In 22 years I have noted the astounding vitality which has enabled this business to surmount obstacles and barriers and to live through devastating civil wars within its boundaries. I have seen the wise men in this business accept the truth all wise men know—that peace is more profitable than war."

"But in these days it is the fashion to rush to courts and legislatures with any real or fancied grievance that may exist. It is old-fashioned and passe to sit around a table together and handle our own affairs in an honest and sincere way."

"In these days it is the fashion to blacken each other and to utter reckless denunciations of our merchandise and the industry that supports us all," said Mr. Pettijohn, continuing:

"We are at the fork of two roads. One road is self-regulation. If we follow that road we can continue to conduct our own business. The other road provides us with a policeman whose beat is changed so often he can never learn the business. If any of you are thinking of taking this road I beseech you to reflect just for a moment on the fate of other industries which have felt the throttling grip of political control."

"We are still free to choose the road we shall travel. I am old-fashioned enough to believe that self-regulation is the correct course."

"We haven't long to make up our minds, and by 'we' I mean all of us—exhibitors, distributors and producers. We can't just stand still and do nothing. The forces, in and out of the industry, which would put us under thumb are on the march. And we need a united front."

## "Live and Help Live"

"The first necessity in self-regulation of our trade problems is to adopt the principle of live and help live," he declared. "This industry cannot operate successfully under any system which would give one group unfair advantage over another. Every group must have equal opportunity to do business and to stay in business."

"The solution is simple. All that is required is good faith, integrity and common sense. If we have the will to act, the methods of self-regulation are easy to find. To help us make up our minds we don't need courts and lawsuits, we don't need legislatures and laws. Exhibitors, distributors and producers—the people who run this business—must make the decision for themselves. Once that decision is made, it can be promptly determined what procedure is necessary and most efficacious."

"If the structure of this industry ever falls, it will not be from assault from without, but by destruction from within. Exhibitors, distributors and producers must live as good neighbors."

"They must discuss their own affairs calmly and settle them justly and amicably. I am a lawyer, but I tell you that no lawyer and no legislator and no self-appointed second-Moses can lead you to a promised land of plenty."

## "Bounden Duty"

"Equitable agreements are never impossible unless they are made impossible by the attitude of the persons concerned. No two elements in the motion picture industry can quarrel without public interest being involved. I tell you that the important factors of which this industry is constructed have a bounden duty in the direction of fair covenants honestly arrived at," he said.

"Nor can I in frankness conceal my disappointment that certain things have not moved

(Continued on following page)



# CURE UP TO INDUSTRY: KUYKENDALL

(Continued from preceding page)

faster in the direction of self-regulation. I shall not try to place the blame.

"It is so easy to say that the other fellow is at fault. But let's not delude ourselves. We aren't going to get anywhere unless we all approach the problem of trade practices with a desire not to gain selfish advantage but to promote the success of the industry as a whole.

"If we reject self-regulation, we'll get some form of outside control that cannot help, but will only wreck our business. Good intentions aren't enough. We need good faith. We must have an earnest determination to work out our own problems among ourselves.

"We already have adopted self-regulation of production and advertising. When those early efforts were made I remember that a few people, blind to realities, shook their heads sadly and predicted all manner of dire disaster. How wrong they were! These are achievements in which we can all share pride.

"Perhaps it is only timidity on the part of a few that is holding us back from pursuing a similar course with regard to trade problems. Maybe a few people are still blind to the realities of today and of tomorrow. We should not let these few deter us: The welfare of an industry is at stake. The opportunity to do is now. The time to act is short."

## "Self-Regulation Is Desperately Needed"

"Disaster for the whole business lies in the attitude of the distributors on trade practice negotiations," in the opinion of Edward L. Kuykendall, MPTOA president, who, on Wednesday, issued from MPTOA's headquarters in New York a lengthy statement deprecating "self-styled leaders" of independents who now are "gleefully celebrating" what he caustically refers to as "the three outstanding victories achieved for independent exhibitors in the past three months," meaning passage of the Neely anti-block selling and anti-blind buying bill by the U. S. Senate, the North Dakota theatre "divorcement" law as upheld by a lower court in a suit brought by the majors to have the law declared void and unconstitutional, and the Department of Justice's charges against the organized industry.

"They were achieved through years of agitation and fighting, through campaigns reputed to have cost many thousands of dollars collected from one faction of small independent exhibitors for the purpose of promoting these ideas, through persistent and aggressive effort on the part of the leaders who represent the independents in these matters," he charged, adding:

"For some peculiar reason the rank and file of independent exhibitors do not seem to rejoice as much as they should over these events. The enthusiastic celebration of their self-styled leaders is obviously not shared by the more sober but inarticulate rank and file who have on their shoulders the responsibility of managing theatres. Can it be that the exhibitors themselves have failed to receive any tangible, actual benefit from these great victories? Maybe the independent exhibitors have been doing a little thinking for themselves instead of following the party line as laid down in the prepared propaganda that is handed to them.

"Probably the worst thing that could happen to the independent exhibitor would be a real victory that would see the Neely Bill finally enacted. Those who are not blinded by prejudice and propaganda, and who take the trouble to study the Bill for themselves, know that it will unquestionably wreak great damage on

their business," continued the MPTOA president.

"Independent exhibitors," he charged, "are almost unanimously opposed to compulsory block booking. Effective and practical removal of this abuse through an unconditional option to cancel a reasonable number of pictures in every contract has been blocked, at least in part, by those who profit from the prolonged agitation for such legislation."

## "Divorcement" Cited as No Remedy

Turning to theatre "divorcement" laws, Mr. Kuykendall holds that despite such laws, "the large theatres now operated by the affiliated circuits will still be there, will still provide competition for the smaller opposition theatres. Independent exhibitors and promoters of this legislation who hope to acquire these properties at bargain prices on a forced sale are just kidding themselves. Only a few of the independent theatres in the country are in actual competition with any affiliated circuit theatre anyway. The other theatres could not possibly benefit from such a law.

"For those who are in actual competition, it merely means a change in ownership at the opposition theatre, and that the new management will not have any of the restraint on competing policies that comes from the fact that they also have pictures to sell to independent exhibitors. Does anyone think that will bring them any fairer competition?" he asked.

In the matter of the Department of Justice suit, Mr. Kuykendall declared that, "Years of delay and refusal on the part of distributors (we understand on the advice of counsel) to meet or seriously try to meet the demands of organized exhibitors for reasonable reforms in business practices to remove abuses and prevent injustices made such action inevitable. For many years MPTOA has fought and pleaded with the distributors to take care of the trade practices and grievances covered by the suit just as a matter of good business, but to little avail. If the complaints and grievances of merit in this business are not attended to, litigation and legislation is inevitable. The distributors brought this upon themselves, in the face of continuous warnings from exhibitor organizations," he charged.

After describing the Department's bill of complaint as "complex and confused," Mr. Kuykendall likened a majority of the Department's complaints against distributor-exhibitor trade practices as similar to those listed by the MPTOA in its three-year-old proposal to distributors for self-regulation by means of a so-called "ten-point program."

## An Effective Solution Desired Now

"In the meantime," he continued, "what is the industry going to do? Are we going to let the abuses, grievances, complaints and irritations run wild? What about the long suffering independent exhibitor? Should he be forced to sit by and wait for the outcome of this litigation? What we want is a practical, effective solution of our problems now. There is only one way we can get it—self-regulation with the cooperation of the distributors.

"The distributors, by their attitude on trade practice negotiations with exhibitors can very easily throw the sympathies of every independent exhibitor in the country on the side of the prosecution by refusing to proceed with a voluntary trade practice program on account of the suit. That will force the exhibitors to look to the courts and the legislatures as the only possible way to satisfy their grievances. There lies disaster for the whole business.

"The industry must realize that there are

other serious attacks and problems that are not affected by a Department of Justice suit. There are 48 state legislatures that are not enjoined or influenced in passing legislation to tax and regulate our business by this suit. And, in the meantime, there is nothing to prevent Congress from legislating as they please. This suit does not interfere in any way with the filing of any number of private anti-trust suits, triple damage actions, etc.

"In fact, such a spectacular, widely publicized anti-trust suit charging monopoly, conspiracies and other dire misdeeds, greatly encourages such things. As long as the irritations and grievances that cause lawsuits and demands for rigid regulation, as well as for reprisals, remain, the sore spots will continue to fester and break out. Why don't we get down to business and do the job that should have been done three years ago? The responsibility for stopping the program that was under way rests entirely upon the distributors. Will they have sense enough to resume the job before it is too late?" Mr. Kuykendall asks.

The MPTOA president will arrive in New York September 10th from his home in Mississippi to confer with the eastern officers on a trade practice program.

## Position of Films in New Deal's Monopoly Probe

Investigation of monopoly by the Administration committee headed by Senator O'Mahoney of Wyoming, is not expected in the capital to be directed to any great extent to motion pictures.

Some members of the committee are understood to hold the opinion that its activities should be confined principally to fields which have not been explored exhaustively by Government agencies.

These members are said to believe that the Department of Justice has made a thorough study of conditions in the motion picture industry and can quickly and easily supply any information which the monopoly committee desires.

The Department files, it has been said and not denied by anti-trust division officials, contain a complete compendium of all the activities and developments in the industry over a long period of years, while the Securities and Exchange Commission, in its investigations of reorganizations and protective committees, gathered the full story of the rise and fall of motion picture "empires," and through registration statements has detailed data on the financial set-up of the companies, and the Federal Communications Commission, in its investigation of the American Telephone and Telegraph Company developed another side of the story, that of patent monopoly.

With all of these agencies interested in motion pictures, it is pointed out, any investigation undertaken by the O'Mahoney committee would, of necessity, largely traverse ground that has previously been covered and would probably develop very little or nothing that would add to the findings of the others.

Furthermore, it is contended that the Department of Justice has outlined what it describes as its cure for monopoly in the film industry, in its pending civil suit in New York—the divorce of production and distribution from exhibition and the outlawing of various practices by which independent producers and exhibitors are alleged to have been discriminated against.

It is pointed out that if the Government is not successful in that suit, Congress will be asked to enact legislation prohibiting the practices which it is attacking.



# PARADES, PROCLAMATIONS AND ADS SIGNAL OPENING OF INDUSTRY DRIVE

## Barrage of Newspaper Advertisements Carries "Greatest Year" Message to Public in 1,460 Communities in U. S.

"MOTION PICTURES ARE YOUR BEST ENTERTAINMENT." From the pages of nearly 2,000 daily newspapers in 1,460 communities scattered throughout the United States and Canada, the slogan blazed forth to millions of readers this week as the industry, after weeks of intensive preparations, plunged into its million dollar advertising, publicity and exploitation campaign, a drive that is expected to make this the "Motion Pictures' Greatest Year."

In conjunction with the launching of the industry's first concerted effort to swell box-office attendance, exhibitors in cities, towns and hamlets banded together for the staging of celebrations, demonstrations and special events that were designed to win public attention for the drive. Proclamations were issued by mayors in many cities, while in other communities the inauguration of the drive and its \$250,000 "Movie Quiz" contest was marked by parades and similar events. Campaign officials estimated that approximately 9,000 individual theatres are taking part in the drive.

Present plans are for Will H. Hays to speak on the campaign on C. B. DeMille's Lux hour, September 12th, over CBS.

On Wednesday the committee announced that pledges from independents representing 8,500 theatres had been received, assuring the completion of the \$1,000,000 quota. It was decided to admit houses operating four days or less a week at five cents per seat.

The national advertisements, 11 of which already have been prepared by some of the nation's topmost advertising men, are scheduled to run in small town papers during the next two weeks while in the larger cities they will be spread over the next four weeks. The course of action to be followed by the national committee after that has not been decided upon as yet but it is expected that the campaign will have gathered sufficient momentum by then to be carried on by local advertising campaigns.

Although the drive did not open officially until Thursday, in a few of the larger cities such as New York, Chicago, and Boston, the initial advertisements appeared in some evening papers on Wednesday. Distribution of the "Movie Quiz" booklets containing a list of the 94 pictures which form the basis of the quarter-million dollar contest also started on Thursday.

### To Continue to December 31st

The drive and the contest will continue until December 31st, and, by that time, the campaign committee expects, some 200,000,000 booklets will have been distributed to the theatre-going public in United States and Canada.

Although no specific order is being followed in the insertion of the national ads, for the most part the initial advertisement was one entitled "The Average Movie-Goer Speaks His Mind." This ad measures 14 1/4 inches by 260 lines. Only in cities where more than five newspapers operate will there be any duplication of advertisements. In other locations each newspaper will

## GERMAN AWARD AT VENICE PROTESTED

*Harold Smith, European representative of Motion Picture Producers and Distributors of America, and Neville Kearney, British delegate to the International Venice Film Exposition, this week protested the award of the Mussolini Cup by the Exposition committee to the German film, "Olympia", on the ground that it was not a feature but a documentary film. They contended that politics dictated the award.*

run different ads. It is planned, however, to equalize the amount of space taken in the various newspapers. Paul Gulick, coordinator of the drive, explained this by pointing out that the newspapers receiving the larger ads in the beginning will get the smaller ads during the course of the drive.

The advertising, it is estimated, will cost from \$500,000 to \$600,000. Although no official figures as to expenditures have been released by the campaign committee, the budget tentatively is broken down in this fashion:

Advertising .....	\$600,000
Contest prizes.....	250,000
Operation of Contest.....	50,000
Accessories .....	50,000
Administration .....	50,000

TOTAL .....\$1,000,000

Donahue & Coe is the advertising agency handling the preparation and execution of the advertising material and placements but it has obtained cooperation from other agencies which service motion picture distributors. They include Biow Company, Inc., Blaine-Thompson, Buchanan & Company, J. Walter Thompson, Lord & Thomas, and the Kayton-Spiro Company. All will share in the 15 per cent commission which will be paid to Donahue & Coe and then distributed on the basis of the amount of business the various agencies do with film companies.

### Newspapers Cooperating

The newspapers are being paid on a "run of the paper" rate but the cooperation of the press is being sought and in numerous cases the advertisements are appearing on the amusement pages. The ads, set in 14 point Garamond bold face type, are characterized by informality and broad reader appeal. The first 11 were selected from a total of 35 drafted and submitted to campaign officials. All ads call attention to the contest and direct readers to local theatre for entry blanks. Under a heading of "Watch for these new season pictures at your favorite theatre," each ad carries a list of new season pictures of the participating producing companies with the names of those starred or featured in each production.

Under the committee's plan, ads will appear from Monday through Friday, with no space being used on Saturdays, Sundays or holidays. In the first group are the following ads, with sizes: "The Average Movie-Goer Speaks His Mind," 14 1/4 inches by 260 lines.

"Four Walls That Hold a World," 12 3/16 inches by 222 lines.

"200 Million People Can't Be Wrong," 12 3/16 by 208 lines.

"What Is Your 'Stake' in Motion Pictures?," five columns by 235 lines.

"It Could Only Happen in the Movies," five columns by 200 lines.

"Joe Doakes and His Girl Want the Earth—and They Get It," 12 3/16 inches by 266 lines.

"One Tornado and Three Hopi Indians... Please," six columns by 236 lines.

"276" (Reference to the number of arts, crafts and professions which unite in making motion pictures). Six columns by 216 lines.

"A Message to You From All Those Who Make Motion Pictures," six columns by 214 lines.

"You Are Your Own Best Movie Critic," five columns by 228 lines.

"The Unseen Hand," (Audience tastes guiding production). Six columns by 232 lines.

Also shipped out this week was the third section of the campaign committee's newspaper size press book. Included in the publicity section—the third section—are by-lined articles by notables in the film industry. Featured on the cover is a composite sketch of a motion picture studio described as "showing an average layout embracing the principal departments of the sort of vast establishments that form cities within the city of Los Angeles and its suburbs, and giving an idea of the vast resources assembled to make 'The World's Best Entertainment.'"

S. Barret McCormick, advertising and publicity director of RKO, produced the publicity section of the press book. The first two sections, sent out two weeks ago, covered advertising and exploitation. Monroe Greenthal, United Artists, had charge of the exploitation section while the advertising section was handled by Howard Dietz, MGM advertising and publicity director and chairman of the campaign's advertising committee.

A feature of the third or publicity section is a full page, illustrated article by Terry Ramsaye, editor of MOTION PICTURE HERALD. The article is entitled "Miracles That Mark the Progress of Cinema Art," and in it Mr. Ramsaye traces the progress of the motion picture, pointing out "how the world's dominant entertainment medium paralleled the broad advance in popularity of the press, but reached a rapid climax of grandeur under the stimulus of the modern age."

"The two greatest bargains available to the man-in-the-street, the common people, are the motion picture and the newspaper," Mr. Ramsaye wrote.

Mr. Ramsaye calls attention to the fact that the average admission price is 22 cents.

"Just as the newspaper with its increasing services of world coverage, tremendous improvements in printing, rotogravure, color, pictures, have so vastly multiplied in values to the buyer without increases in price, so has the motion picture poured the public's millions back into better theatres, better entertainment, better art."

Authors of other articles in the section include Will H. Hays, Frank Capra, Grover Jones, Archie Mayo, Robert Sisk, Cecil B. De Mille, William Keighley, George Stevens, Frank Lloyd, Wesley Ruggles, W. S. Van Dyke, Fritz Lang, Bryan Foy, Walt Disney, and several stars such as Cary Grant, Bette Davis, Jean Arthur, Douglas Fairbanks, Jr., James Cagney, Claudette Colbert, Lionel Barrymore, Carole Lombard, Pat O'Brien and Jacqueline Wells.

Scheduled for release at the end of this week is Trailer No. 6 on the "Movie Quiz" contest. The trailer features a running comment by Ed Thorgeron, sports newsreel commentator. The film opens with montage shots with dialogue showing public reaction to news of the contest, fades into a close-up of Mr. Thorgeron talking and then switches, with the commentator's voice

(Continued on page 18)



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—TERRY RAMSAYE



# FILM DRIVE ON THROUGHOUT NATION

(Continued from page 15)

doing the explaining, to illustrations indicating what to do in order to enter the contest.

As indicative of the amount of detail work involved in lining up nationwide forces behind the drive, the campaign committee pointed out that on Thursday of last week the peak of the pre-campaign drive was reached with the sending of 26,740 pieces of mail. Of the total more than 20,000 went to exhibitors, and others directly connected with the drive, and 2,000 went to newspapers.

In Hollywood it was announced that Samuel Hinds, Dorothy Peterson, Anne Shirley, Johnny Walsh and Charles Grapewin will replace the Hardy Family players originally cast for short subject, "The World Is Yours," which will be used in connection with the drive. Basil Wrangell will direct in place of George B. Seitz, originally announced. Peter Ballbush of Metro-Goldwyn-Mayer, and Gordon Jennings of Paramount are handling montage and special effects.

## Accessory Cost Low

Accessories and their costs were the subjects of a statement issued this week by George J. Schaefer, executive chairman of the drive.

"Exhibitors should understand," Mr. Schaefer said, "that the amazingly low price of campaign accessories, banners, posters and other materials, is made possible only by the fact that they are being offered by the dealers at the absolute cost of manufacture.

"A simple comparison of these accessories with the customary cost of similar materials will reveal that in many instances the price has been reduced by as much as two-thirds. For this we must express our thanks to the generosity of the dealers, and to the voluntary contributions of the exchanges handling the materials, which eliminated handling costs.

"The low price of the booklets is below the normal actual cost of that sort of job, and has been reduced because of the tremendous quantities ordered."

## Silverman Predicts Chicago's Quota Will Be Oversubscribed

The quota for the Chicago territory will be oversubscribed by the end of the first week of the campaign, Eddie Silverman, who is in charge, predicted this week.

Balaban & Katz, under the guidance of William K. Hollander, advertising head, is making a special effort to capitalize on the contest and campaign activities. At Essaness theatres Herb Elisburg was kept busy planning for the completion of the most elaborate advertising campaign the circuit as a whole has undertaken.

The Warner Brothers theatres have arranged for decorating the houses and for special advertising.

## 80 Omaha Exhibitors Pledge \$2,400 to Drive

A preliminary check in the Omaha territory showed that 80 exhibitors have pledged \$2,400 to the campaign, exclusive of 45 circuit houses. The list includes Nebraska, South Dakota and Iowa exhibitors. C. E. Williams and D. V. McLucas are contacting exhibitors.

## Delaware Theatremen Hear Final Plans

State and city officials, managers of circuit-operated and independent theatres throughout Delaware and leading distributors from cities near Wilmington met at the Hotel DuPont, Wilmington, Friday night to hear reports on final plans for the state's participation in the drive.

Richard C. McMullen, governor, and Walter W. Bacon, mayor of Wilmington, were among

the guests and speakers. Carter Barron of Washington, division manager of Loew's, was toastmaster.

Entertainment has been a necessity since time immemorial and the motion picture industry is doing all in its power to fill this need, Mr. McMullen declared.

Harry Goldberg, Philadelphia, director of advertising for Warner Theatres, also spoke.

Theatre representatives present included A. J. Vannie, Philadelphia zone manager, Warner Theatres; Jack Mulhall, Warner district manager, and the following managers: Benjamin Shindler, Edgar Doob, Benjamin Seligman, A. J. Deflore, John O. Hopkins, Lewis S. Black, Sidney Hunter, John Harding, Arthur Cohn and Earl G. Finney.

## Unlimited Support Pledged in Portland

Unlimited support to the film industry's advertising campaign was pledged when 100 exhibitors in the Portland, Oregon, territory met at the Multnomah Hotel, Portland.

## Drive Seen as Challenge To Producers of Films

S. H. Falk, spokesman for independent exhibitors in Toronto, this week described the industry's advertising campaign as "a challenge to Hollywood to make movies the public's best entertainment."

"A new era should be ushered in with this campaign," Mr. Falk stated in an article published in the Canadian *Independent*. "The campaign slogan should help. But what would help more than anything would be a good slogan or code for Hollywood. Condition yourselves to honest production along a wider front of adult interest. Condition the public mind to believing that movies are its best entertainment and conditions will recondition themselves.

"The campaign, while addressed to the public, is really a challenge to Hollywood to make movies the public's best entertainment."

It also was pointed out in Toronto that exhibitors are actively supporting the drive and have no intention of demanding the inclusion of British films in the "Quiz" contest. Pledges from Canada now total more than \$30,000, according to J. J. Fitzgibbons.

## New England Exhibitors Hear Talk by Franklin

Harold B. Franklin, business manager of the campaign, addressed a group of 60 New England exhibitors at Hotel Statler, Boston, and informed them that if the drive is successful it may become a permanent industry setup. Mr. Franklin also declared that a contest similar to the "Movie Quiz" contest may be a part of next year's "Fiftieth Anniversary of the Motion Picture."

M. L. Levenson, circuit owner and divisional drive chairman, presided at the meeting.

Serving under Mr. Levenson are Martin Mullin, Harold Stoneman, George Ramsdell, Julius Joelson, Ralph Snider, Stanley Sumner, Ed Fay, Tom Bailey, Herman Rifkin, Russ Cropper, John Dervin, Maurice Wolf, Nate Furst, William Kelley, Harold Rogovin, William Erbb and Samuel Broidy.

Immediately following a campaign committee meeting in Connecticut, Bridgeport exhibitors formed a Showmen's Club. An organization meeting will be held about September 15th.

## Proclamation Issued By Cleveland Mayor

Harold H. Burton, mayor of Cleveland, this week issued a proclamation that September 2-8 be designated as Motion Picture Week in Cleve-

land. Everett Steinbuck, manager of Loew's, was given credit for having had the proclamation issued.

At a regional meeting in Cincinnati unanimous support and financial pledges of 10 cents per seat were voted for the drive by Arthur M. Fredenfeld, division manager of RKO Midwest; Maurice White, president of United Theatres; F. W. Huss, Jr., president of Associated Theatres; Tracy Barham, general manager of Southio Theatres, Inc., and approximately 100 independent exhibitors.

## Broadway Managers Plan Promotional Campaign

Meeting in the office of Howard Dietz, chairman of the campaign advertising committee, Broadway theatre managers and publicity men agreed to their first cooperative promotional campaign for the Times Square area.

Ben Serkowitz of the Capitol was designated chairman of the Times Square committee. Others at the meeting were Hazel Flynn and Neil Folwell of the Music Hall; Homer H. Harmon, Roxy; Jack McInerney, Paramount; James Dunne, Rivoli; Irving Windisch, Strand; Phil Laufer, Criterion; Oscar Doob, Loew's, and Buck Harris, RKO. Ben H. Atwell, former publicity director for the late Samuel L. Rothafel, will handle publicity.

## Fabian Conducts Albany Meeting

Members of the Eastern New York regional committee met in Albany Tuesday with Si Fabian, president of the circuit bearing his name, presiding. Mr. Fabian outlined to the theatre managers and local branch managers the part each is expected to play in the drive.

Harold B. Franklin of the national committee, was the principal speaker.

Co-chairmen for the region are Meyer Schine, M. J. Kallet, William A. Smalley, Moe A. Silver, Louis R. Golding and Phil Fox.

## WB To Pay Costs Of Ad Campaign

Warner Brothers this week disclosed plans for "the largest cooperative advertising campaign in its history" in conjunction with the national release of "Four Daughters."

The campaign, the cost of which will be borne entirely by Warner Brothers, will run in 33 first run key city engagements and will be a duplicate of the series of 1,200 line ads used in New York newspapers for the picture's engagement at the Radio City Music Hall.

The ads take the form of a statement from Jack L. Warner, vice-president in charge of production.

In addition to the newspaper campaign, the company will launch a national fan magazine campaign in the November issues of 14 magazines. The full page magazine ads, Warner Brothers estimated, will reach a total of 18,000,000 readers.

## U Campaign Under Way

Universal's national exploitation campaign for Deanna Durbin's picture, "That Certain Age," got underway this week with the branch office release of a disc recording which ballyhoos the music and high spots of the new film.



*Completely* **NEW..**

**Paramount  
covers America  
and your town  
like a tent with  
"Time-Flo"**



**advertising**



*Entirely* **DIFFERENT!**



# "TIME-FLO" advertising

at least 30,000,000 readers  
a week pre-sold on your  
Paramount product no matter  
where your theatre is located!

## SEPTEMBER

Big space in certain September ads will be given to—"SPAWN OF THE NORTH" and small space will be given to—"SING YOU SINNERS," "IF I WERE KING."

\* \* \*  
In other September ads, big space will be given to—"SING YOU SINNERS" and small space will be given to 3 future releases—"ARKANSAS TRAVELER," "MEN WITH WINGS," "IF I WERE KING."

## OCTOBER

In October, we move—"MEN WITH WINGS" up into large space, and continue to advertise—in small space—"SING YOU SINNERS," "ARKANSAS TRAVELER." At the same time, we advertise 2 future releases—"IF I WERE KING," "ESCAPE FROM LEAVENWORTH."

ST

ing



# means

## NOVEMBER

In November, we move—"IF I WERE KING" into large space, and continue to give small space to—"MEN WITH WINGS," "ESCAPE FROM LEAVENWORTH," "ARKANSAS TRAVELER."

## DECEMBER

In the December magazines the big pictures of the month will be given large space. Some of the November releases will get small space—keeping their names before your patrons—and January releases will also be featured, etc.

AND—  
THROUGH  
OUT  
1939

In the past, most motion picture advertising in the national magazines has simply featured current releases. On the pages that follow you will see how Paramount has created and developed its new "TIME-FLO" INTERMESHING Advertising Technique.

Special "Tailor-Made" copy is written to fit each magazine. Each "TIME-FLO" advertisement plays up one big current release in large space. (For example, the September 3rd Saturday Evening Post advertisement gives most of its space to "Spawn of the North.") Then, by means of "COLUMNS," each advertisement tells—in newsy manner—something about the Paramount Pictures which have just been released and those which are to be released in the near future. (In

the case of the September 3rd Saturday Evening Post advertisement, the other pictures featured are "Sing You Sinners," "If I Were King," and "Men With Wings.") As each picture approaches its national release date, it moves up into the "No. 1 Spot," while the newer (and slightly older) product moves into the "Columns." Thus—

*Month after month, in intermeshing manner, Paramount sells today's show for you, whether yours is a first or a subsequent run theatre—while you are playing the pictures. At the same time, Paramount advertising will get your patrons ready for the pictures which are to come.*

This is Completely NEW . . . It is an Entirely DIFFERENT kind of moving picture advertising. And—IT WILL HELP YOU SELL MORE TICKETS WHEN YOU PLAY PARAMOUNT PICTURES!

SEE NEXT PAGES  
FOR EXAMPLES OF  
"Time-Flo" ADS

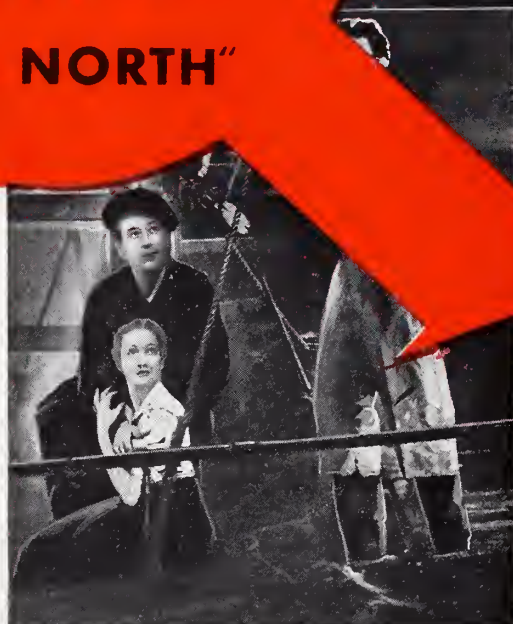


**This double-page spread in the Sep  
is an example of Paramount's new**

**Note  
how we feature  
1 picture  
"SPAWN OF  
THE NORTH"**



*Above you glimpse a part of one of the thrilling action-scenes, the battle of the salmon traps, when a whale fishing fleet goes into action against the salmon pirates. At left, the three stars pose for us on the set.*



*Courageously manning a deadly harpoon gun on the forward deck of his seal boat, George Raft prepares to resist the smashing attack of the embattled fisher fleet.*

## **THE CANDID CAMERA PREVIEWS "SPAWN OF THE NORTH"**

*Paramount's Roaring Drama of America's Last Frontier . . .*

IT'S a busy day on the big Paramount lot in Hollywood. Director Henry Hathaway, famous for his ability to bring the drama of primitive emotional conflict, of thundering action, to the screen, is guiding Paramount's "Spawn of the North" through the final stages of production. On the set are such famous players as George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt and Lynne Overman. Beautiful Dorothy Lamour has forsaken her famous tropic sarong for the rough dress, the laced boots of a daughter of the northern wilds. Raft and Fonda are wearing oilskins. For "Spawn of the North" is set in Alaska of 1908, when feud law ruled as brother fought brother, friend fought friend for the priceless rights to the silver horde... King Salmon.

We ask permission to take a few candid camera shots to show our Post friends. Permission is granted and we snap away. The results speak for themselves. You can see Henry Hathaway has a picture to rank with his "Trail of the Lonesome Pine," his "The Lives of a Bengal Lancer." But Paramount Producer Albert Lewin insists we visit a pro-



*This shot of Alaskan Indians drumming and chanting the ancient hymn to King Salmon was taken on location in the far North.*



*George Raft and Dorothy Lamour caught by the candid camera in a romantic mood.*

**39,810,279 PEOPLE WILL SEE "SPAWN OF THE NORTH"**



September 3rd Saturday Evening Post

# "TIME-FLO" advertising technique

the same

advertisement, note

now we call attention to

another current feature

## WINNING YOU WINNERS

### ALSO

2 coming  
pictures

"IF I WERE KING"  
and  
"MEN WITH WINGS"

Above: The screen-favorite villain, Akim Tamiroff, who  
pirate in the bottle of the salmon traps. At right, Greta  
the "Who Cares" into the iceberg in the mightiest sea-

jection room to see the "rushes" as they  
big cameras on the set. And we agree  
no still shots can half do justice to "Spawn  
For candid camera shots can't give  
action. They can't give the breadth and  
this story of America's last frontier of romance  
can't give the emotional impact of this drama  
men whose devotion to each other is greater than the  
of death itself. Nor can they reveal the poignant beauty  
of the romance which we believe makes "Spawn of the  
North" one of the great women's pictures of the year.

Coming Soon to Your Favorite Theatre . . .  
The Grandest Action Romance of the Year!

ADOLPH ZUKOR presents

## SPAWN OF THE NORTH

starring **George RAFT**

**Henry FONDA** - **Dorothy LAMOUR**

and featuring **AKIM TAMIROFF** · **JOHN BARRYMORE**

**LOUISE PLATT** · **LYNNE OVERMAN**

DIRECTED BY HENRY HATHAWAY · PRODUCED BY ALBERT LEWIN

Screen Play by Jules Furthman · Based on a Story by Barrett Willoughby

A PARAMOUNT PICTURE

KEEP  
YOURSELF  
POSTED  
ON PARAMOUNT



### YOUNGSTER WITH A FUTURE

The serious face you  
see at the left belongs  
to Donald O'Connor,  
selected after a nation-wide hunt by Bing  
Crosby and Producer-Director Wesley  
Ruggles for the new Paramount Picture,  
"Sing You Sinners," the laughable, lov-  
able story of three brothers, Bing, Fred  
MacMurray, and young Donald, who team  
owning a race horse can be quite a problem.  
Ellen Drew, another Ruggles find, is the  
feminine lead.

### MASTER FRANCOIS VILLON...

Whenever Hollywood  
decides to bring ro-  
mance in the grand  
manner to the screen,  
you may be sure Ronald Colman will play  
the lead. So Mr. Colman it is whom  
you'll find in the famous role of Master  
Francois Villon, in "If I Were King," which  
Frank Lloyd, many times a winner of the  
Academy Award, is now producing and  
directing for Paramount Pictures.

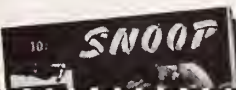


### WINGED GLORY...

Script of "Men With Wings," Para-  
mount's cavalcade of aviation, which  
William Wellman, director of seven-to-  
forget "Wings," is producing and direct-  
ing in Technicolor for Paramount Pictures,  
reads like a Post serial. Against the whole  
breath-taking background of aviation his-  
tory, from the Wright Brothers' first paper  
plane to today's huge strato-finers, is told a  
story as thrilling as your first plane ride.

### HAVE YOU READ THE LATEST COPY OF SNOOP?

The August issue of Snoop, the candid  
camera inside story of your favorite stars,  
your programme of "must" pictures, has  
just been published. If copies at ten cents  
each cannot be obtained at your favorite  
theatre, send ten cents in stamps with  
attached coupon to Paramount Pictures,  
1501 Broadway, New York City. Your  
copy will be mailed immediately.



PARAMOUNT PICTURES  
1501 BROADWAY, NEW YORK CITY

Dear Sir,  
Enclosed please find \_\_\_\_\_ in stamps for which please send me \_\_\_\_\_  
copies of the latest edition of "SNOOP."

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TOWN OR CITY \_\_\_\_\_

STATE \_\_\_\_\_

9,662,765

in the September 3

SATURDAY

EVENING POST

1,952,685

in the September

MODERN

SCREEN

3,867,423

in the September

MOVIE STORY MAGAZINE

HOLLYWOOD

MOTION PICTURE

SCREEN BOOK

# OF THE NORTH" ADVERTISEMENTS!



**This double-page spread in the Sept  
another example of Paramount's new**

**PARAMOUNT DISCOVERS  
THE GOL-DARNDDEST FAMILY  
IN THE U.S.A.**



"Hold him, Mike, he's rearin'." Uncle Gus attempts to toss Mike Beebe (Donald O'Connor) at the barrier as the big race begins.

**"TIME-FLO" advertisement  
showing  
how we feature  
1 big picture—  
"SING YOU  
SINNERS"**

"Joe Beebe  
Murray's mind.  
s Joe do?  
enough,  
s Beebe  
he for-  
rew, Paramount's  
ok-at), he forgets all about  
family meal ticket, and he goes just as  
maywire as Joe and Uncle Gus.  
And what about Mike, baby of the Beebes?

**29,131,934 PEOPLE WILL SEE "SING**



# September 10th Saturday Evening Post is "TIME-FLO" advertising technique

The kid who looks like an angel when he's standing up with Joe and Dave singing in the church choir on a Sunday morning? What about him? Why he makes more trouble for "Ma" than all the rest put together. For it's Mike who gets himself into a canary-colored jockey jacket and climbs aboard Uncle Gus to ride the P in the big race. Y

ing for th  
at the  
causing  
the gol-  
ing U.S.A.  
Paramoun  
Director W  
whipping up

the year . . . which is, of cou  
the brawling, betting, belov  
Sing You Sinners."

Paramount Postscript . . . If y  
cebe biography is called "Sing You Sinners," just wait'll  
you hear the Beebe Boys sing the new Paramount hits:  
"Pockelful of Dreams," "Small Fry," "Laugh and Call It  
love," and "Don't Let That Moon Get Away."



How we  
feature 3 coming pictures  
"ARKANSAS TRAVELER"  
"MEN WITH WINGS"  
"IF I WERE KING"



"You can't call us Beebe Boys"  
A quiet afternoon with the  
unites against a very c

KEEP  
YOURSELF  
POSTED  
ON PARAMOUNT

"ARKANSAS  
TRAVELER"



"PARAMOUNT'S 'Arkansas Traveler,'" writes Bing Crosby's radio buddy, Bob Burns. "is the story of a very lazy man, which is me. In fact, he's so lazy he makes the ordinary lazy man look like a bundle of nerves. Yet he's got a lot of common sense. For where the hard-workin' teller has it easy on account of when work is offered him all he does is take it, the lazy teller has got to figure ways of gettin' around workin'. And that takes a heap of sense. Paramount has handed me Fay Bainter for team-mate in this 'Arkansas Traveler' picture. And you know Fay's just about as fine a gal as there is in pictures. Then they've gone and handed me another person, you'll be glad to hear about. He's a ringer. He ain't a real picture actor like me. In fact, he used to turn out some pretty lancy writin'. But he's got a lace on him that's like my Uncle Snazzy's. Once you've seen it and recovered from the shock, you'll never forget it as long as you live. His name is Irvin S. Cobb."

"MEN WITH WINGS"

When they called the roll of stunt flyers assembled on the Paramount lot for the breath-taking plane fights in "Men With Wings," Paramount's Technicolor cavalcade of American aviation, they discovered this was the biggest bunch of air aces to hit Hollywood since Producer-Director William Wellman's first aviation triumph, "Wings."

ANOTHER AWARD WINNER...

Coast critics are predicting Frank Lloyd, many times winner of the prized Motion Picture Academy Award, has a potential winner in Paramount's "If I Were King" starring Ronald Colman.

CALL YOUR  
THEATRE

ASK THEM TO LET  
YOU KNOW WHEN  
THESE PARAMOUNT  
PICTURES ARE  
PLAYING

Coming soon to your favorite theatre, Paramount's  
boisterous biography of America's funniest family.



Shaggy Jee  
Booker (Bing Crosby)



Martie (Abeon-to-Be)  
Booker (Ellen Drew)



Two-Fisted David Book  
Booker (Fred MacMurray)

Bing Crosby · Fred MacMurray  
"SING YOU SINNERS"

with Ellen Drew · Elizabeth Patterson · Donald O'Connor  
PRODUCED AND DIRECTED BY

WESLEY RUGGLES



"Ma," Book of the Book  
Booker (Elizabeth Patterson)



Uncle Gus Book  
Booker (Courtesy the Crosby stables)



Mike (Small Fry) Book  
Booker (Donald O'Connor)

1,445,466 in the October  
PHOTOPLAY

1,296,366 in the October  
MOVIE MIRROR

9,662,765 in the September 10  
SATURDAY EVENING POST  
1,888,239 in the October  
SCREENLAND and SILVER SCREEN

## "SING YOU SINNERS" ADVERTISEMENTS!





# Make plans now to tie in your theatre with Paramount's greatest promotion program!

## INSERTION DATES NOW AVAILABLE

As other advertisements are scheduled, you will  
receive advance reprints and insertion dates



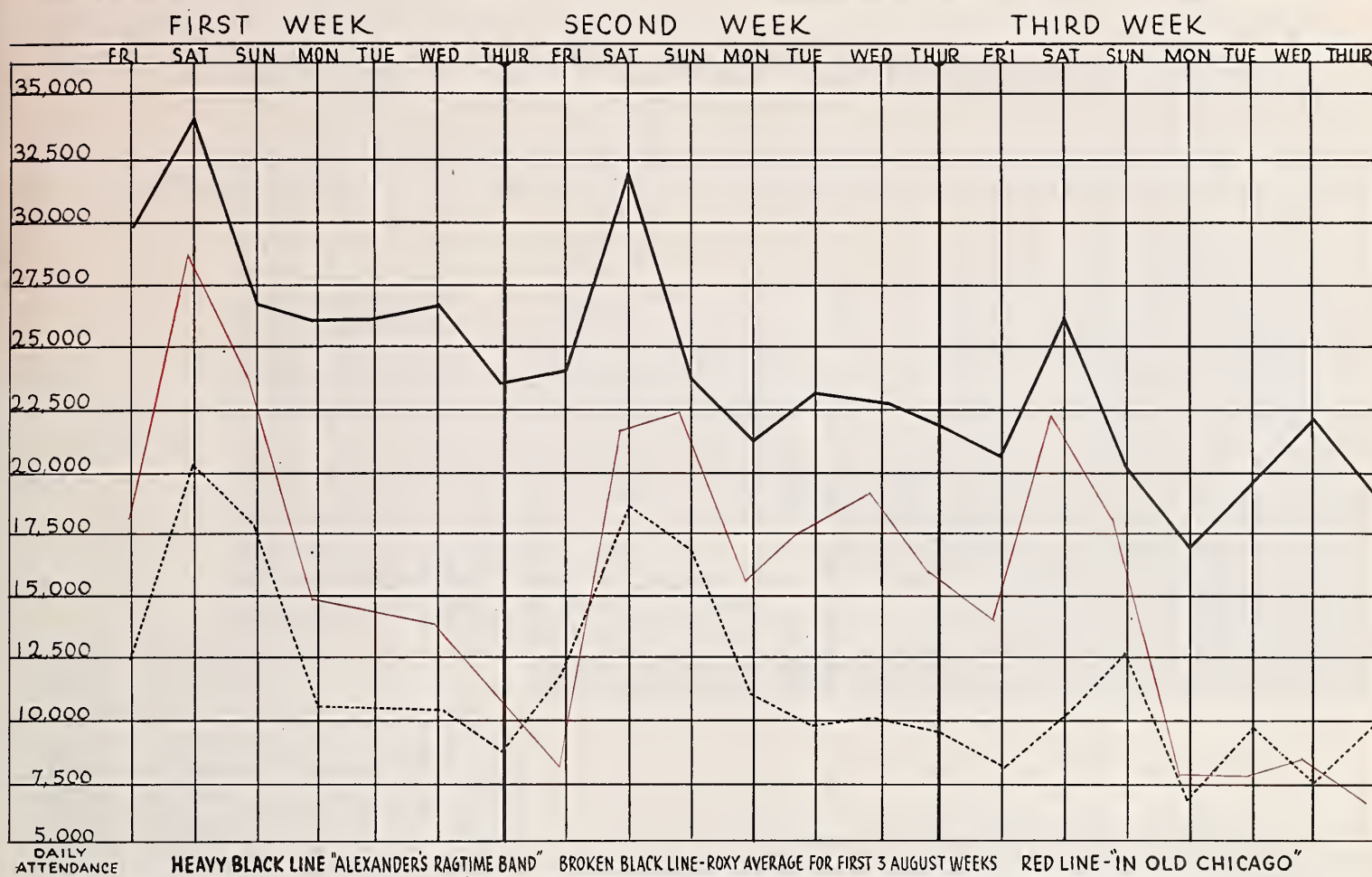
NAMES OF PICTURES FEATURED IN EACH ADVERTISEMENT	NAME OF MAGAZINE	SIZE OF ADVERTISEMENT	DATE OF ISSUE	DATE ON NEWSSTANDS	NUMBER OF READERS FOR EACH ADVERTISEMENT
"SPAWN OF THE NORTH"	SCREENBOOK	2 pages	Sept.	July 29	868,527
"SPAWN OF THE NORTH"	MOVIE STORY	2 pages	Sept.	Aug. 1	769,572
"SPAWN OF THE NORTH"	MODERN SCREEN	2 pages	Sept.	Aug. 1	1,952,685
"SPAWN OF THE NORTH"	HOLLYWOOD	2 pages	Sept.	Aug. 10	1,283,319
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	MOTION PICTURE	2 pages	Sept.	Aug. 25	946,005
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	SCREEN GUIDE	Full page	Oct.	Aug. 25	1,074,279
"SPAWN OF THE NORTH" "Sing You Sinners," "If I Were King," "Men With Wings"	MOVIE MIRROR	2 pages	Oct.	Aug. 25	1,296,366
"SPAWN OF THE NORTH" "Sing You Sinners," "If I Were King," "Men With Wings"	SATURDAY EVENING POST	2 pages (2 calars)	Sept. 3	Aug. 30	9,662,765
"SPAWN OF THE NORTH" "Sing You Sinners," "If I Were King," "Men With Wings"	LOOK	Bleed page	Sept. 13	Aug. 30	6,201,303
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	COLLIER'S	Full page	Sept. 10	Sept. 2	8,048,637
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	LIFE	Full page	Sept. 5	Sept. 2	5,716,182
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	SCREENLAND	2 pages	Oct.	Sept. 3	748,464
"SPAWN OF THE NORTH" "Men With Wings," "Sing You Sinners," "If I Were King"	SATURDAY EVENING POST	2 pages (2 calars)	Sept. 10	Sept. 6	9,662,765
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	TIME	Full page	Sept. 12	Sept. 9	2,074,203
"SING YOU SINNERS" "Arkansas Traveler," "Men With Wings," "If I Were King"	PHOTOPLAY	2 pages	Oct.	Sept. 10	1,445,466
"SPAWN OF THE NORTH" "SING YOU SINNERS" "Arkansas Traveler," "Spawn Of The North," "Men With Wings"	SILVER SCREEN	2 pages	Oct.	Sept. 12	1,139,775
	LIBERTY	Full page	Sept. 24	Sept. 14	8,003,256
	COLLIER'S	Full page	Sept. 24	Sept. 16	8,048,637

## MAKE THIS ADVERTISING HELP YOU!

In advance of each magazine's appearance, go to the local distributor and arrange to put special tie-in ads on the sides of his trucks...go to all newsstands and put up special tie-in cards...arrange with newsstands and boy salesmen to insert special heralds in magazines...blow up proofs of the ads for your lobby.



# 601,369 PAY \$266,896 TO SEE 'RAGTIME'



The chart shows the attendance at the Roxy theatre in New York during the first three weeks of Twentieth Century-Fox's "Alexander's Ragtime Band" and a comparison with the attendance during the first three weeks of Fox's "In Old Chicago." The total attendance at "Alexander's Ragtime Band" for the first three weeks was 506,196 against a normal attendance for the same three

weeks of 256,320. Total receipts for three weeks and five days were about \$266,896 with an attendance of 601,369. Indications are that by the end of the fifth week, the Irving Berlin musical will have played to 675,000 persons and grossed nearly \$300,000 at the single Roxy booking. The fifth week will be the last at the theatre because of congested bookings.

## "Ragtime" Held In 44 Locations

"Alexander's Ragtime Band" has had additional playing time in every key city where it has opened, raising the total of holdovers and "move-overs" to 44, it was announced this week at the home office of Twentieth Century-Fox.

As at the Roxy Theatre, New York, the picture set a new engagement record at the Chicago Theatre, Chicago. The picture went into its third week whereas previously no picture had played more than two weeks.

In 11 other key cities, the picture so far has entered the third week of its first run engagements either by being held over or by being moved to another theatre in the same city.

In Atlantic City, it played two weeks at the Apollo, setting a new house record for business, and then moved to the Strand, where it has been set for at least two additional weeks. In Boston, it has entered its third week at the Metropolitan, and is sched-

uled to continue its first-run for additional weeks by moving to another theatre. At Cleveland, it ran two weeks in the Hippodrome, and then moved to the Allen, where a minimum of two additional weeks has been decided upon.

The picture is now playing the third week of its first-run engagement in Dallas at the Tower Theatre, having moved over following a first week at the Majestic. In Houston, it has started its third week at the Majestic—the first three-weeks run in the history of that theatre. In Los Angeles, after two weeks at the Chinese and the State, it has been shifted to the United Artists and the Wilshire to continue its first run. At Portland, Ore., it is in its third week at the Paramount, and the same is true of the Stanley at Philadelphia, the Alvin at Pittsburgh, and the Texas at San Antonio.

The picture has been held for two weeks at Akron, Baltimore, Cincinnati, Detroit, Indianapolis, Louisville, Kansas City, Milwaukee, Minneapolis, Montreal, Providence, San Francisco, Seattle, Toronto, Worcester and Youngstown.

In Pittsburgh, Philadelphia, Denver and Baltimore, it is expected the film will have a minimum run of five weeks.

## Fifth Roxy Week Sets New Record

With daily, opening morning and weekly attendance records already to its credit, "Alexander's Ragtime Band" set a new engagement record at the Roxy Theatre, New York, this week by entering its fifth week. During the first four weeks of the run, which ended Thursday night, more than 625,000 persons paid over \$275,000 in admissions.

During the 11½ years the Roxy has been operating only six pictures have had four-week engagements: "Street Angel" (1928), "Cock-Eyed World" (1929), "Common Clay" (1930), "Baby Take a Bow," (1934), "Happy Landing," and "In Old Chicago," (1938).

The figures for the fourth week were:

Friday . . . . .	15,902	Sunday . . . . .	21,301
Saturday . . . . .	25,749	Monday . . . . .	14,977
Tuesday . . . . .	17,244		

The gross for the first three weeks and five days of the fourth week was \$266,896 and the gross attendance 601,369.



# AS BADGER PIONEERS CELEBRATED



Photos by  
KUHLE STUDIO  
Milwaukee

One of the Midwest's outstanding showmen, Charles Trampe, talks over old times with Jake Disch, former vaudeville dancer, exhibitor and newspaperman, at the Silver Jubilee celebration in Milwaukee. Disch has been in show-business 50 years.



Prominent on the board of directors of the ITPA of Wisconsin and Upper Michigan, which sponsored the Silver Jubilee, are these three gentlemen. They are, left to right, E. F. Maertz, M. Krofta and F. J. McWilliams.



William Ainsworth, toastmaster at the Wisconsin Jubilee dinner in honor of Charles Trampe and other pioneer showmen, discusses plans with Mrs. Frank W. Fischer, chairman of the women's activities, and George Fischer, Milwaukee.



Charles Trampe, Charles D. Koebler, Ray Tesch, Roy Smith and Ross Baldwin (seated) examine one of the 121 plaques which were awarded to Wisconsin and Upper Michigan showmen.



Veteran projectionists in the Milwaukee theatre, among 50 Wisconsin operators awarded plaques—Frank M. DeLorenzo, Mrs. V. F. DeLorenzo, Mr. and Mrs. John B. DeLorenzo.



# WISCONSIN GROUP HONORS THOSE IN FILM BUSINESS QUARTER CENTURY

**Tribute Paid to 120 at State-wide Conclave in Milwaukee; Chas. Trampe Guest of Honor; Industry Notables Speak**

Twenty-five years of progress in motion pictures were observed Tuesday and Wednesday by the industry in Wisconsin, with virtually all hands present and all factional lines erased in one of the most unusual film get-togethers ever held. The gathering was attended by 700 persons.

They called it a "Jubilee" and the "Wisconsin Motion Picture Industry Reunion". It was a tribute, too, to those pioneers who have rounded out a quarter of a century in films in the state.

The guest of honor was Charles W. Trampe, an independent distributor, handling Monogram pictures in the territory, and both major and independent distributors and affiliated and unaffiliated exhibitors applauded him for his 25 years of service to the screen. Tribute was also paid to 120 others who have been 25 years in the business in the territory. Each was presented with a bronze plaque at the banquet Wednesday evening.

The two days were spent mostly in festivities, but on Wednesday afternoon at the only business meeting, Charles C. Pettijohn, general counsel of the MPPDA, struck the serious note. He suggested that all in all branches of the industry everywhere should recognize that "The welfare of the industry is now at stake," and strive to ward off "outside" interference by adopting self-regulation.

Specific topics of conversation included conciliation, arbitration, legislation and litigation. Also Mr. Trampe announced that Wisconsin had over-subscribed its quota of \$5,000 for the Motion Pictures Greatest Year Campaign.

"Motion pictures don't need the courts, don't need the laws" to conduct its business, he said. (Mr. Pettijohn's remarks are published in full on page 12, in a report on a plan of the majors to proceed with self-regulation.)

## Steffes, Golden Attack Majors

Al Steffes, Northwest Allied States Association leader whose speech followed that of Mr. Pettijohn, said, "Mr. Pettijohn gave the right speech but to the wrong audience. It should have been made to Will Hays and the distributors. We wanted self-regulation but we couldn't get the major companies to cooperate. We were driven to the courts for regulation to protect ourselves."

He criticized the major companies' policy of delay in the formulation of a policy following the recent Government action and insisted that "Now is the time to get together." Declaring that what the industry needs is a "czar, not like Will Hays who acts only for the majors," he pledged his support to anyone qualified to be "supreme arbitrator" of the business.

Edward Golden, sales manager of Monogram, criticized the major companies and their executives, who, he said, were "intellectually incapable

## Wisconsin Honors 120 Who Have Spent 25 Years in Film Business in the State

*One hundred and twenty pioneers in motion pictures in and around Wisconsin were honored Wednesday night by all branches of the local industry at a reunion and "jubilee", which also marked the 25th anniversary of Charles Trampe, Milwaukee distributor-exhibitor leader. Each of the 120 received a plaque at the banquet Wednesday evening commemorating their 25 years in films, including:*

Tom Saxe, Warner-Saxe Theatres  
George Fischer, Capitol, West Allis  
Frank Cook, Milwaukee  
Jake Disch, Cudahy, Wis.  
Bert K. Fischer, Milwaukee  
H. J. Fitzgerald, Fox-Wisconsin Theatres  
F. J. McWilliams, Portage Theatres  
John R. Freuler, Whitehouse, Milwaukee  
Charles Koehler, Judell Film Co.  
Hugh Flannery, Ashley Theatre Co., Madison  
S. G. Honeck, Warner Bros.  
Ray A. Smith, Ray Smith Co.  
Neil Duffy, Elite, Appleton  
Arthur T. Desormeaux, Majestic, Madison  
E. Weisfeldt, Riverside, Milwaukee  
Otto Meister, Whitehouse, Milwaukee  
Paul Langheinrich, Jr., Burleigh, Milwaukee  
George Huebner, Strand, Oconomowoc  
J. P. Adler, Adler Theatre Company  
F. L. Koppelberger, LaCrosse Theatres  
O. J. Vollert, Liberty, Milwaukee  
Sam Shurman, MGM  
Ross J. Baldwin, Tosa, Wauwatosa  
E. Vollendorf, Saxe Amusement  
Robert A. Hess, Milwaukee  
Fred H. Smith, Menomonie  
William S. Smith, Menomonie  
Max Wiesner, Columbia Pictures  
William Kent, Grand National  
Michael H. Brumm, Ritz, Milwaukee  
George Levine, Milwaukee  
Ralph Wettstein, Milwaukee  
John Scharnberg, Madison  
J. O. Kent, United Artists  
William L. Ainsworth, Fond du Lac

C. J. Brewster, Warner-Saxe Theatres  
George H. Brown, Fox Theatres  
Sam Levinson, Milwaukee  
Frank Fischer, Milwaukee  
Asher Levy, Asher Theatre Co., Madison  
E. Langemack, Colonial, Milwaukee  
Jack Frackman, Republic Pictures  
Matt Lavin, Republic Pictures  
V. F. DeLorenzo, Celebrated Players  
J. H. Yeo, Jack Yeo Enterprises  
L. Roy Pierce, Fox-Wisconsin Theatres  
Charles Loewenberg, Fox-Wisconsin Theatres  
J. H. Silliman, Milwaukee  
G. O. Langheinrich, Burleigh, Milwaukee  
Walter Blaney, RKO Radio  
Edw. F. Maertz, Zenith, Milwaukee  
August C. Berkholtz, West Bend  
Charles DePaul, Saulte Ste. Marie, Mich.  
Mrs. Alfred Hetu, Milwaukee  
William Kaeppler, Warner Exchange  
Charles H. Collins, Sr., Roosevelt, Kenosha  
Herbert H. Schwahn, Milwaukee  
Mrs. A. W. Nagle, Crescent, Shawano  
H. Edw. Lurie, Monogram-Midwest  
Emma Peters, RKO Radio  
Charles Waellnitz, RKO Radio  
Charles W. Trampe, Milwaukee  
Frank Trotman, Milwaukee  
Charles H. Braun, Hartford, Hartford  
J. Wasniewski, Midget, Milwaukee  
M. D. Thomas, Iron Mountain, Mich.  
Arwin L. Otto, Auditorium, Seymour  
Walter A. Baier, Fort, Fort Atkinson  
Len S. Brown, Mainstreet, Racine  
Tom MacEvoy, Columbia Pictures

Also 50 projectionists

Members of Local 164, A.F.L. Projectionists' Union, I.A.T.S.E.

of self-regulating the film business." He added that the salvation of the industry was for exhibitors to support the smaller production companies.

Headquarters for the reunion were Milwaukee's Schroeder Hotel. From there the program was conducted. Registration was at 10 Tuesday morning, followed by a review of exhibits, including pictures which span the last quarter century and souvenirs gathered from all corners of the state to recount the manner in which the industry has risen from the nickelodeon to its present position.

Tuesday evening all hands sailed Lake Michigan, aboard the S.S. *Illinois*, returning for a continuance of Variety Club's open house. A midnight preview was held for the Alexander Korda-United Artists production of "Drums" at the Warner theatre.

Registration and review of exhibits continued Wednesday morning and at noon separate luncheons were given to ladies and to men delegates, the former at West Wisconsin, the men gathering at the Schroeder Hotel.

The Schroeder's Crystal Ballroom was the

scene Wednesday afternoon of the business meeting, where addresses were made by Mr. Pettijohn, Mr. Johnston, Mr. Golden and the other guests. The business session was concluded just prior to the big event of the two days, the banquet at the Schroeder, Wednesday evening, where acts and entertainment galore was furnished by the local industry.

The banquet brought out the keynote tribute to Mr. Trampe, who was selected as exemplifying the pioneer spirit of achievement and fair dealing which have raised the standards of the industry from its early days. The bronze plaques were then presented to his colleagues who, too, could count a quarter century in films in Milwaukee and elsewhere in the state. Names of those so honored appear elsewhere on this page.

At the end, Mr. Trampe, speaking for the Wisconsin industry, observed that, from the business session, "We have ironed out the few small difficulties among ourselves and promoted a better understanding with other members of the motion picture."



# HOLLYWOOD GUILD DISPUTE TO LABOR BOARD AS PEACE TALKS FAIL

## Regional Board Opens Hearings on Petition of Directors; AFL Refuses to Rule on Control of Theatre Employees

In the fields of unionization and worker organization, the motion picture and its allied branches were confronted this week with some rather significant developments:

After both were apparently moving toward accord, studios and the Screen Directors Guild suddenly called off a discussion in the matter of collective bargaining, and the fight again found its way to the National Labor Relations Board, which started hearings Monday.

The American Federation of Actors moved for a wages-and-hours agreement for stage players in motion picture theatres.

The conflict over jurisdiction over box-office and front-of-the-theatre workers in film houses was returned by the American Federation of Labor to the warring factions: the Theatrical Managers, Assistants and Treasurers Union and the International Alliance of Theatrical Stage Employees.

A special committee of IATSE members arrived in Hollywood this week to study operations and conditions in the West Coast studio locals. The study is being made at the suggestion of George Browne, IATSE president, who proposed it at the recent Cleveland convention.

Consolidated with the Directors Guild's petition that it be declared the collective bargaining agency for directors, assistants and unit managers were charges that 10 major studios violated the Wagner Act by failure to bargain collectively and by alleged intimidation and coercion of employees.

Before the opening of the hearing on Monday before William R. Ringer, trial examiner, the studios and the guild had carried on negotiations pointing toward an amicable settlement of their differences. Darryl F. Zanuck, Sam Briskin and E. J. Mannix represented the producers, and Howard Hawks, W. S. Van Dyke and Rouben Mamoulian, the directors, but the negotiations were called off abruptly Saturday morning when the two sides were unable to agree upon the inclusion of unit managers as part of the guild. The producers remained adamant in their contention that the guild is not properly qualified to represent the unit managers. This point has been the major dissension factor throughout the negotiations which started a year ago.

At the hearing Monday the names of the Motion Picture Producers and Distributors of America, the Association of Motion Picture Producers, First National Pictures and Pat Casey were dismissed as respondents in the NLRB action.

Mr. Hawks, called by William Walsh, board attorney, was the first witness. He told of the production of pictures, detailing duties of directors, assistants and unit managers. The duties of assistant directors and unit managers, he said, are virtually the same.

The hearing on Tuesday was featured by a clash between attorneys for producers and the guild over disclosures of salaries paid to directors, assistants and unit managers.

Milton H. Schwartz, representing Loew, Inc.,

## SEEK TO OUTLAW THE "QUICKIE" STRIKES

*The signatures of some 92,000 persons have insured the placing of Initiative No. 130 on the ballot in the State of Washington. It is designed to end "quickie" strikes, presumably including those in the state's motion picture business. The Insurance Agents League of Washington took a leading part in its being put on the ballot.*

*The bill provides that a strike may be called only after written demands have been served on employers, including exhibitors and other film employees, and a 30-day truce period ensues in which time every effort must be made to settle controversies amicably. If, at the end of that period a strike is to be called, the final determination must be made by the employees through the medium of a secret ballot conducted by the county auditor.*

asked Mr. Mamoulian, second witness for the SDG, questions about the amount of money he received for directing Paramount's "High, Wide and Handsome." After the objections of Barry Brannen, Guild attorney, had been overruled, Mr. Mamoulian said his recollection was that he had received \$145,000. Although the witness pointed out that the picture was shooting 26 weeks and required more time and effort than two ordinary pictures, Mr. Schwartz managed to bring out that while Mr. Mamoulian was receiving a high salary his assistants and unit managers were receiving a top salary of \$150 a week.

Seeking to make a legal point, as required under NLRB rules, that stopping of work by directors would affect materially the flow of interstate commerce, Mr. Walsh elicited from Mr. Mamoulian that assistant directors and unit managers are incapable of carrying on a director's work should the director become incapacitated.

Following Mr. Mamoulian, Herbert Biberman testified that 40 per cent of the directors at the studios formerly were unit managers and assistants. He gave further details concerning the work of each classification.

The first step in the AFA move to obtain a wages-and-hours agreement for stage players in film theatres was taken when Harry Calkins, AFA organizer, prepared to formally present his organization's demands at a meeting with Frank Phelps of Warner Brothers, with regard to the Strand, New York City. The Strand last week inaugurated a stage band policy with Ben Bernie's band as the opening attraction.

The agreement being sought by the AFA would provide for a minimum of \$60 per week for principals and \$40 per week for members of the chorus. The union also is demanding a maximum of four shows a day or 28 per week, asking that any additional shows per week be paid for on the basis of one-twenty-eighth of a week's salary per show. The union has succeeded in acquiring the membership of all those employed on the Strand's stage at present.

Union officials declared that this is the first

serious attempt to standardize working conditions of vaudeville performers in 21 years.

Announcement of the conflict over box-office and front-of-the-house workers in film theatres being returned to the warring factions was made by William Green, A. F. of L. president, at the same time he indicated that he believed the two theatrical labor groups could settle the differences between them.

## Quick Action Predicted For New York Union Deals

Labor negotiations with theatres in the New York metropolitan area this fall will be consummated without much difficulty, it was predicted this week as Local 1, New York stagehands, started conferences with Major L. E. Thompson of RKO. Under an agreement reached last fall, the union was granted a six per cent increase with another six per cent raise promised for this fall. The circuits, however, are understood to be requesting that the union postpone the raise because of business conditions.

The circuits also are requesting a two-year contract. The union is seeking to have relief men listed on the payroll instead of being paid indirectly through the union.

## Injunction Sought Against Pickets

D. Seltzer and T. Parker, who operate the Oregon Theatre, Portland, Ore., have filed suit in circuit court to enjoin the Motion Picture Operators' Union and the Central Labor Council from picketing their theatre.

They contend that they want to operate their projectors and can't pay scale.

## Laboratory Technicians Picket Loew's Building

Local 702, laboratory technician's union, picketed the Loew's State Building, New York, for a brief period this week as part of its demonstration against Du-Art Laboratory, involving the union's current strike.

The affiliate of the International Alliance of Theatrical Stage Employees began its demonstration against the laboratory's customers last week by picketing the Godfrey Building, which houses Columbia's home office.

## Projectionist Negotiations Open in Chicago

In Chicago Wednesday Allied States Association, acting for independents, and Balaban and Katz officials opened negotiations with projectionist unions for a new contract. Exhibitors jointly are refusing operators' demands for an increase in wages and indications are the discussions may continue for several weeks.

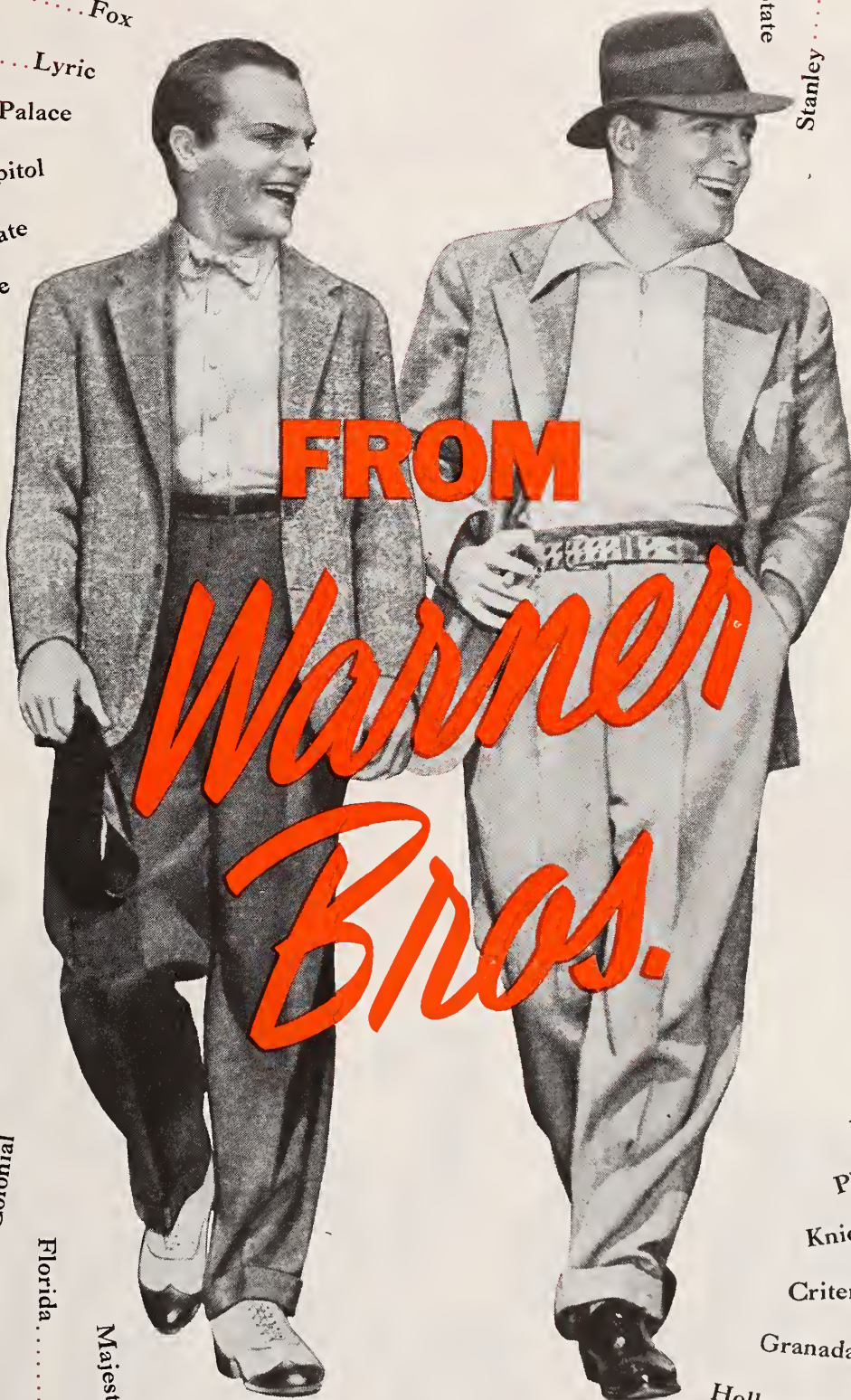
## Penn Newsreel Theatre To Open in New York

The Penn Newsreel Theatre, located in West 34th Street, opposite the Penn Station, New York, will open next Thursday under the management of Joseph Steiner, who built the house in association with Stanley Heller and William Klein. The house has 456 seats and was constructed by Tischman Realty Corporation from plans executed by Roche & Roche, theatre designers.

Issues from the five newsreel companies will be used on the opening program along with a novelty single reel, "The Memory Lingers On." "March of Time" will be presented once each month, Mr. Steiner said.



Jersey City  
Newark  
Philadelphia  
Indianapolis  
Rochester  
St. John  
Boston  
Washington  
Syracuse  
Niagara Falls  
Albany  
Buffalo  
Pittsburgh  
Akron  
Pittsburgh  
Reading  
New York  
Providence  
Lawrence  
Springfield  
Boston  
Metropolitan  
Capitol  
Palace  
Majestic  
Strand  
Astor  
Stanley  
Branford  
Fox  
Lyric  
Palace  
Capitol  
State  
Earle  
Keith  
Bellevue  
Stanley  
Palace  
Victory  
Cambria  
Great Lakes  
Penn  
Colonial  
Florida  
Majestic  
Ambassador  
State  
Palace  
Roxy  
Jayhawk  
Springfield  
Wichita  
Topeka  
San Francisco  
Miami  
Spokane  
Los Angeles  
Tucson  
Nashville  
El Paso  
Ft. Worth  
San Antonio  
Little Rock  
Long Beach  
Montgomery  
Tampa  
Port  
Salem  
San Bernardino  
Utica  
Troy  
State  
Stanley  
Ritz  
Capitol  
Rialto  
Orpheum  
Roxy  
Paramount  
United Artists  
Pulaski  
Majestic  
Hollywood  
Roosevelt  
Plaza  
Knickerbocker  
Criterion  
Granada  
Hollywood & Downtown  
Fox  
Colony  
Warfield  
San Francisco  
Topeka  
Wichita  
Springfield  
Jayhawk  
Roxy  
Palace  
State  
Ambassador  
Dallas  
St. Louis  
Cedar Rapids  
St. Petersburg  
Akron



FROM  
Warner  
Bros.



Bella and Samuel Spewack's

"Just what the box-office doctors  
have been ordering!" *M. P. Herald*

"Capital Class A!"  
*Variety Daily*

"Heavy box-office!"  
*Hollywood Reporter*

"Destined to be as sen-  
sational on the screen  
as on the stage!"  
*M. P. Daily*

"Uproariously funny  
and fine for the box-  
office!" *Film Daily*

"Cagney comes back  
with a bang!"  
*Jay Emanuel Pubs.*



(Play Produced by George Abbott)

# BOY MEETS GIRL

# JAMES CAGNEY PAT O'BRIEN

Directed by  
**LOYD  
BACON**

with  
**MARIE WILSON**  
**RALPH BELLAMY • FRANK**  
**McHUGH • DICK FORAN**  
Screen Play by Bella and Samuel Spewack



# NEW GRAND NATIONAL CREATED BY MERGER WITH EDUCATIONAL

## Federal Court Approves Plan for New Production and Dis- tribution Unit; Hammons Re- serves Non-theatrical Rights

New Grand National Films, Inc., came into being this week following the federal court approval in Los Angeles Saturday of the merger plan for Educational Pictures and Grand National Films. The court's sanction was given after a three-hour hearing during which only one Grand National creditor voiced opposition to William P. James, federal judge.

The single creditor protest came from Jules Goldstone, attorney, representing himself in his claim of \$17,500 against Grand National Films, Inc., and Grand National Studios, Inc., which several months ago went into reorganization under Section 77B.

The new corporation will have approximately \$1,510,000 cash available for financing a production at the outset, Mr. Hammons said Wednesday. He admitted the late announcement of the company's product would present a problem to the sales force but pointed out that this would be offset to some extent by the retarded film buying noted in some sections. Mr. Hammons indicated he will produce "four or five" features and short subjects at Eastern Service Studio at Astoria, Long Island, and might make several additional features at the west coast studio.

Mr. Hammons declined to discuss a proposal made by Louis Jackson, London financier, which would involve reciprocal distribution here and in England. Mr. Jackson is an emissary of the newly formed Anglo-American Films Company of London. His mission in the United States is to line up American product for distribution in England.

Mr. Hammons said it would take a week or 10 days to complete the new corporate setup and that directors and officers other than Mr. Alpersen and himself would not be nominated until then. The underwriting of the new company's securities has been arranged with two brokerage houses which Mr. Hammons said he could not identify until final financial arrangements have been filed with and approved by the Securities and Exchange Commission. Educational's \$50,000 check to cover the cash payment to Grand National provided for in the merger agreement was mailed to Mr. Wright Tuesday, Mr. Hammons said.

In his notice to stockholders, Mr. Hammons pointed out:

"We plan to turn over to this new subsidiary all theatrical assets for which Educational receives 1,100,000 shares of the new subsidiary's stock and also 550,000 warrants."

### Non-theatrical Plan Mentioned

In listing the assets which will not be turned over to New Grand National, Mr. Hammons cited "non-theatrical rights in motion pictures."

"We propose in the very near future," he explained, "to engage actively in supplying schools and non-theatrical users with motion picture films, which, we feel, can be made substantially profitable to Educational."

He continued with his explanation of the plan by stating: "Educational's proposed new subsidiary . . . will acquire on what your man-

## ONE-FEATURE POLICY FAVORED IN DALLAS

*James Owen Cherry, Dallas manager of Interstate Theatres, visiting in Hollywood this week said that pictures playing single bills in Dallas do half again as well as the same pictures on double bills in other cities of the same population.*

*Many times, he said, he has out-grossed double feature billings in other cities of 300,000 by two to one. Certain short subjects get billings and marquee space with the feature picture. He said that Warner Brothers musicals, Metro-Goldwyn-Mayer's crime subjects and Pete Smith Specialties, and Disney cartoons are the most popular as draws.*

agement regards as a most reasonable basis, assets of the existing Grand National Films Corporation that Educational greatly needs. . . . The most important of the assets . . . is a system of 29 fully equipped motion picture exchanges which we will operate and which will give us an outlet for all of our theatrical productions. The building up of this distribution system cost the old Grand National Company in excess of \$1,500,000 during the past two years."

The final phases of the agreement, looking to the immediate start of the new corporation are scheduled to be decided upon following the arrival in New York late this week of Mr. Alpersen. He, with Mr. Hammons, will complete production plans and the management setup of New Grand National in coming conferences.

Under Mr. Alpersen's contract with the new corporation, if the president is paid in shares of the new corporation's capital stock, Mr. Alpersen will be entitled to receive as added compensation for the same period a like amount of such stock. Employment of Mr. Alpersen under the contract will be terminable by either party at the end of any year by giving six months notice.

### Significance Cited

The significance of Educational's acquisition of the Grand National exchanges "can be more fully appreciated," Mr. Hammons pointed out, "when it is considered that the distributing arrangement for our pictures with the Twentieth Century-Fox Film Corporation expired July 31."

During the hearing on the plan in Los Angeles, Mr. Goldstone challenged Mr. Wright's contention that the creditors of Grand National would receive less if the company liquidated rather than merging with Educational. He declared he did not believe Educational would have sufficient security to purchase back \$200,000 preferred stock to be given creditors for 66 2-3 per cent of the claims. The new corporation, he contended, would be embarrassed by a lack of working capital and would be burdened by heavy obligations and administration expenses. Mr. Goldstone made his statements after cross-examining Mr. Wright on details of the plan. (The details were revealed in MOTION PICTURE HERALD last week.)

In addition to Mr. Wright, William Ncary, assistant Grand National treasurer, testified at the hearing. He disclosed the financial figures.

## Approval Sought For RKO Claims

The Irving Trust Company, as trustee for RKO, yesterday filed a petition in the United States district court with the consent of RKO Orpheum Corporation, asking the court to settle claims held by RKO Orpheum against RKO totaling \$1,726,983 for \$50,000, and to approve an agreement between RKO and RKO Orpheum, whereby the claim would be satisfied in return for the satisfaction of claims held by RKO against RKO Orpheum. The petition stated that the book value of the assets of RKO Orpheum were approximately equal to debts owed by RKO Orpheum to RKO and that the former desired to create a capital surplus by a reduction of its indebtedness.

Irving Trust also stated that under the proposed agreement it would take steps to reduce the total fixed indebtedness of RKO Orpheum now evidenced by a \$2,644,655 six per cent non-cumulative income note held by the Chemical Bank & Trust Company as trustee to \$2,000,000. In return, the petition declared, RKO Orpheum Corporation has agreed to increase its preferred shares from 673 to 1,143, and will issue to Irving Trust an additional 470 shares of this class.

The \$1,726,983 in claims now held by RKO Orpheum against RKO originally belonged to the Publix Indiana Corporation and were later assigned to RKO Orpheum Corporation.

## Depinet Drive Winners To Receive \$15,000

Approximately \$15,000 will be distributed by RKO among the employees of the leading exchanges as supplementary prizes in the Ned E. Depinet Drive. These are in addition to the capital awards previously announced by Jules Levy, general sales manager.

The Buffalo office, headed by C. Boasberg, was the major victor.

## Film History in Film

John Hay Whitney, president of the Film Library of the Museum of Modern Art, said this week that the library will produce for general release an as yet untitled feature length film which will portray the history of motion pictures from the beginning of the medium to the present time. John Abbott, director of the Film Library, left New York for Hollywood this week to seek the cooperation of the major studios. Directors of the Museum are A. Conger Goodyear, Nelson A. Rockefeller, Mrs. John S. Shepard, Samuel A. Lewisohn, Cornelius N. Bliss, Mrs. Robert Woods Bliss, Stephen C. Clark, Mrs. W. Murray Crane, Lord Duveen of Millbank, Marshall Field, Edsel B. Ford, Philip Goodwin, William S. Paley, Mrs. Charles S. Payson, Mrs. Stanley Resor, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, Paul J. Sachs, Edward M. M. Warburg and Mr. Whitney.



# TELEVISION CLAMORS FOR PLACE AMONG BRITISH TRADE PROBLEMS

**Public Interest, Theatre Showings  
and Question of Program Con-  
trol Combine to Force Study  
of Medium in Near Future**

by AUBREY FLANAGAN  
in London

Problems of past and present are not the only ones with which British exhibitors presently are concerning themselves. They are occupying their minds—at least being asked to occupy their minds—with one of the looming problems of the future, the problem of television as a factor in contemporary entertainment.

A direct and unequivocal lead was given British exhibitors at the Annual Conference at Folkestone this year, when they were advised, not under any circumstances, to enter into contracts for picture theatre television apparatus, until they were so recommended by their General Council. Now, at the September meeting of that General Council, High College of Cardinals of the exhibitor denomination, the whole question of television and its relations to the picture theatre is to be examined and discussed, and, in all likelihood, a lead given to the rank and file.

The British trade has lacked a concrete and coherent policy, not so much from essential difference as from sheer inertia and indifference. Certain vivid and inescapable developments which have come to the forefront of the contemporary scene have stirred a slight but significant feeling of uneasiness, and the mood of indifference is likely to change to one of concern.

## In the Public Eye

Television has come more dramatically to the public eye of recent weeks than ever before. The increasing use of the British Broadcasting Corporation's mobile broadcasting unit, at such public events and focal points of popular interest as the Derby, the Trooping of the Color, the Football Cup Final and the Test Matches, all of which have been or are being televised with exceptional technical brilliance is significant. These have been, by special dispensation of the Portland Place Hierarchy, received and shown, in private, on a large screen in the Tatler Theatre, Charing Cross Road, shown with a technical polish and ease previously possible only with direct motion pictures.

The opening this week of the 1938 Radiolympia show, annual shop window of the Radio Manufacturers Association, one of the few trade shows with a considerable popular appeal, has been concentrated predominantly on television. Receivers for the not unreasonable low price of £30 (\$150), an increase on the BBC's outside broadcasts, expansion of the televising hours and of the entertainment offered, and the regular daily broadcasting of feature films are straws in the wind.

There is not, however, much preoccupation in the exhibitor mind in regard to the competition of domestic television, little fear that it is as yet, if ever, going to keep people from the picture house, and fix them inextricably by the fireside and the television receiver. The price is, as yet, in the prohibitive class. Very few

## MERGER OF ENGLISH CIRCUITS REPORTED

*Although not officially confirmed, it is reported that recent London conversations have been held pointing toward a consolidation of the Gaumont British theatre circuit, the Odeon circuit and the theatres owned by Sidney L. Bernstein. The negotiations are understood to be among the Ostrer brothers, heads of Gaumont British; Oscar Deutsch, head of the Odeon group, and Philip Hill of Philip Hill & Partners, financial house.*

*The proposed merger, probably backed by the Hill resources, would form a solid booking bloc in opposition to Associated British Cinemas, Ltd., headed by John Maxwell, the country's dominant theatre owner. The merger reported under discussion would bring together a group of more than 550 houses. The Ostrers and Mr. Deutsch would direct the combination and Mr. Bernstein would retire, it is understood. There has been a booking arrangement in effect for some months between Odeon and G.B. United Artists holds a 50 per cent interest in the Odeon circuit.*

of the plebeian picture house patrons whose shillings and six pences make up the bulk of the industry's revenue can afford thirty pounds for a luxury instrument, especially one the uses and services of which are limited to a very few hours a week. Still less can they afford the highly priced receivers which embrace radio as well as television, and which market for £150 (\$750) and over.

There are geographical limits, too, for though the BBC service is technically excellent, the range of Alexandra Palace's high powered transmitters does not go safely beyond the fifty mile radius, and only with absolute certainty operates within the twenty-five-mile limits. There is tentative and nebulous talk of a transmitter at Birmingham, in the center of England. Other provincial areas must for some time stay without.

## Programs Indifferent

A further fact is the very indifferent nature of the entertainment provender offered the public. Money is apparently being spent rather on technical developments than on securing star performers—many of whom of course are debarred from television by their vaudeville contracts. Programs at this stage are very "itsy bitsy," with mediocre cabaret acts, fashion lectures, occasional demonstrations of ju jitsu and similar pastimes, dissertations on gardening, an odd interview with obscure celebrities and so forth. The outside broadcasting of events, however, is increasing, not only in the range of its material, but in the excellence of its transmission. Not least significant of the considerations is that of physical inelasticity. Radio, by the elasticity of sound permits movement about a house without physical concentration, and withal complete enjoyment. Television demands concentration, and prohibits movement, and is

thought by many likely to get no further as a vogue than amateur cinematography or auction bridge.

These are the considerations which are swaying exhibitor reactions currently, but which will not dissuade them from expressing objection to and combating the supply of entertainment films in the impresarios of television.

Far more concentratedly are they concerned with the place of television in the picture theatre. Wisely the conviction is spreading and intensifying that the time is now ripe to beat the televisionaries at their own game, and to combat potential competition by using the medium to their own commercial ends.

## Theatre Showings Held Practical

The G. B.-Baird demonstrations have shown that picture house television is a practical proposition. The screen used at the Tatler is as yet limited to the seven foot by eight dimension, but the light quality has so improved, and the definition so sharpened, that the average newsreel and magazine house can use it with safety and assurance. So far, however, the question of program supply has remained the crucial one. A completely adamant attitude on the part of the BBC has maintained a flat refusal to let cinemas or anyone at all for that matter rebroadcast on screen or otherwise, the programs transmitted by them. Newsreel and other houses which would have in the Test Match broadcasts, for instance, a ready made showmanship factor, are debarred from offering the public the service. Even should Baird wish to operate their own television service they are still debarred from doing so by the monopoly the BBC own and exercise over the appropriate wavelengths. The BBC, in fact, has still a complete monopoly over English broadcasting, whether it be in sound or in image. Protracted conversations between Isidor Ostrer and the BBC have so far not met with the success one might have hoped for, and television as a result still rests outside the cinema.

Exhibitors, however, may be even more concerned just now with the dangers of a trade monopoly, and it is not unlikely that the CEA will watch the marketing of apparatus as carefully, and with as jealous an eye, as they did the invasion of the cinema field by talking picture apparatus. At present but two organizations, Baird and Scophony, have picture theatre systems on the market. The one, of course, has an immediate link with the mighty Gaumont British group, has sets not only in the Tatler but in the Marble Arch Pavilion and the Tivoli, and has its own headquarters at the Crystal Palace. Scophony, on the other hand, are directly linked with the Odeon chain, talk of a screen even larger than that offered by Baird and are, they claim, preparing for installations in many, if not all, of the country's Odeons. There remains the problem of what both of these enterprising groups are going to show when their apparatus is placed on the market in quantities.

▽

British film houses have an earning capacity of \$55 per seat as compared with America's \$100 per seat, Simon Rowson, British film executive, said this week in London.

"Even if allowance is made for the higher average cost per seat, in America," Mr. Rowson said, "annual earnings there would still be 60 per cent higher. If seats were occupied here as frequently as in America the net box office receipts would be increased by £25,000,000 annually," he said.





THE GREAT FALL LAUGH-RIOT FROM 20TH CENTURY-FOX!

1935-20th gave you "Thanks A Million!"  
1936-"Pigskin Parade!"  
1937-"Life Begins In College!"  
Now-the greatest of them all...

HOLD  
THAT  
COED



# You'll HOLD THAT CO-ED OVER . . . and over again!

The screwball politics of "Thanks A Million" . . . the football goofiness of "Pigskin Parade" . . . the howling comedy of "Life Begins In College" . . . plus the new vitality and freshness you expect from 20th! And timed-to-the-season for extra dollars!

John Barrymore as a co-ed kissing governor who takes over the campus for the cock-eyedest campaign that ever made vote-chasing pandemonium!

Marjorie Weaver . . . the cutest trick in college . . . has George Murphy stepping as never before!

## HOLD THAT CO-ED

with **GEORGE MURPHY** • **MARJORIE WEAVER**  
**JOHN BARRYMORE** • **JOAN DAVIS** • **JACK HALEY**  
**GEORGE BARBIER** • **RUTH TERRY**  
**DONALD MEEK** • **JOHNNY DOWNS**

Directed by George Marshall  
Associate Producer David Hempstead • Screen play by Karl Tunberg, Don Ettlinger and Jack Yellen  
Original story by Karl Tunberg and Don Ettlinger  
Dances staged by Nick Castle and Geneva Sawyer  
**Darryl F. Zanuck**  
In Charge of Production

That foot-ball playing Davis girl has Jack Haley all aflame! Gosh, she's healthy!

THIS IS ONE OF THE  
MOVIE QUIZ  
250,000.00  
CONTEST  
PICTURES

**20th CENTURY FOX**  
THE KEYSTONE  
OF YOUR FUTURE

Sparking, larking college youth . . . singing and swinging:  
'All American Swing,' 'Hold That Co-Ed,' 'Here Am I Doing It' by Mack Gordon & Harry Revel. 'Heads High' by Lew Pollack & Lew Brown. 'Limpy Dimp' by Sidney Jule Styne & Nick Castle.



# THE HOLLYWOOD SCENE

## Fervour

It is characteristic of New Yorkers to feign a contempt for the city they love, and Hollywood is more like New York, emotionally, than any other place. Nobody anywhere spoofs the motion picture so heartily as those who live by, with and for it in its home town, nor loves it more.

Typical of Hollywood has been its frivolous vocal attitude toward the Motion Pictures' Greatest Year campaign. Maybe some of the gags tossed about the lots have got into print. Irresponsible commentators on the Hollywood scene have given currency to the thought that Hollywood is skeptical about the whole thing. Don't believe a word of it.

Proof to the contrary abides in the record of goings-on behind closed doors of the committee room housing the studio representatives handling this end of the operations, notably the production of the short to be known as "The World Is Yours." So eager and earnest was the committee when first convened that cast, director and personnel were announced forthwith—just like that. But so much more eager and earnest did these gentlemen become, as the campaign began to take on definite shape, that many thought second thoughts and, finally, spoke them. After that there was more speaking, some of it loud, and Gabe Yorke, chairman, found himself face to face with just such a problem as Solomon met up with only more so.

Now Chairman Yorke would be the last to lay claim to Solomon-like wisdom. But he did a Solomon-like thing. Just how he did it is not among the things talked about beyond the committee room, much, but the upshot of it is that "The World Is Yours" will appear with a cast drawn from all the studios cooperating in the drive, instead of one. When that many studios fight to get their stars into a picture, to work *gratis*—that's fervour!

## More Fervour

Production stepped up from 37 to 42 during the week, 14 pictures starting and 9 being turned over to the cutters. A sudden hot spell (*confidentially*) made some of the sets unfit for man or beast, but actors and directors, perhaps scenting the smoke of the M.P.G.Y. campaign, strove undismayed.

Paramount had 8 pictures shooting at week-end, Metro-Goldwyn-Mayer and Universal 6 each, Warner Brothers 5, with 3 in work at RKO-Radio, Twentieth Century-Fox and Republic. Columbia had 2 in front of the camera, Walter Wanger, Selznick-International, Monogram, Hal Roach and Principal Productions 1 each. There were 61 finished films in the editing stage and 14 in preparation for early call.

Twentieth Century-Fox finished "Submarine Patrol" and "By the Dawn's Early Light." Paramount brought in "The Aransas Traveler," that Robert Burns picture, and "Thanks for the Memory," inspired by the song. Universal finished "Youth Takes a Fling" and "The Guilty Trail." Columbia completed "Thoroughbred" and "In Early Arizona." RKO-Radio polished off "A Man to Remember."

Columbia started "Call of the Trail" and "South of the Rio," Universal went to work on "Prairie Justice" and "The Storm," while

## CAROLE LOMBARD "HAPPY" OVER TAX

*Carole Lombard emerged from a welter of complaints about taxes this week to say that she was glad to give the government more than four-fifths of her \$465,000 annual income, and was content to live on the remainder. She earns \$150,000 a picture, and made three last year plus three radio broadcasts at \$5,000 each.*

*"Funny thing about all that money," she said, "was that I got only \$20,000 of it for myself, directly, I mean. The government spent most of the rest of it for me on general improvements on the country, and I really think I got my money's worth."*

*A government tax official in Washington on hearing the story said that Miss Lombard was apparently way off when it comes to figures. He drew the conclusion that either she had generously overpaid or else her press agent had got tangled up in a surtax.*

Paramount put "Say It In French" and "The Frontiersman" before the lens. Metro-Goldwyn-Mayer started "The Shining Hour," RKO-Radio "Miracle Racket," Hal Roach got going on "Mr. Topper Takes a Trip," Selznick-International on "Made for Each Other" and Walter Wanger on "Trade Winds."

Fourteen shorts were in production.

## Wait

More than the average annual influx of exhibitor visitors to Hollywood this summer has had the inevitable effect. Fewer than usual have got into a studio. The rush is still on and the Legion convention is not yet, wherefore shutters are up at studios fearful of setting dangerous precedents in the hospitality department. Full many a company will be on location while the doughboys are here.

So, ladies and gentlemen of show business, if you've been thinking of taking a little respite and dashing out here for a look at the wheels going around, put it off a while. The correct time to visit Hollywood, any year, is between November 1 and April 31. Don't come now.

## Personnel

OLYMPÉ BRADNA will sing in "Say It In French," Paramount.

PRISCILLA LANE and JEFFREY LYNN are to be developed as a starring team by Warner Brothers, on account of their work in "Four Daughters."

LUCILE WATSON, of the stage, will be in Selznick's "Made for Each Other" with CAROLE LOMBARD and JAMES STEWART.

CHEYENNE INDIANS who attacked the pioneers in "The Plainsman" will ride again in "Union Pacific," which CECIL B. DEMILLE is getting ready to shoot for Paramount.

GALE SONDERGARD, Academician, joins double Academician LUISE RAINER in "Dramatic School," M-G-M.

SAMUEL GOLDWYN, explaining why he signed ROBERT RISKIN to write for him under a contract that gives him a percentage of the profits on all Goldwyn pictures: "Give me unknown actors and a great screen play and I'll promise you a great picture. Give me great actors and a poor screen play and I'll be helpless."

DOROTHY LAMOUR will swing it in "St. Louis Blues," the picture Paramount had a raft of trouble with before it started.

ROGER CONVERSE, recently conspicuous for ability in M-G-M shorts (films, that is), steps up into features with a role in "The Shining Hour," Joan Crawford vehicle.

MAXWELL ARNO, 6½ years casting director at Warner Brothers, joined Selznick-International Monday of this week and has the casting of "Gone With the Wind" as his first chore.

JEANETTE MACDONALD and RAY BOLGER do a wooden shoe Dutch routine in M-G-M's "Sweethearts."

CLAIRE MORTENSON, away just now making personal appearances, will be back in time to start a series of westerns for Sovereign Productions, which gets going Sept. 15.

GEORGE BANCROFT will play JACKIE COOPER's father in "Gangster's Boy," Monogram, first of two Cooper films for the company.

MADLINE CARROLL, FRED MACMURRAY and SHIRLEY ROSS will head the cast of "Cafe Society," Paramount's treatment of that strange social sector.

JOAN BLONDELL returned to work at Warner's this week, slimmer and trimmer than ever, to co-star with PAT O'BRIEN in "Unfit to Print."

CHARLES CHAPLIN is credited with the discovery of DOROTHY COMINGORE, whose screen debut is a speaking part in Walter Wanger's "Trade Winds," the comedian having noticed her around Carmel-by-the-Sea, where he's still working on that script, and given her a letter of introduction to Hollywood, where his judgment of film femininity is still held in high regard. She'll be known as LINDA WINTERS from here in.

▽

Carroll Sax has been appointed to succeed Joe Gilpin, resigned, as business manager of Warner Brothers studio. Mr. Sax, long with the company as assistant director and elsewhere, will function under the supervision of Tennant Wright, production manager. Robert Ross has been named a unit manager at the studio replacing Mr. Sax.

▽

Edward Sedgwick, director, has joined the Harry Rapi unit at Metro-Goldwyn-Mayer to aid in developing a series of outdoor action melodramas to star Dennis O'Keefe.

▽

Lionel Atwill has been signed by Twentieth Century-Fox to a four-way contract. It provides that he shall serve as actor, writer, director or associate producer.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Carefree

(RKO Radio)

Musical Comedy

TO THE EDITOR:

Anyone who's been around show business as long as your westernmost correspondent is likely to become a little overexposed to the illusion that is its chief merchandise, so I suspect I'm not the only one between Hollywood and Times Square who has been taking this "Motion Pictures' Greatest Year" talk with a slight helping of salt. A good idea, yes, and undeniably timely, for a number of reasons, but I didn't know it was on the level. That is, I didn't know that this year's pictures really were going to be greater than last year's. Did you? Well, anyway, they are, I've seen half a dozen of them, three in the past week, that are so far ahead of anything previously done by the same personnel as to convince even skeptical Hollywood that 1938-39 product is something else again. And now here's this "Carefree," which you can see for yourself downstairs at the Music Hall in a couple of days, a picture that makes all the previous Fred Astaire-Ginger Rogers films look like trailers.

If there are others you know about who haven't been taking this "Greatest Year" thing seriously, you'll be doing them a favor by sending them to give it a look-see. This is no mere reunion of two stars who never should have been separated. This is no carbon copy of anything they or anybody ever did before. It does reveal a ripening of their talents, and it does give them to do the things in which they are expert, but it also brings to the screen a new font of humorous entertainment—psychoanalysis, of all things—and out of this flows an incredibly credible sequence of amazingly comic incidents. (If the quest for series material is still on, RKO-Radio could make a pip out of the doctor Mr. Astaire portrays here.)

I have said that the film reveals a ripening of the co-stars' talents. That requires proof, since they were long since declared perfect by showmen who kept them up among the top 10 in the HERALD's Money-Making Stars poll, and the picture provides it. In this thing they do one of their ballroom dances in slow motion, a device employed to show that it happens in a dream, and if they've looked good in normal tempo they look impossibly so when slowed down. In a solo dance executed with golf stick and culminating in a series of rhythmically timed shots—every drive a honey—Mr. Astaire demonstrates that up until now he's been only kidding. In a mesmeric interlude during which her inhibitions are supposed to be in abeyance Miss Rogers lets down her hair, artistically speaking, and goes way back to Mabel Normand for a minutes-long sequence not equalled since that comedienne's demise.

While these and a great many other things are going on, visibly, one Irving Berlin is adding new lustre to his just now particularly celebrated name by way of music that is neither in the "Alexander" vein nor out of the known Berlin ballad drawer. His numerous numbers for this range from the breakneck "Yam" sung by Miss Rogers and danced by both stars and a setful of followers—to delicate sentimentalities written just below chamber-music stand-

ards. The radio will be telling you which of the numbers are going to lead the Hit Parade first. If youngsters do the voting it'll be the "Yam" and they'll be trying to dance it.

Next to the stars in screen importance is Ralph Bellamy, playing a part comparable to the one he had in "The Awful Truth," and alongside him is Luella Gear, an unfamiliar but extremely effective player. Clarence Kolb, of "Merrily We Live," plays a judge, merrily, and Franklin Pangborn does more than usually well with less than is usually given him to do. A great many others are in and out of the picture, all very distinctly belonging.

The whole thing, is as you know, a Pandro S. Berman production. As you also know, the job of putting this pair of stars back together again without incurring that "just another" verdict, and without letting the idea get around that the picture subordinated one to the other, was one of those assignments some producers leave town to duck. Mr. Berman not only got away with it—he can date a new renown from here. So can Mark Sandrich, who here touches a new directorial high.

The story material is, as previously noted, something to think about, new stuff from new sources. Credit for it is due, in what proportion probably no man now can tell, to Marian Ainslee and Guy Endore, who had the original idea, to Dudley Nichols and Hagar Wilde, who made a story and adaptation of it, and to Allan Scott and Ernest Pagano, who prepared the screen play. Maybe one thing wrong with most pictures is that they aren't written by enough writers.

Hollywood got its first look at this picture on the evening of August 24th, when proud RKO-Radio previewed it for the press at the Pantages theatre and all the topflight talent in town turned out to see if it could be any good. Plain people who had managed to buy seats early in the morning and sat through several shows to be on hand for it were also present. But you couldn't tell for sure whether it was the profession, the press or the laity that was laughing hilariously, applauding spontaneously or sitting in awed, unbelieving silence as the stuff came across. It was, as a matter of fact, all of them.

Yes, this is the "Motion Pictures' Greatest Year." This is the greatest Astaire-Rogers picture. "Greatest" have been popping up in previews regularly for the past ten days and the end is nowhere in sight. It's tough on a guy like me, who has to dig up words to describe them, but it's pretty sweet for exhibitors across the country enrolled in the big drive. This, my dear Editor, would be a year to have a theatre.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. Producer, Pandro S. Berman. Director, Mark Sandrich. Screen play by Allan Scott and Ernest Pagano. Story and adaptation by Dudley Nichols and Hagar Wilde. Original idea by Marian Ainslee and Guy Endore. Lyrics and music by Irving Berlin. P. C. A. Certificate 4307. Release date, Sept. 3, 1938. Running time, when seen in Hollywood, 80 minutes. General audience classification.

### CAST

Tony Flagg.....	Fred Astaire
Amanda Cooper.....	Ginger Rogers
Stephen Arden.....	Ralph Bellamy
Aunt Cora.....	Louella Gear
Connors.....	Jack Carson
Judge Travers.....	Clarence Kolb
Roland Hunter.....	Franklin Pangborn
Dr. Powers.....	Walter Kingsford
Miss Adams.....	Kay Sutton

and  
Robert B. Mitchell and his St. Brendan's Boys

## My Lucky Star

(20th Century-Fox)

Sonja Henie Vehicle

Well down toward the end of this film Miss Sonja Henie eclipses all previous skating exhibitions for the camera in a costumed and tinted ice ballad based on "Alice in Wonderland." Earlier in the picture she has executed some new and involved demonstrations of what ice and steel blade are for, each a stunning exhibition of athletic artistry, and all through it she has worn a storeful of swank winter garb. These are the items of news about the picture most likely to prove profitable when conveyed to the people who buy the tickets.

Next in importance as an entertainment factor are the several sequences in which Joan Davis and Buddy Ebsen sing, dance and clown. These are surefire. It is increasingly profitable, also, to mention the names of Mack Gordon and Harry Revel in connection with pictures for which they bat out the tunes. They did four for this one.

Billy Gilbert steals the picture for one of those restaurant routines of his, not unlike one he used in a previous film but fitted out with new words. Cesar Romero plays an irresponsible son of a fussy owner of a Fifth Avenue department store. George Barbier plays the merchant. Louise Hovick appears briefly as the golddigger the boy married one night and who wants money. Arthur Treacher portrays an indulgent secretary.

The story is by Karl Tunberg and Don Ettlinger, the screen play by Harry Tugend and Jack Yellen. It has to do with a merchandising idea conceived by the department store owner's son as a means of getting a blonde out of town so his wife can't name her in a suit for divorce. The blonde, innocent, is played by Miss Henie, and the idea is to send her to college with a complete line of the store's fashionable winter sports attire and under instructions to parade it before the coeds.

This gets the girl to Plymouth University (pennanted, and pronounced, P U) where she meets a handsome senior and gets herself starred in the college ice carnival. Photogs for *Life* magazine shoot her and the student body for a "Life Goes to College" feature and the gold-digger identifies her picture on the cover. So they bring the show to the store and it's a hit and the golddigger cut her price from \$100,000 to \$50,000 which the merchant figures is about right and pays. The salesgirl-student-skater goes back to college and everybody's happy.

Roy Del Ruth directed the picture for Harry Joe Brown, associate producer, with Darryl Zanuck in charge of production. One of a number of things uncommonly done in pictures is their liberal allotment of prominence to a single periodical of general circulation, *Life*, which is identified frankly and repeatedly in dialogue, favorably, and in close-ups of the cover. Unless Time, Inc., is just as uncommonly unappreciative, plenty of favorable reference to the picture should appear, at an appropriate time, in *Life*, *Time*, and *Fortune*. While their combined circulations is, of course, materially less than that of a Sonja Henie feature, their influence is doubtless a factor to be taken into consideration by showmen who play the picture.

Previewed August 26th at the Village theatre, Westwood, Calif., which is situated near the



*University of Southern California, L. A., and gets quite a play from the student body and residents of a college-conscious community. Audience response, although spotty, was loud.*—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Harry Joe Brown. Director, Roy Del Ruth. Screen play by Harry Tugend and Jack Yellen. Story by Karl Tunberg and Don Ettlinger. Music and lyrics by Mack Gordon and Harry Revel. Skating ensembles staged by Harry Losee. Photography, John Mescall. Film editor, Allen McNeil. P.C.A. certificate No. 4379. Release date, September 2, 1938. Running time, when seen in Westwood, 90 minutes. General audience classification.

## CAST

Kristina Nielson .....	Sonja Henie
Larry Taylor .....	Richard Greene
Mary Dwight .....	Joan Davis
George Cabot, Jr. ....	Cesar Romero
Buddy Whipple .....	Buddy Ebsen
George Cabot, Sr. ....	Arthur Treacher
Marcelle Nick .....	George Barbier
Dorothy Louie .....	Louise Hovick
Waldo Pennell .....	Billy Gilbert
June and Jean .....	Patricia Wilder
Ethel Saier .....	Paul Hurst
Dean Reed .....	Elisha Cook, Jr.
Executive .....	Robert Kellard
Pilsbury .....	Brewster Twins
Burton .....	Kay Griffith
Bill .....	Charles Tannen
	Paul Stanton
	Ed Le Saint
	Frederick Burton
	Frank Jaquet
	Arthur Jarrett

## The Road to Reno

(Universal)

Satire with Music

"The Road to Reno" returns to active participation in entertainment fields Hope Hampton in a vehicle molded to exploit her thespian and singing talents. The blonde actress-singer participates in a satirical comedy based on the activities of the well known Reno divorce mill. She sings four songs—from grand opera to a cowboy song.

Sharing the lead opposite her is Randolph Scott. Supporting are Helen Broderick, Alan Marshall, Glenda Farrell, David Oliver, Samuel S. Hinds, Spencer Charters, Charles Murphy and Ted Osborne.

S. Sylvan Simon directed the screenplay of Roy Chanslor and Adele Comandini. It was from a story by Charles Kenyon and F. Hugh Herbert based on the novel of the same name by I. A. R. Wylie. Edmund Grainger was associate producer.

The preview audience thought the picture highly entertaining. The laughs, most of them based on dialogue and situation, were scattered throughout the entire 68 minutes of the film.

"Linda Halliday," opera singer, goes to Reno to divorce her rancher husband. He refuses to give her the divorce so that she can marry "Crawford." So she, conniving with "Aunt Minerva," lives on "Steve's" ranch to pester him into agreeing to the divorce. However, complications which arise with the arrival of "Crawford" force her to give up the Reno plans.

*Previewed at the Pantages Theatre, Hollywood, where Miss Hampton was acclaimed and the picture was thoroughly enjoyed.*—VANCE KING.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by S. Sylvan Simon. Screenplay by Roy Chanslor and Adele Comandini. Story by Charles Kenyon and F. Hugh Herbert. Based on the novel "The Road to Reno," by I. A. R. Wylie. Photographed by George Robinson. Art director, Jack Otterson. Associates, Charles H. Clarke. Edited by Maurice Wright and Paul Landres. Gowns by Vera West. Musical director, Charles Previn. Assistant director, Vernon Keays. Songs, "Ridin' Home," "I Gave My Heart Away" and "Tonight Is the Night," music by Jimmy McHugh and lyrics by Harold Adamson. P. C. A. Certificate No. 4361. Release date, Sept. 23, 1938. Running time, when seen in Hollywood, 68 minutes. General audience classification.

## CAST

Stephen Fortness .....	Randolph Scott
Linda Halliday .....	Hope Hampton
Aunt Minerva .....	Helen Broderick
Walter Crawford .....	Alan Marshall
Sylvia Shane .....	Glenda Farrell
Salty .....	David Oliver
Lawyer Pierce .....	Samuel S. Hinds
Judge .....	Spencer Charters
Mike .....	Charles Murphy
Lawyer Graves .....	Ted Osborne

## Three Loves Has Nancy

(M-G-M)

Metropolitan Comedy

Treason—that's what it is. Or sabotage. Putting all those marquee names under a title long enough to crowd half of them out of the billing. Of course a shorthand showman could cut it down to "3 Love Nancy" and still be accurate. He'd be the sort who'd add: Gaynor—Tone — Montgomery — Kibbee — Dodd — Grapewin — Owen — Dunn. And he'd do a nice bundle of business, too, unless the paying guests who caught the picture at the Hollywood preview came in just to roll in the aisles for exercise.

The story these notables and the others listed below tell the customers is about a New York author and his publisher who live in adjoining apartments and fall in love, competitively, with an unspoiled miss from the not too deep South. It isn't a great story to tell, but the telling is the thing. Mr. Tone plays the publisher, who doesn't get the girl; Mr. Montgomery, the author, who does, and Miss Gaynor the girl who doesn't suspect sleep-walking gentlemen in pyjamas who never sleep-walked before. She's even more naive and charming than that, about gangsters, about man-servants and what not, which is why so much diverting incident and dialogue occur when she moves into the wealthy literateurs' swank apartment and takes over the cooking.

It took six writers to put together the fiction that keeps these folks busy and they packed it with laughs. Bella and Samuel Spewack worked with George Oppenheimer and David Hertz on the screen play, which the four of them based on a story by Lee Loeb and Mort Braus. Director Richard Thorpe used every camera minute to telling advantage and there are many visible signs that Norman Krasna, the producer, let that too infrequently unleashed Krasna sense of humor have its way.

The scene is New York, with a short excursion to an unnamed Southern town, and the time is now or any time. The dialogue is brisk and invariably amusing. The whole is, however, the sort of thing folks above 12, mental age, enjoy more than kiddies do. That doesn't mean it's risqué, subtle, or anything like that. It's just adult.

*Previewed August 25th at the Village Theatre, Westwood, Calif., where it was uproariously received.*—W. R. W.

Produced and distributed by M-G-M. Producer, Norman Krasna. Directed by Richard Thorpe. Screen play by Samuel and Bella Spewack, George Oppenheimer and David Hertz, from a story by Lee Loeb and Mort Braus. Photographed by William Daniels. Film editor, Frederick Y. Smith. P. C. A. Certificate No. 4559. Release date, October 14, 1938. Running time, when seen in Westwood, 67 minutes. Adult audience classification.

## CAST

Nancy Briggs .....	Janet Gaynor
Malcolm Niles .....	Robert Montgomery
Robert Hanson .....	Franchot Tone
Pa Briggs .....	Guy Kibbee
Vivian Herford .....	Claire Dodd
William .....	Reginald Owen
Mrs. Herford .....	Cora Witherspoon
Mrs. Briggs .....	Emma Dunn
Grandpa Briggs .....	Charley Grapewin
Dr. Alonzo Z. Stewart .....	Lester Matthews
George .....	Grady Sutton
Mrs. Hanson .....	Mary Forbes
Jack .....	Grant Withers

## Broadway Musketeers

(Warner - First National)

Melodrama

"Broadway Musketeers" starts out as a story of motherhood built on the desire of a young matron for the high life, but dissolves itself into a crime melodrama. As such, it offers a wide range of emotional play.

Margaret Lindsay, Ann Sheridan and Marie Wilson top the cast as the three young girls, friends since their days in an orphanage. Supporting them are John Litel, Janet Chapman, Dick Purcell, Richard Bond, Anthony Averill, Horace MacMahon, Dewey Robinson, Dorothy Adams, James Conlon and Jan Holm. It is an organization screenplay by Don Ryan and Ken-

neth Gamet, directed by John Farrow. Bryan Foy produced the film.

"Isabel Dowling" gives up her husband, "Stanley," and her baby to marry "Peyton," gambler with whom she fancies herself in love. "Fay Reynolds," her close friend, weds "Dowling." When "Peyton" welves on a gambling debt, racketeers kill him, and kidnap "Isabel," who by chance has had her little girl visiting her. "Isabel" gives up her life to save the child.

*Previewed at the Warners' Beverly Theatre.*—V. K.

Produced and distributed by Warner Bros.-First National. A First National picture, Associate producer, Bryan Foy. Original screenplay by Don Ryan and Kenneth Gamet. Directed by John Farrow. Dialogue director, Frank Beckwith. Assistant director, Russ Saunders. Music and lyrics, "Has It Ever Occurred to You?" and "Who Said That This Isn't Love?" by M. K. Jerome and Jack Scholl. Photographed by L. William O'Connell. Art director, Stanley Fleischer. Edited by Thomas Pratt. Gowns by Howard Shoup. P. C. A. Certificate No. 4404. Release date, Oct. 8, 1938. Running time, when seen in Beverly Hills, 63 minutes. General audience classification.

## CAST

Isabel Dowling .....	Margaret Lindsay
Fay Reynolds .....	Ann Sheridan
Connie Todd .....	Marie Wilson
Stanley Dowling .....	John Litel
Judy Dowling .....	Janet Chapman
Vincent Morrell .....	Dick Purcell
Phil Peyton .....	Richard Bond
Nick .....	Anthony Averill
Gurk .....	Horace MacMahon
Milt .....	Dewey Robinson
Anna .....	Dorothy Adams
Skinner .....	James Conlon
School Teacher .....	Jan Holm

## Convicted

(Columbia)

Melodrama

The advent of "Convicted" continues the steady flow of crime melodramas from the Hollywood studios, coinciding as they do with the Dewey investigation in New York which from the quantity and quality of the coverage is as interesting nationally and internationally as it is locally. Producers, astutely, have flooded the market at this time to reap the harvest of the publicity. With the trial predicted to last some four or five weeks more the crime melodramas appear to be in for a better-than-average season. Also the exploitation angle is there if it doesn't become too stale in ensuing weeks.

This is not the racket busting type of melodrama but the parallel is not entirely lost. Here we have a night club dancer who lives with and supports her big but immatured brother. When big brother is involved in a murder case sister sets out to clear him. Helping her is a police detective. The investigation brings to light the inevitable gang leader and his hirelings. The action is swift, the plot clearly defined and with the romance and comedy as sidelights the picture emerges as entertaining fare.

Cornell Woolrich wrote the story from which Edgar Edwards did the adaptation. Leon Barsha directed. The cast is comparatively unknown in the light of marquee value which places the emphasis additionally on the crime tie-up angle with the Dewey investigation. Charles Quigley is the detective; Rita Hayworth, the dancer; Edgar Edwards, who did the scenario, is the brother, and Marc Lawrence is the gang leader.

The brother, "Chick" is speedily convicted of slaying the former show girl, "Ruby Rose," when her maid and the doorman of the apartment house testify that "Chick" was the only one that possibly could have killed her. Through diligent investigation, "Jerry" discovers that "Militis," gang leader and owner of a night club, frequently was seen with "Ruby." "Jerry" is hired by "Militis" for his night club show and eventually poses as his friend.

Meanwhile the maid has been slain and the doorman has disappeared, which spurs the investigation to save "Chick" from the chair. "Jerry" succeeds in getting "Militis" to leave town and she ransacks his rooms. "Militis" discovers the ruse and returns. "Jerry" is

(Continued on page 42)



# GENE AUTRY'S





## MAN from T



**Fear**

the MAN FROM MUSIC MOUNTAIN

"SHE WORKS THIRD TUB AT THE LAUNDRY"



**TIE-UPS GALORE**

"LOVE,  BURNING LOVE"

"GOODBYE, PINTO"





# Greatest Triumph!



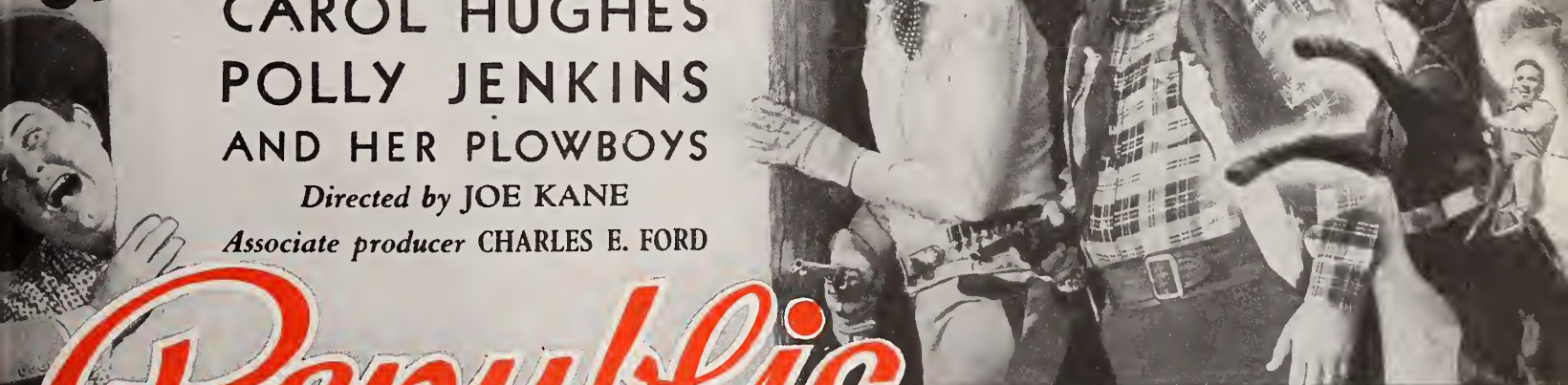
## MUSIC MOUNTAIN

SMILEY BURNETTE

CAROL HUGHES  
POLLY JENKINS  
AND HER PLOWBOYS

Directed by JOE KANE

Associate producer CHARLES E. FORD



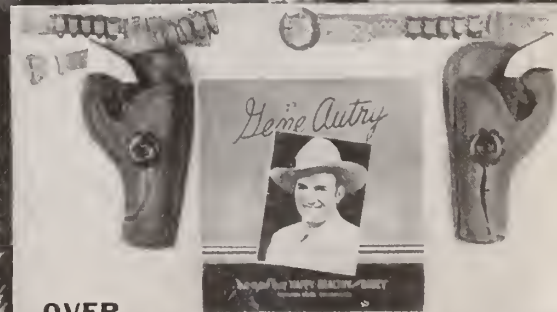
## Republic

PRAIRIE  
MOON

is Gene's Next

"I'M BEGINNING TO CARE"

"THERE'S A LITTLE DESERTED  
TOWN ON THE PRAIRIE"





(Continued from page 39)

recognized by one of the gangsters and her identity is made known to "Militis." She is kidnapped by the gang and held prisoner in their hideout. "Burns" arrives with a police detail at precisely the right time, "Militis" confesses to slaying "Ruby," and "Chick is pardoned in the nick of time.

*Reviewed at the Globe theatre, New York. An afternoon audience from all appearances enjoyed the picture.*—P. C. M. Jr.

Distributed by Columbia. A Central Films Production. Producer, Kenneth J. Bishop. Directed by Leon Barsha. Story by Cornell Woolrich. Screen play by Edgar Edwards. Assistant director, George Rhein. Photography by George Meehan. Sound engineer, Gary Harris. Film editor, William Austin. P.C.A. Certificate No. 4024. Running time, 58 minutes. Release date, August 18, 1938. General audience classification.

## CAST

Charles Quigley ..... Burns  
Rita Hayworth ..... Jerry Wheeler  
Marc Lawrence ..... Milton Militis  
George McKay ..... Kane  
Doreen MacGregor ..... Mary Allen  
Bill Irving ..... Cobble-Puss Coley  
Eddie Laughton ..... Berger  
Edgar Edwards ..... Chick Wheeler  
Phyllis Clare ..... Ruby Rose  
Bob Rideout ..... Rocco  
Michael Heppell ..... Pal  
Noel Cusack ..... Aggie  
Grant MacDonald ..... Frankie  
Don Douglas ..... District Attorney

## Barefoot Boy

(Monogram)

Homespun Drama

A homespun story inspired by John Greenleaf Whittier's poem of the same name, a cast in which the children are more important to the goings on than the adults, and a theme which glorifies American boyhood are the main ingredients of this picture. The film is slow in getting under way, builds gradually and when it has reached its objective moves forcefully forward in a rising crescendo of action packed sequences to a stirring and emotional climax.

An E. B. Derr production with story and screenplay by John T. Neville the production has a cast made to order for the story. Jackie Moran may not be the typical American boy, but he'll do until one comes along. The knowing young actress, Marcia Mae Jones, adds another role to her rapidly growing collection of fine performances. In an adult way there is Ralph Morgan, Claire Windsor, Charles Brown and Helen MacKellar. Also worthy of note is "Terry," the little Cairn terrier.

"Billy," "Pige," "Jeff" and "Julia" are country children and playmates. "Billy" is the recognized leader of the group. A former playmate "Kenneth," who has run away from military school, returns home. "Kenneth" has been spoiled by his mother while his father serves a jail term for a crime of which he is innocent. "Kenneth" is a braggard and quickly takes credit for saving "Julia" from drowning, although the rescue was performed by "Billy."

"Pige" eggs "Kenneth" on to enter what is suspected to be a haunted house, but he becomes frightened after a good deal of bragging. "Billy" and "Pige" go in instead. The next day they all enter to inspect the house and discover that the place has been occupied. "Pige" finds a bond, one of the bonds that "Kenneth's" father has been accused of stealing, but "Kenneth" takes it away from her and plans to sell it. "Pige" tells "Kenneth's" father, who has been released from prison.

Later when "Kenneth" has returned to the house to recover the rest of the bonds he is set upon by the real thieves. In the ensuing action "Billy" is shot and the thieves are caught. "Billy" recovers and "Kenneth," mending his ways, decides to be a better boy.

*Reviewed in projection room in New York.*—P. C. M. Jr.

Distributed by Monogram. A Crescent Production. Producer, E. B. Derr. Associate producer, Frank Melford. Directed by Karl Brown. Story and screen play by John T. Neville. Film editor, Finn Ulback. Photography, Gilbert Warrenton. Recorded by Karl Zint. Production manager, Harold Lewis. P. C. A.

Certificate No. 4440. Running time, 63 minutes. Release date, August 3, 1938. General audience classification.

## CAST

Billy Whittaker ..... Jackie Moran  
Pige Blaine ..... Marcia Mae Jones  
Valerie Hale ..... Claire Windsor  
John Hale ..... Ralph Morgan  
Blake ..... Matty Fain  
Calvin Whittaker ..... Charles D. Brown  
Martha Whittaker ..... Helen MacKellar  
Kenneth Hale ..... Bradley Metcalfe  
Hank ..... Frank Puglia  
Julia Blaine ..... Marilyn Knowlden  
Ben Blaine ..... Henry Roquemore  
Pop ..... Roger Gray  
Sheriff ..... Earle Hodgins  
Jeff Blaine ..... Johnnie Morris  
"Terry" ..... Himself

## Tenth Avenue Kid

(Republic)

Melodrama

This is a swiftly paced melodrama concerned chiefly with the reformation of a boy, out of New York's tenement district and raised on crime, and subordinatedly concerned with the wiping out of a gang of bank robbers. Additionally there is romance and comedy. The proceedings build swiftly to an exciting climatic encounter between the law as represented by the leading character, a detective, and the gang leader.

The picture has a strong cast with three of the players constituting valuable marquee attractions. Bruce Cabot appears here as the detective and is as convincing on the side of law and order as he has been in his portrayals of criminal characters. Beverly Roberts is cast in the role of a newspaperwoman, better described as a "sob sister." The third mentioned marquee name is still comparatively unknown but so important is his role to the story that a designation as a new child discovery would seem to be called for in the case of Tommy Ryan.

The boy is called upon to run the gamut of emotions in the course of the picture. Everything considered he has turned in a creditable performance. Among his accomplishments in the film is the singing of an Irish ballad followed by a song and dance in the modern swing tempo.

The story gets underway immediately. An armored truck, with a fortune in cash and securities, strikes a lad of 10. The truck stops, the guards step out to be shot down by "Dayton's" gang. The truck is rifled by the gang while the lad, "Tommy," unhurt arises and makes his getaway. "Tommy's" father, a member of the gang, is entrusted with the loot to hide until the furor blows over. "Jim Loomis," a detective, is assigned to track down the robbers. On a tip from one of his "stool pigeons" he discovers the hideout of "Tommy's" father and kills him in a gun battle.

"Tommy" is sent to reform school. Believing that "Tommy" can lead him to the gang "Jim" adopts the lad. "Tommy" refuses to be a "stool pigeon." When "Tommy" learns he is to be returned to the reform school he runs away. He reaches "Dayton" and informs the gang leader where the money is hidden. "Jim" finds out the whereabouts of the gang and arriving there kills "Dayton" in a gun battle. "Jim" and "Susan" are married and they legally adopt "Tommy."

*Reviewed in projection room in New York.*—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by Bernard Vorhaus. Screen play by Gordon Kahn. Original story by Gordon Kahn and Adele Buffington. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. P. C. A. Certificate No. 4487. Running time, 65 minutes. Release date, August 22, 1938. General audience classification.

## CAST

Jim "Silk" Loomis ..... Bruce Cabot  
Susan ..... Beverly Roberts  
Tommy ..... Tommy Ryan  
Dayton ..... Ben Welden  
Max ..... Horace MacMahon  
Turner ..... John Wray  
Hobart ..... Jay Novello  
Commissioner ..... Charles Wilson  
Belknap ..... Byron K. Foulgar

## I've Got a Horse

(British Lion)

Racing Comedy

Though this highly spirited and ingenious comedy romp would probably stand little chance of an award from the Venice Festival, it is in many ways an object lesson in the art of playing straight to the English box office. Sandy Powell, beaming, bespectacled Yorkshire comedian, and his director, Herbert Smith, both know their audience, and the wholesome, far fetched fun which constitutes the bulk of "I've Got a Horse" is as soundly infused with popular appeal as many an expensive and high-sounding opus, and infinitely more so than most. Powell, a popular favorite on stage, radio and screen, uses the simplest of techniques and the most unsophisticated of fun and the direct attack of gags at the expense of mother-in-law, playful episodes in the garden, and horseplay at a Hunt Ball score a bullseye every time.

The narrative structure of the film need not greatly concern the patron, for the story of Sandy as a bookmaker who acquires a horse, to have his ownership questioned in court of law, is of less consequence than the comedy material with which it is dressed. Episodes in which the moon faced Yorkshire lad takes a radio talk literally and sets to work to devastate his garden, in which he again takes literally the hyperbolic arguments of a husband and wife and removes their furniture, and in which he gets tied up with a loquacious, riddle-asking child are richly funny, even if they are completely free of sophistication or self-consciousness.

Smith's direction—he has a string of money making musicals to his credit—shows increasing maturity and touches of imagination, and both the recording and George Stretton's and Harry Rose's camerawork give the film a technical sheen which helps. Mention of other names in the cast would be of no assistance to U. S. readers, but they are all capable. The Yorkshire element need not cause concern for, save in one dialect song, it is negligible. The essentials are that the picture is a significant specimen of moneymaking British film production and has comedy which unsophisticated audiences should relish no matter what language they talk.

*Previewed to a trade audience at the Piccadilly Theatre, London, the film was received with warmth, its screening punctuated with laughter and the general conclusion being that British Lion had done right in putting Powell under contract and casting the understanding Herbert Smith to direct him.*—AUBREY FLANAGAN.

Produced and distributed by British Lion. Directed by Herbert Smith. Produced by Sam W. Smith. Assistant Director, Arthur Alcott. Art Director, Norman Arnold. Photography, George Stretton. Camera, Harry Rose. Editor, Ray Pitt. From the screen play by Ingram D'Abbes and Fenn Sherie. Running time, 76 minutes. General audience classification.

## CAST

Sandy Powell ..... Sandy Powell  
Alice ..... Norah Howard  
Lovatt ..... Felix Aylmer  
Thomas ..... Evelyn Roberts  
Joe ..... Leo Franklyn  
Fowler, K.C. .... D. A. Clarke-Smith  
Mabel ..... Kathleen Harrison  
George ..... Edward Chapman  
Policeman ..... W. Hyde White  
Judge ..... John Devereil  
Bunker ..... Frank Atkinson

## The Lady Vanishes

(Gainsborough-GB)

(Distributed by MGM)

Mystery Drama

Since there are no stars—none of Transatlantic eminence at least—in this latest Alfred Hitchcock opus, it must make its appeal on other grounds than the personal. Let it be recorded at once that there are emphatically other commercial merits in the film, for apart from the directorial interest—a factor for the connoisseur rather than the consumer—this adaptation of Ethel Lina White's "The



Wheel Spins" is a brilliantly handled and briskly played slice of mystery drama consistently gripping, not only well textured with suspense and punctuated with dramatic action, but subtly and refreshingly flavoured with a most delectable quality, as convincing as it is pointed. Hitchcock has the uncanny knack of making not only his characters, but his material and his settings live, and not for one moment does one doubt that one is watching adventure on the TransEuropean train whereon most of the action unrolls. Into the bargain "The Lady Vanishes" reveals that the English can laugh at themselves when the occasion demands and the traveling Britishers of the film, two of them intent on getting back for the Test Match, no matter what the international complications, another convinced—until he is actually shot—that "they" dare not affront an Englishman, are among the film's most effervescent and satisfying constituents.

The lady who vanishes is a tweed suited old governess who mysteriously disappears from a cross Continental train to the complete consternation of a young English girl and her folk song gathering beau. Mysterious figures, mysterious but completely plausible, a frigidly efficient surgeon, a nun, and an accident case, play odd but sinister roles in the mystery which develops ultimately into an international spy plot, and comes to a forceful and arresting action climax with a gun siege of the train in a lonely mid-European forest. Mystery and romance, character comedy and fierce action are woven into a most satisfactory dramatic pattern, a pattern with the fascination of a first rank spy yarn and the plausibility of life.

In dialogue and quiet humour the film is rich, and its technical qualities of camerawork and sound leave little room for criticism. Despite its absence of names "The Lady Vanishes" is a film which should draw on its own entertainment merits, which are considerable, but exhibitors must decide for themselves how they can sell it to a sceptical public.

Seen in a London Pre-review theatre.—AUBREY FLANAGAN.

A Gainsborough-Gaumont-British. Picture. Distributed by Metro-Goldwyn-Mayer. Produced by Edward Black. Directed by Alfred Hitchcock. Adapted by Sydney Gilliat and Frank Launder from a novel by Ethel Lina White. Photographed by Jack Cox. Editor, R. E. Dering. Settings, Vetchinsky. Running time, 96 minutes. Adult audience classification.

CAST

Iris Henderson.....Margaret Lockwood  
Gilbert.....Michael Redgrave  
Dr. Hartz.....Paul Lukas  
Miss Froy.....Dame May Whitty  
Mr. Todhunter.....Cecil Parker  
"Mrs." Todhunter.....Linden Travers  
Baroness.....Mary Clare  
Caldicott.....Nauntun Wayne  
Charters.....Basil Radford  
Hotel Manager.....Emil Boreo  
Blanche.....Goggie Withers  
Julie.....Sally Stewart  
Signor Doppo.....Philip Leaver  
Signora Doppo.....Zelma Vas Dias  
The Nun.....Catherine Lacey

The Foggy Quay  
("Le Quai des Brumes")  
(Ciné-Alliance - Films Victoria)  
Melodrama

This tragic melodrama, very artistically produced, is powerful but depressing entertainment. So far, one of the best French films of the year, it excels mainly by its extraordinary atmosphere and its flawless cast.

Based on a novel by the French author Pierre MacOrlan, it depicts in a morbid and foggy atmosphere having a symbolic meaning, with the French harbor Le Havre as location, dramatic events surrounding fallen human beings pursued by fate who take the happiness of a minute.

The central character is "Jean," a deserter soldier, who, at the eve of embarking for South-America, meets a 17-year-old lonely girl "Nelly," who has just left her jealous and repulsive guardian "Zabel." They fall desperately in love. When the girl discovers that "Zabel" is going to denounce "Jean," she rushes to him and realizes that he is the murderer of

a former friend of her's. "Zabel" tries to force her, but she is saved by "Jean," who kills him. When escaping to his boat, he is shot to death for revenge by a coward crook he had punished for annoying "Nelly."

All these characters, and some others such as a queer tavern-keeper who receives strangers in his lonely wretched cabin of the foggy waterfront, a disillusioned painter who commits suicide, a tramp whose only dream is to sleep in a real bed, have been remarkably impersonated. This first-class cast is headed by the newly-formed French love-team, Jean Gabin, of "They Were Five" and more recently "Pepe Le Moko," "The Great Illusion" and "Gueule d'Amour," and Michèle Morgan, an 18-year-old beautiful and stirring French actress, who has reached stardom after only two films.

One will be sorry that such art and talents have been used for such a trite and sordid story, which includes not a decent or healthy character. The picture does not conform, at least partially, with the American Production Code. However, "The Foggy Quay," in which there is a moving blend of violence, sweetness and poetry, will undoubtedly attract class audiences because of its beautiful cinematographic and artistic merits.

Viewed on the first day of its showing at the first run Marivaux Theatre, Paris, where a capacity audience was deeply gripped by the strong atmosphere and applauded loudly at the end.—PIERRE AUTRE.

A Ciné-Alliance Production distributed in France and Belgium by Films Osso. Foreign sales, Films Victoria, Paris. Producer, Gregor Rabinovitch. Based on a novel by Pierre MacOrlan. Screenplay by Jacques Prévert. Directed by Marcel Carné. Cameraman, E. Schuftan. Second cameramen, L. Page, Fossard and Alekan. Assistant director, Walter. Art director (decorator), Trauner. Edited by René Le Hénaff. Sound engineer, Archimbault. Music by Maurice Jaubert. Unit executive, Simon Schiffirin. Produced at the Pathé-Cinema Studios, Joinville-le Pont, near Paris, and at Le Havre. Recorded on RCA-Photophone sound system. Running time, when seen in Paris, 90 minutes. Adult audience classification.

CAST

Jean.....Jean Gabin  
Nelly.....Michèle Morgan  
Zabel.....Michel Simon  
Lucien.....Pierre Brasseur  
Panama.....Delmont  
"Quart-Vittel".....Aimos  
The painter.....Robert Le Vigan

The March of Time—  
No. 1, Vol. 5  
(RKO Radio)  
News Dramatization

The increasingly popular and ever dramatic March of Time in this the first issue of the fifth series presents one of the most serious and distressing problems now current in diplomatic circles and in the public mind—the Czechoslovakian episode. In the second of two subjects in the issue the case of Father Devine is accorded treatment.

The presentation of Czechoslovakia is of a country, born of the World War, that through hard work, loyalty of the people and through its natural resources has risen to preeminence among the smaller nations of Continental Europe. It has a small but powerful army, well equipped and ready for emergency. Threatening the future existence of the small country is Germany on the outside and the Sudeten Germans on the inside. Seeking to prevent Germany's second conquest—Austria was the first—are England, France and allied countries. It is a clear and extremely interesting presentation.

The Father Divine treatment at this time follows the Harlem Messiah's occupancy of Crum Elbow, old New York estate directly across the Hudson River from Hyde Park, home of President Roosevelt and his family's home for generations. Father Divine, who it is said has an aversion to being photographed or quoted, here poses willingly with his "Angels" and records for posterity some of his much used and publicized phrases like "peace, it's wonderful." A broadcast by Walter Winchell in which he discusses the selling of Crum Elbow to Father Divine is included in the dramatization.—Running time, 21 minutes.

Paramount Pictorial, No. 2  
(Paramount)  
Good

The highlight of this Pictorial number is the opening sequence which depicts the great advance made in female education from not so long ago days. Exemplified pictorially is the curriculum of Wellesley College, one of the country's leading seminaries of feminine learning with such modern courses as shop and laboratory work as well as art and astronomical study. To keep pace with the schoolroom progress, the girls have forsaken mid-Victorian notions of what constitutes ladylike exercise for the more masculine sports of golf and crew work. From the studiously sheltered shades of a collegiate campus, the spectator is rapidly transported to the mysterious jungle tracts of the Amazon districts. Seen in this portion of the review are scenes illustrating the preparation, manufacture and transportation of rubber. The finale is set in a visit to one of the famous night clubs of Paris for a peek into after dark activity. The three parts of the subject's material are varied enough to find response from any audience similarly divided in interests and reactions.—Running time, 10 minutes.

Under a Gypsy Moon  
(RKO Radio)  
Gypsy Musical

As to be expected from such a title, the purpose of this miniature musical is to dish up some gypsy entertainment. From such a statement of purpose, the rest of the material can be realized. There is a couple of exotic dancers, a little lady who plays soulfully on a sobbing violin and a pair of Romany love birds looking at each other with wide open spaces expression and singing throbbing romantic lyrics. The collection of talent is seasoned to make a not very palatable dish of goulash entertainment.—Running time, 10 minutes.

Stage Fright  
(RKO Radio)  
Errol the Thespian

Another Leon Errol comedy about domestic troubles played against a little theatre movement background affords some customary comedy to be expected from this comedian. Objecting to his wife's ambitions as an amateur actress, husband Errol is made the subject of a practical joke by the little woman and her company of fellow thespians. Returning from a sales convention in a not very saleable frame of mind, Errol is carted over to the group's playhouse on the boards of which is enacted a faked gangster scene to bring the recalcitrant spouse to reason. But, when the butt of the joke comes out of his hiding place at the crucial moment in a real performance of the play, things remain pretty much as they were in the Errol household. The usual display of Errol navigating while under the weather, a scene that invariably appears in all his comedies, is still good for a hearty laugh.—Running time, 18 minutes.

All's Fair at the Fair  
(Paramount)  
Cartoon Preview

What may be regarded as a cartoonist's rather dizzy dream of what a futuristic World's Fair may be like provides Max Fleischer and his penmen with some imaginative, interesting and comic material to sketch this newest drawing number from the Color Classics category as one of the best and brightest of the group. Taking the case visit of an elderly and rural couple to the scenes of what can best be described as the Fair of the Future, the drawing board offers the screen amusing glimpses of the pair as they go about seeing the sights. And a good time is had by all, including the audience witnessing the outlandish cartoon depiction.—Running time, seven minutes.



# NATHANSON TELLS MEETING OF MANAGERS HE SEES BIG YEAR AHEAD

## Total of Personal Participation Plan Bonus Checks to Managers at Circuit's 20th Anniversary Reaches New High

by A-MIKE VOGEL

A year ago—in 1937, at the last business session of the Famous Players-Canadian theatres convention in Toronto, N. L. Nathanson frankly declaring his uncertainty for the coming year, urged careful sailing to the wind, expenditure of greatest effort by attending managers to maintain profitable boxoffice levels.

Now—one year later, upon the same occasion, the Famous Players president and all-powerful Canadian citizen, has found new reason for optimism, and bespoke his confidence in the future to the managers and executives assembled in Toronto on August 24 to 26, for the annual three-day meeting of the eastern division theatremen of the circuit, in celebration of the company's 20th Anniversary Jubilee.

"I cannot stand for any feeling of defeatism about our business; I have never been so hopeful about this industry. Let no one undersell the value of motion picture entertainment. There is nothing wrong with this business that good pictures cannot cure."

Mr. Nathanson also reviewed progress made by the circuit in the past 20 years and credited the advances to the loyal and efficient cooperation of the personnel to whom he voiced his "grateful thanks. I look forward with confidence to the years ahead," he said, "strong in the knowledge that I may rely on your continued help and, I venture to hope, affection for the company it is our privilege to serve." Mr. Nathanson warmly endorsed the industry drive and asked the managers to get behind it in each situation.

As is his yearly custom, Mr. Nathanson arrived from England in time to supervise with J. J. Fitzgibbons, director of theatre operations, the distribution of bonus checks earned in the past year by the managers in the circuit's famed personal participation plan which allows the theatremen a percentage of extra grosses obtained over a mutually agreed upon 12-month quota. Total extra earnings in the eastern division for the past year reached a new high, it was announced.

The circuit president announced the plan would be continued during the news season because it had been a success from the standpoint of both the company and manager.

### \$1,000,000 in Taxes

Keynote of the opening day's sessions which followed roll call and greetings by home office executives was the address by Mr. Fitzgibbons, who stressed the institutional value of the theatre in the community and called upon the managers to combat conditions adverse to the industry. He pointed to the amount of taxes paid by the company to Dominion and Provincial Governments, quoting a figure of almost one million dollars in the past year.

Mr. Fitzgibbons urged the managers to carefully read MOTION PICTURE HERALD not only for

## PEARL WHITE LEFT FUND FOR ACTORS

*A will drawn on June 11, 1937, by Pearl White was filed in surrogate court in New York this week but was not offered for probate because of another will which is said to be en route to this country from Paris, where Miss White died on August 14th.*

*The paper on file directs that her estate be divided into 10 equal parts and bequeaths three such parts to the Actors Fund of America or any other worthy and desirable charity that takes care of actors as in the judgment of executor may deem desirable." Charles Schwartz of the law firm of Schwartz and Froblich, was named executor. No estimate of the value of the estate was given.*

advance information reviews, but particularly for suggestions on maintenance, exploitation, sound and projection.

"The editors of these departments are deserving of the highest praise for the expert information they provide."

The general manager advised his listeners to develop new ideas for selling tickets and pointed to the importance of Managers' Round Table as a valuable medium of information.

Mr. Fitzgibbons urged the managers to use every effort to dispel rumors that Hollywood producers had cut their budgets, because the season's films are "really big pictures." He suggested that managers contact even the smallest newspapers for more favorable editorial reference and to seek support for the Motion Pictures' Greatest Year drive.

During the three days of sessions, various phases of theatre operation were discussed. In addition to Mr. Fitzgibbons, executives taking part included: Clarence Robson, director of theatres in Eastern Canada, and Convention chairman; T. J. Bragg, secretary; Morris Stein, Ontario supervisor; Ben Geldsaler, chief booker; James Nairn, director of advertising; Ben Cronk, manager in the art display department; R. W. Bolstad, comptroller; J. A. Troyer; W. E. Kerr; L. G. Geering; M. Perry; N. G. Barrow; R. Darby; A. MacCunn; F. J. Justin; Ed Harris; B. Whitham and Charles Dentelbeck.

### Group Discussions Held

Managers were divided into groups for discussions, Group "A" under Mr. Stein, "B" under Mr. Roddick and "C" under Mr. Robson. Subjects taken up were booking, advertising and exploitation, policy, prices, etc. Night sessions were also held.

References to MOTION PICTURE HERALD as an aid in theatre operation was also made by Mr. Robson and Mr. Stein during their group meetings.

As guest speaker at the final meeting, the writer spoke of the responsibilities placed upon the manager in the industry drive and indicated the growing recognition of the theatre man's importance as a result. He also traced the renewed interest in circus-type exploitation and

urged that there be more "beating on the drum" in the coming year.

Featured at the concluding assemblage was the tribute paid by Mr. Robson to the 20 members present who had been with the company for 20 years. This was followed by a presentation to Mr. Robson by the group and others of a serving cabinet in appreciation of his efforts on their behalf.

Luncheon following the final session was enlivened by the distribution of facsimiles of *Time Magazine* with photo of Mr. Nathanson on the front cover. Inside pages covered stories and pictures of circuit interest. Photo of A-Mike Vogel and interview were included. Jim Nairn was credited with the idea and execution, the advertising director's department also being responsible for the convention's "Show of Showmanship." This elaborate exhibit, off the convention hall, of coming pictures advertising, new equipment, circuit top exploitations, and 1937 Quigley Awards campaigns considered in the final judging for last year's Grand Awards, was given close attention between sessions by the conventioners. In addition, there were special displays set up by various producers, demonstrations of layout and poster composition and other devices, technical and otherwise, arranged for the benefit of the visiting theatremen. The "Show" was reported as one of the meeting's highlights, the executives acknowledging their thanks to Mr. Martin Quigley for the loan of the Awards campaigns, and to the distributors for their cooperation. The "Show" will be displayed at the other circuit's western meetings in September.

Also distributed at the luncheon were samples of the quiz books for theatre distribution in the Motion Pictures' Greatest Year Drive and other accessories available for advertising the campaign.

### Picnic Ends Sessions

The convention concluded with the annual picnic and games, held this year at the Rouge Hills and Country Club. An afternoon's sport program listing novelty contests for both men and women was supervised by a committee headed by C. L. Querrie, cooperating with Dan Krendel, Stan Andrews, M. J. Doyle and J. A. Troyer. Featured was a candid camera contest open to all at the outing. Top prize offered in the golf tournament was a perpetual trophy for managers' low gross score, donated by Mr. Dentelbeck, circuit director of projection.

Among the invited guests were J. R. Grainger and H. J. Yates, Republic; Jack Skirboll, Educational; A. Gottlieb, Duart; H. M. Masters, United Artists; Morris Milligan, Paramount; Nicholas Kanetakis, United Amusements; H. L. Nathanson, Regal Films; Jack Cohn and Louis Rosenfield, Columbia; George Rotsky, Consolidated Theatres; O. R. Hanson, Hanson Theatres; H. T. Long, Associated Theatres; J. F. Myers, Radio; Col. J. A. Cooper, Motion Picture Distributors of Canada; J. Earl Lawson, member of Parliament representing Canada; Paul Nathanson, son of the founder.

Other social activities included "open house" for the conventioners at the home of Morris Stein, where the visitors presented flowers to Mrs. Stein and a desk set to the popular Ontario supervisor.

Famous Players-Canadian conventions for managers in other divisions will be held in Winnipeg, Sept. 6 and 7, Edmonton, Sept. 9, Calgary, Sept. 10, and Vancouver, Sept. 12 and 13.

(Further reports on the Toronto convention and lists of managers attending will be found in Managers' Round Table section.)



ASTAIRE



ROGERS



BERLIN



CAREFREE



**THE "TOP HAT" COMBINATION TOGETHER AGAIN—WITH A SHOW TO TOP ALL TOPS! . . . And—delight of delights—Fred and Ginger dancing to your heart's content! . . . Plenty more to build a record-breaker, too . . . Four of the Best Berlin songs the world ever swung to! . . . A swell, swift, DIFFERENT story that zips around a swank country club, with golf and skeet shooting, all-round sports and bubbling romance splashing through it all! . . . SOME ATTRACTION, BOYS! . . . SEE YOU IN SEPTEMBER!**

***Come on — jam!  
Swing that YAM!  
Oh, sir; yay, mam,  
IT'S A WHAM!***

# **FRED ASTAIRE GINGER ROGERS**

*in*

## **"CAREFREE"**

*with*

**RALPH BELLAMY  
LUELLA GEAR  
JACK CARSON  
CLARENCE KOLB  
FRANKLIN PANGBORN**

*Lyrics and music by*

# **IRVING BERLIN**



**A PANDRO S. BERMAN PRODUCTION . . . Directed by Mark Sandrich**

**Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by Dudley Nichols and Hagar Wilde**





# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"Love Nut," one of "Father Divine's Children" who has just been denied U. S. citizenship by Judge Abruzzo in Federal Court in New York because of her refusal to be known by any other name, is one of the "Angels" in March of Time's new release, entitled "Father Divine's Deal."

"Love Nut," whose real name is Janette Bourne, met all naturalization requirements, but insisted in Court that her final papers be signed with her "Heavenly" appellation. When she insisted that in "Heaven" her name was "Love Nut," Judge Abruzzo denied her citizenship.

The March of Time episode in which "Love Nut" appears, as released to exhibitors this week, is the story of the strange phenomenon of "Father Divine," the glories of his "Kingdom of Heaven," and his transformation from Harlem "Messiah" into Hudson River Squire and neighbor of President Roosevelt at Krum Elbow, near Poughkeepsie, where he rides around in a \$25,000 Deussenberg and lives in a 50-room house.

Mr. Louis de Rochemont, producer, and Albert Sindlinger, advertising manager of "March of Time," wrote to "Father Divine" inviting him to attend a private preview of the reel's "Father Divine's Deal" with his "Angels" and to reply with a list of the guests. Accordingly, "Father" asked that the showing be held Wednesday evening, at the producer's headquarters on Lexington Avenue, informing Mr. de Rochemont and Mr. Sindlinger that they would be hosts to "Peace Branch" and "Lovely Peace," "Miss Charity" and "Miss Satisfied," "Victory Dove" and "Victory Lude," "Love Quietness," "Quiet Love," "Great Love," "Joy of Love" and "Bunch of Love," and "Saint Mary Blue," "Heavenly Father," "Blessed Real," "Mary Bird Tree," "Sunshine Bright" and "Virtue Blue." Peace. It's Wonderful!

▽

Kinematograph Weekly, in London, relates the story of how at a recent Valentino revival one of the audience was heard to observe, "If that fellow Valentino makes another picture like this he's through!"

▽

Don Jose Tormos Diego, Mayor of Ponce in Puerto Rico, who recently had his appendix removed in Washington, is reflecting today on whether an enthusiastic reception by his constituents compensated for a stormy one at home.

More than 10,000 persons turned out to give Mayor Diego a lavish welcome, and a triumphal arch was erected in his honor. But things were different when his wife heard he had danced the rumba with Zasu Pitts of the movies in Washington.

"My wife, she make plenty hell," he said. "But that Zasu is one fine girl."

▽

Overheard at a meeting of Brooklyn exhibitors: "A good attack is always the best offense." A Goldwynism.

▽

Headline in Motion Picture Daily:

DEVICE TO MEASURE

AUDIENCE PERFECTED

▽

Rip and Willemetz, in Paris, selected Joselyne Gael, a newcomer, just graduated from an acting school, for the lead in their new production—entitled "God Save Paris."

Hollywood motion picture press agents occasionally submit copy which for sheer imagination of subject and expression rate prizes of equal dubious value. But for all that has been said in friendly criticism, however, profuse apologies are now in order, for none of them have ever made such a mountain out of a molehill as that set down in a choice press statement sent over by Aubrey Flanagan, our colleague in London, who, in turn, received it from the British Pinewood Studios, as follows:

"Thunder shook the Pinewood heavens the other day. Lightning flashed and there was a deluge.

"The deluge, a sequel to the freak storm-floods that recently swamped London and other parts of the country, caused havoc on an estate near the studios, where Elisabeth Bergner was doing exterior scenes for her new film, 'Stolen Life'.

"Shooting was held up for three hours—a delay that cost the producers many hundreds of pounds. The actors, including Miss Bergner, Richard Ainley and Kenneth Buckley, were drenched.

"The suddenness with which the storm burst took the unit completely by surprise. One minute there was brilliant sunshine. The next minute inky black clouds had obscured the sun.

"Thinking the hold-up would only be a slight one, the company sat down and waited for the sun to shine again.

"Suddenly there was a flash of lightning; thunder rolled across the heavens. Then came a tropical downpour.

"Within a few seconds assistants had rushed £6,000's worth of recording, camera and other technical equipment under cover. The players and the director, Paul Czinner, huddled under canvas shelters which had been hurriedly erected for them. But already they had all been soaked to the skin.

"Presently, with the aid of umbrellas and motor cars, Miss Bergner and the other actors were conveyed to their dressing rooms in the studios, where they immediately changed their clothes.

"Three hours later, when their clothes had been dried and the storm had passed, filming was resumed.

"'Stolen Life' is being produced by Orion Productions and is Elisabeth Bergner's fifth British film."

▽

Announcement extraordinaire, from Chicago:

"On Saturday night, Mr. Al Blasko of the Symphony theatre is planning a novel stunt whereby a woman is to be frozen in 1,200 pounds of ice in the stage show. She will remain on the stage throughout the show and be taken out in the end.

"For this, she is going to get a week's publicity and the stunt is bound to cause quite a bit of comment."

▽

For 25 years, John Aesen, standing eight feet, nine inches and weighing 503 pounds, traveled the country with a circus. Four years ago he went to Hollywood to appear in motion pictures, and in the interim he went down to a mere shadow of 247 pounds. The government will probably blame that on the movies, too.

▽

Bert Edwards, film man in Kansas City, took back to Film Row from Hollywood the tale of Henry Fonda, on whom the script imposed the task of chewing tobacco in one sequence, being given a quid of Missouri "long green." Fonda hasn't come to yet.

Nat Thurberg, manager of the Paramount theatre, a Southio Circuit unit at Hamilton, Ohio, experienced a case of "winner takes all" when offering free tickets to see "Love Finds Andy Hardy." Mr. Thurberg offered tickets to the local family with the most sons. A proud father produced five boys and took the prize. The following day the exhibitor repeated the offer to the family with the most daughters. The same father again won, showing up with five daughters.

▽

Jack Banner, in Motion Picture Daily, relieves those of us who have been wondering and worrying over the why NBC occasionally rings four bells, instead of the usual three, on the chime signals it uses over the air. When three chimes are struck, it signifies nothing more exciting than a routine program sign-off—but the adding of a fourth chime is loaded with dynamic meaning. It is the signal that something of serious consequence has happened somewhere and that all NBC road crews, no matter where, must immediately call the network headquarters for instruction. The signal is employed in instances such as the blowing up of the Hindenburg, the burning of the Morro Castle, the destruction of the Macon and the like.

▽

The day after H. H. (Nick) Daniels, owner of the Nu-Era theatre, Oswego, Kansas, finished third in a four-way Democratic county commissioner election, he appeared downtown with two revolvers strapped to his sides. "Anyone who doesn't have any more friends than the couple who voted for me needs two guns," he explained.

▽

Radio performers, like many in Hollywood, will have their little fun. The other night Buddy Sheppard, violinist-conductor on Columbia Broadcasting's Rhythm Rendezvous" program was dreamily executing a beautiful Debussy number on his violin, when one of his colleagues in the orchestra leaned forward and with a scissors cut Mr. Sheppard's suspenders. He finished the number with pants crumbled about his ankles.

▽

"Having been an avid reader of 'What the Picture Did For Me' for 10, these many years," J. A. Tanney, president of S. O. S. Cinema Supply, comes to the "conclusion that this most interesting feature should be renamed, 'What the Picture Did to Me.'"

"When anything happens to put me in the 'dumps,'" he explains, "I just turn to this exhibitors' Wailing Wall, and realize how much better off I am."

▽

The story of Irvin S. Cobb is told this week in a book, "Irvin S. Cobb, His Life and Letters," by Fred G. Neuman, who is the city editor of the paper in Paducah, Ky., on which Cobb proved that he was a newspaper man.

Irvin Cobb was a good boy who never ran away from school, Mr. Neuman assures us. In school he was an excellent scholar in everything but arithmetic in that he was a monumental failure. Publishers and motion picture producers in Hollywood who have had to do business with Mr. Cobb for his feature stories for their newspapers and scenarios for their screen, will dispute Mr. Neuman about Cobb's ignorance of arithmetic.



# WHAT THE PICTURE DID FOR ME

## Atlantic

**HELL'S ANGELS:** Jean Harlow, Ben Lyon—A very fine picture and shows how pictures have improved. Today the brutal scenes as well as the hot sex scenes would be removed. Pleased and did business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## British

**STREET SINGER:** Arthur Tracy—Don't pass this up. A real musical community sing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Columbia

**CITY STREETS:** Edith Fellows, Leo Carrillo—I played this one as a single hill on Bargain Nite. Although the feature is rather short, I built a grand program up with selected shorts and everyone who saw it went away raving about the program in general. This picture has really all a picture should have to please. Running time, 65 minutes. Played August 3-4.—Robert Crickmore, Rainhow Theatre, Newport, Wash. General patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—A good Joe E. Brown picture, especially suited for the children. I ran this in conjunction with a shouting and blueberry pie eating contest and it sure did bring in the kiddies. This is strictly a laugh show with no chance to get a breath in sideways. One of Joe E. Brown's best and one that everybody enjoyed. Running time, 75 minutes. Played August 16.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**HOLIDAY:** Katharine Hepburn, Cary Grant—Entertaining. Will stand alone in small spots. No extended runs. Running time, 93 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**PENITENTIARY:** Walter Connolly, John Howard, Jean Parker—Very Good. Best of prison pictures recently released. Play it. Will do business. Walter Connolly especially good as warden. Picture well produced and photography good. Don't be afraid of this one.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

**ROLLING CARAVANS:** Jack Luden, Eleanor Stewart—Skip it. Not worth playing. Acting very bad. Story has been done to death. Running time, 55 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**THERE'S ALWAYS A WOMAN:** Melvyn Douglas, Joan Blondell, Mary Astor, Frances Drake—This is much better than average from Columbia and will stand alone, which is more than I can say for most of their pictures this season. Played July 30-31.—H. M. Gerher, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—Great in every way. The cast is all to the good in all scenes. It is a magnificent picture marred by poor recording and a no good print that had been through the mill plenty. This print had been fish hooked through bad projectors. Miss de Havilland is a swell little actress given the right parts. She was lovely in the old costumes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**BELOVED BRAT:** Bonita Granville, Dolores Costello—Entertaining program, second half in big spots. Gets by nicely in small town. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**CRIME SCHOOL:** "Dead End Kids," Humphrey Bogart, Gloria Dickson—Title is misleading but don't be afraid of it. Step on it and the results will surprise you. Bogart proves that he can handle other roles other than the tough mobsters. The "Dead End Kids" were at their best. Running time, 85 minutes.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

Played August 14-16.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Gaumont British

**SILENT BARRIERS:** Richard Arlen, Lilli Palmer—Best English produced picture ever made for small towns but in spite of excellent trailer the draw was poor. I blame the season for that. Those that commented praised it highly.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

## Grand National

**ROLLIN' PLAINS:** Tex Ritter, Harriet Spencer—What with some of the shots from some of their other pictures and the poor photography, this picture didn't do had by our Nell. The story was different than some we have had and went over good. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Metro-Goldwyn-Mayer

**BAD MAN OF BRIMSTONE:** Wallace Beery, Virginia Bruce, Dennis O'Keefe, Bruce Cahot—Ideal show for our territory out here in Dakota. An excellent epic western. Paramount could learn from this one. Produced in typical Metro manner. Finished production. Will do business and not disappoint. Play it by all means. Played July 3-5.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

**BLOCKHEADS:** Laurel and Hardy, Patricia Ellis, Billy Gilbert—About the same as the usual Laurel and Hardy picture. They have fallen off considerably and most people consider them too silly. Would be swell second feature on a double feature program. If you play it alone, book in some cartoons and plug it as a special kiddie show and you may do good business. Running time, 60 minutes. Played August 20.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**CHASER, THE:** Dennis O'Keefe, Ann Morriss, Lewis Stone, Nat Pendleton, Ruth Gillette—A mighty good feature that did not do too well at the box office because the stars are practically unknown. It takes stars to get them in. This pleased 100% those who came. Fast moving with plenty of comedy is what they want. Glad to see Nat Pendleton back for he is plenty good. Lewis Stone is always good but the one who really went to town was Ruth Gillette as Mrs. Olson. She is a scream. Hope to see her again soon. Running time, 75 minutes. Played August 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—A very good picture that shows Robert Taylor in his first masculine role. Good story and swell supporting cast. Very well done. I had to hold this picture over for a third day, the first time that this has ever been done in this theatre since acquired by the Graphic Circuit. Play this one; plug it and it will pay you real dividends. Running time, 92 minutes. Played August 17-19.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**GIRL OF THE GOLDEN WEST:** Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—One of the best from this pair and comments all very good. Should have dated it during a better season and business would have been above average I am sure. This is good in any situation and a credit to your theatre to run such an excellent picture.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**LORD JEFF:** Mickey Rooney, Freddie Bartholomew, Gale Sondergaard, Charles Coburn—Fair picture and fair business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MANNEQUIN:** Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—A top picture. Good story well produced. Metro "went to town" on this one. Tracy and Crawford both swell in this picture. Audience reaction good. Photography and sound good. Running time, 90 minutes.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

**MAN-PROOF:** Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon—A program picture that got in the wrong classification. This is not a top picture here. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**NAUGHTY MARIETTA** (re-issue): Jeanette MacDonald, Nelson Eddy—People here go wild about this pair but something was wrong. Not as good a business as on the others. The print was well, it can't be described. Running time, 104 minutes. Played August 17-18.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Not a typical Beery picture. Too much talking; not enough action. Business poor for Beery who is usually a good draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SWISS MISS:** Laurel and Hardy, Walter Wolf King, Della Lind—As usual before the showing of this feature, we heard the regular squawking about this pair of comedians. But, when the box office showed an increase over average, why should we worry. They are silly but this had something besides just their stuff and think patrons were generally satisfied. Played August 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**TEST PILOT:** Clark Gable, Myrna Loy, Spencer Tracy—A natural. This makes real entertainment out of this picture. Attention, Mr. Pearce Parkhurst. Thanks for your copies of your paper. You really got something. Would recommend every small town exhibitor to get one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**TOY WIFE, THE:** Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—Class picture not suitable for small town. Plenty dialogue and a sad ending. Business poor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WOMAN AGAINST WOMAN:** Virginia Bruce, Herbert Marshall, Mary Astor, Janet Beecher—Fair picture. Too much dialogue and no action. Business poor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone, Charles Coburn, Henry Hull—Fair picture which did good business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Paramount

**BIG BROADCAST OF 1938, THE:** W. C. Fields, Martha Raye, Dorothy Lamour, Boh Hope, Shirley Ross, Ben Blue—One of the poorest shows that we have received from Paramount. Not one customer was satisfied. If it wasn't for the Popeye comedy we had, the feature would have been a complete flop. Running time, 88 minutes. Played August 5-6.—C. M. Anderson, Tolley Theatre, Tolley, N. D. Small town and rural patronage.

**BIG BROADCAST OF 1938, THE:** W. C. Fields, Martha Raye, Dorothy Lamour, Boh Hope, Ben Blue, Shirley Ross—Business good. Picture bad. If Bob Hope is good, then, I'm wrong. Can't see anything out of the ordinary about him. Everyone disappointed

(Continued on page 50)



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(Continued from page 46)

in this picture. Martha Raye fair. I haven't liked her since I saw "Artists and Models." Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**BLUEBEARD'S EIGHTH WIFE:** Claudette Colbert, Gary Cooper, David Niven, Edward Everett Horton—This picture should go over anywhere if it were not for the title. In a Catholic community a man with eight wives suggests divorce and you know how they feel about that so figure it out for yourself. Played August 23-24.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**BOOLOO:** Colin Tapley, Suratna Asmaka—Good enough picture for Friday-Saturday. Business normal. Don't be afraid of it; I was.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CASSIDY OF BAR 20:** William Boyd, Frank Darien—Terrible. Even our small town western fans have given up. Such impossible situations and continuity. Played August 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—More fine comments on this than on any picture Paramount has produced this season. Made the mistake of running only two nights. Third night would have been very good I am sure. Sunday opening was below average at the ticket window but Monday was unusually strong.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—Paramount has succeeded in making a good musical. Little Harriet is due to go places. Fred is good as usual. Fair and only fair at box office. Running time, 94 minutes. Played July 13-14.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

**COLLEGE SWING:** George Burns, Gracie Allen, Martha Raye, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—Just a lot of vaudeville, some very good, some terrible. Not much to this one. Played August 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**DANGEROUS TO KNOW:** Anna May Wong, Akim Tamiroff, Gail Patrick—Good program picture. Akim Tamiroff very good as were the others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HER JUNGLE LOVE:** Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—This is swell show; the color is beautiful and what is more important the cash customers came to see it. Played August 6-7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**HILLS OF OLD WYOMING:** William Boyd, George Hayes, Russell Hayden—Believe these Hopalong Cassidy westerns are better than the average. Business average. Running time, 60 minutes. Played July 1-2.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**I MET HIM IN PARIS:** Claudette Colbert, Robert Young, Melvyn Douglas—I played this in place of one of the newer ones. Very fine picture with three very popular stars.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PRIDE OF THE WEST:** William Boyd, Charlotte Field—Hopalong. Pleased all. Average Friday-Saturday business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PROFESSOR BEWARE:** Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander—Good picture; good business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—While this picture is no box office natural, it is a very good musical with a little different plot. All in all, I consider it very cleverly produced and it proves to be quite an interesting picture. Plug it heavy and you should do a fair amount of business on it. We showed the picture pre-release. The New York Times gives this picture a very favorable write-up. Running time, 85 minutes. Played August 21-22.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**TROPIC HOLIDAY:** Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland—Good picture and very good business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**YOU AND ME:** George Raft, Sylvia Sydney—Entertaining. Will get by in small spots. Second half of bill for big spots. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

## Republic

**ARMY GIRL:** Preston Foster, Madge Evans, Neil Hamilton, Ruth Donnelly—Good enough picture but failed to draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## NEW CONTRIBUTORS JOIN DEPARTMENT

*Five exhibitors have joined the ranks of those contributing reports to the What the Picture Did for Me department in the last two weeks. They are:*

E. M. FREIBURGER, Paramount Theatre, Dewey, Okla.

JOHN SHERWIN, Colonial Theatre, Bristol, Vt.

FLOYD FAUBION, Long's Theatre, Milwaukee, Wis.

H. J. QUARTEMONT, Parkway Theatre, Milwaukee, Wis.

G. W. BARBER, JR., McCrory Theatre, McCrory, Ark.

*A prodigal contributor whose first report since February 8, 1936, was published last week was:*

R. H. OUELLETTE, Dixie Theatre, Brooksville, Fla.

*Read the reports of these theatre-men in these columns.*

**CALL OF THE YUKON:** Richard Arlen, Beverly Roberts, Lyle Talbot—Good snow picture for hot weather showing. Business fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GANGS OF NEW YORK:** Charles Bickford, Ann Dvorak, Alan Baxter—Good enough picture but failed to draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—An excellent musical western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**KING OF THE NEWSBOYS:** Lew Ayres, Alison Skipworth, Helen Mack—Story disconnected. However got by nicely. Story and actors O.K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**KING OF THE NEWSBOYS:** Lew Ayres, Alison Skipworth, Helen Mack—Well, fair picture. The rest I don't know. People had a funny look on their faces coming out. Running time, 68 minutes. Played August 16.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**OLD BARN DANCE, THE:** Gene Autry, Smiley Burnette, Helen Valkis—The first Autry that I have played that really packed them in and it really pleased all who saw it 100%. Running time, 60 minutes. Played August 10-11.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**ROARIN' LEAD:** Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—Nice western. Am anxious to see John Wayne as the new member of this cast. Believe they will have added drawing power.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**UNDER WESTERN STARS:** Roy Rogers, Smiley Burnette, Carol Hughes—A fine western picture but Roy Rogers is unknown still and failed to draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**HIGH FLYERS:** Wheeler and Woolsey—The Wheeler and Woolsey pictures are all alike. If you see one you see them all. Just 70 minutes of foolish nonsense. Running time, 70 minutes. Played July 29-30.—C. M. Anderson, Tolley Theatre, Tolley, N. D. Small town and rural patronage.

**KING KONG (REISSUE):** Fay Wray, Bruce Cabot, Robert Armstrong—Old Kong really did his stuff, the boxoffice proves it. Didn't mind at all, to hunt my SRO sign. Was plenty dusted, but I was glad I happened to have one in case such things happen. Running time, 99 minutes. Played August 6.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**RADIO CITY REVELS:** Bob Burns, Jack Oakie, Kenny Baker, Ann Miller, Milton Berle—A knock-out of a musical comedy. Running time, 90 minutes. Played August 12-13.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—This picture is all they claim for it except that it cannot make any money for the small town exhibitor at the rental they demand. I would have been better off if I had not shown it as most of the kids stayed away for two weeks ahead of this show

in order to have enough money saved to pay the increase in price. Most adults said they would not care to see another picture of this type. Running time, 118 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—Did a satisfactory gross but had so many complaints on the 15 and 35c admission, which was a raise of 5 and 10c, that it was agony selling tickets. Did not get half of the kid business we would have had at a dime. Is, of course, a wonderful production, the kind one can enjoy the second and third time.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—The most over-advertised picture I have ever played and it flunked out as we expected. The picture was O.K., but the cut-throat terms ruined us and the raise in prices kept the people away. About 30% of our patrons liked it and the rest said the first twenty minutes was all they wanted and walked out. First run on Saturday and the gross was less than a poor western. Sunday we done just average business and the rest of the run was nothing, not even enough to pay expenses. Running time, 86 minutes. Played July 9-12.—M. W. Bretzke, Lyric Theatre, Kenmare, N. D. General patronage.

**VICTORIA THE GREAT:** Anna Neagle, Anton Wallbrook—A very good class picture but the sound impossible. Music recorded much more loudly than voice so that the music would knock you down or you could not hear the voices. Better pass this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, James Ellison, Charles Coburn, Beulah Bondi—Here is one of the ten best pictures of all times. Stewart, Coburn, Rogers, in fact the entire cast is excellent and should be rated for serious consideration in the placing of the Academy Award for this season. If you do not have your patrons in the aisles at this picture then your crowd is all wrong. The best audience reaction of the year but then RKO promised us this two years ago and we are entitled to something special. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**VIVACIOUS LADY:** James Stewart, Ginger Rogers, James Ellison, Charles Coburn, Beulah Bondi—Excellent. Should suit any audience. Popular appeal. Best RKO has done in some time. Another "Awful Truth." Ginger Rogers never better and "Jimmie" Stewart very, very good. Swell entertainment. Running time, 90 minutes.—J. K. Burgess, Isis Theatre, Velva, N. D. General patronage.

**WISE GIRL:** Miriam Hopkins, Ray Milland—This picture had a very poor drawing power but the people that saw picture liked it a lot better than shows with a big buildup. Running time, 70 minutes. Played August 12-13.—C. M. Anderson, Tolley Theatre, Tolley, N. D. Small town and rural patronage.

## Twentieth Century-Fox

**ALWAYS GOODBYE:** Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—A fine drama but failed to draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ALWAYS GOODBYE:** Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—Sold this heavy to the ladies and, boy, did they eat it up. Came out with that "I'm out of breath" feeling and said it's the best picture I ever saw. Ideal midweek picture that will do business. The clothes of Stanwyck are a standout in this picture. Running time, 76 minutes. Played August 10-11. Peter Panagos, Indiana and Sipe Theatre, Kokomo, Ind. General patronage.

**BORNEO:** Mr. and Mrs. Martin Johnson—Played this on Bargain night and it went over fine. Much better than we expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CHARLIE CHAN AT MONTE CARLO:** Warner Oland, Keye Luke—Very good Chan. Can't see that it deserves some bad reviews I have seen on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CHARLIE CHAN ON BROADWAY:** Warner Oland, Joan Marsh—These series always have a popular following. Well received. Business normal. Many thanks for your letter, M. L. DuBose of Cotulla, Texas. We do enjoy your articles. Thanks, too, for your copies of advertising. There is no flies on you. Keep up the good work.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**COUNTY CHAIRMAN, THE (RE-ISSUE):** Will Rogers—We ran into the hottest period of the year, so business was below normal. The show gave satisfaction as do all of Will Rogers' repeats. Played August 3-4.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**FOUR MEN AND A PRAYER:** Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—Fox furnished the four men. The prayer was mine that I would gross enough to pay expenses, but I did not. This is a very good show and pleased those who came, but it is hard to get them in with this class show. Then, they do not like pictures with an English locale. Good, but did not click. Running



time, 65 minutes. Played August 17-18.—Gladys N. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**HAPPY LANDING:** Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—Didn't draw nearly as well as "Thin Ice." Good picture, however, which pleased 100 per cent. Running time, 102 minutes. Played July 31-August 1.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**HEIDI:** Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley—Fine picture. Played too old to get full benefit of its box office power.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**IN OLD CHICAGO:** Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Excellent. Played July 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—Don't expect much from this one. It missed here and missed bad. No one seemed to like the setup of the story. Too bad. It had a good cast and Warner Baxter usually pulls. Word of mouth from the matinee killed the night business. So it is apparent that the picture did not have that certain something.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**JOSETTE:** Don Ameche, Simone Simon, Bert Lahr, Joan Davis, Robert Young—Some said best picture we'd shown this month, including "In Old Chicago." It was entertaining and Simon is getting cuter and more glamorous every picture. Ameche and Young carried off their roles in the usual high-class manner. Running time, 73 minutes. Played August 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**JUDGE PRIEST (Re-issue):** Will Rogers, Anita Louise—Was my first time to show this fine show. Business about average.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**KEEP SMILING:** Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Good picture and good business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**KENTUCKY MOONSHINE:** Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville, Berton Churchill—Just the kind of picture the patrons have been asking for: Comedy bordering on slapstick but it is what they want. Personally, I can't see the Ritz Brothers but they go over and that is all I ask for. Marjorie Weaver good as is Berton Churchill. Tony Martin only fair. Running time, 85 minutes. Played August 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**KIDNAPED:** Warner Baxter—A terrible disappointment at the box office. Did much less than average business. Picture pleased generally although nobody went out of their way to tell us it was good. Running time, 88 minutes. Played August 7-9.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**KIDNAPPED:** Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—This did average business. Nothing startling. English, Irish and Scotch picture and stories never get us the extra dollars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Fairly good picture and fair business. Folks seem to be tiring of Shirley.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PANAMINT'S BAD MAN:** Smith Ballew, Evelyn Daw—Just another western.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PASSPORT HUSBAND:** Stuart Erwin, Pauline Moore, Joan Woodbury—A good little farce comedy which pleased all. Business fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**RASCALS:** Jane Withers, Robert Kent, Robert Wilcox, Borrah Minevitch and His Rascals—Not up to Withers standard so far as story and support are concerned except that Borrah Minevitch and his Gang really saved the show with their music. Played August 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**REBECCA OF SUNNYBROOK FARM:** Shirley Temple, Randolph Scott—This Temple picture did less than average business and we believe it is mainly due to the fact that we are a neighborhood house and reports on the picture get around between the time it plays downtown and when we play it. Personally, I think it was a mistake on the part of Fox to use a title, the story of which is familiar to millions, and just slap it on a story that had nothing to do with the original. After the great success of Temple in "Heidi," I don't think this kind of treatment did her any good.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

**ROLL ALONG, COWBOY:** Smith Ballew, Cecilia Parker—Fox has the happy faculty of producing a wide enough range of product to suit most any situation. They know how to produce westerns also. This Smith Ballew sings well. Does nice business.—Har-

land Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SALLY, IRENE AND MARY:** Alice Faye, Tony Martin, Jimmy Durante, Joan Davis—This is a mighty fine picture. Alice Faye is certainly tops. Business fair. Musicals simply do not draw like they did. This is just another case where a fine star in a good story will still draw despite the heat and other obstacles. Played July 16.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Rural patronage.

**WE'RE GOING TO BE RICH:** Gracie Fields, Victor McLaglen, Brian Donlevy—This English made picture is not so hot.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## United Artists

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—A very fine adventure film.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—An expensive picture and undoubtedly a good one, but they stayed away. Lowest Sunday on record in spite of nothing else going on. The amount spent on this would have produced several excellent attractions that would have done at least normal business. Historical pictures, that are of course costume shows, are no go in the sticks.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**ALGIERS:** Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart—Brought back by popular request within two weeks after I had previously played the picture. I played the picture day and date with Music Hall, but had so many requests for a repeat showing that I had to bring it back. See my other report on the picture. An excellent picture that should do big business for most every exhibitor. Running time, 96 minutes. Played August 14-15.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**DIVORCE OF LADY X, THE:** Merle Oberon, Laurence Olivier, Binnie Barnes, Ralph Richardson—An English-made picture produced by Korda and released through United Artists that fell below the average at the box office. Had this been an American-made picture with the right stars, he would have been a wow. But, the English dialect and the fast talking actors made it impossible to understand half the dialogue, spoiling the picture. Running time, 91 minutes. Played August 19-20.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**52ND STREET:** Kenny Baker, Leo Carrillo, Pat Paterson, Zasu Pitts—I have run some mixed up messes, but never anything like this. They just tried to get too much in the picture so that it rambles around and a lot of it don't make sense. I couldn't understand why some of it was in and neither did the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**GAITY GIRLS, THE:** Patricia Ellis, Jack Hulbert, Arthur Riscoe, Googie Withers—U. A. English-made pictures are a complete failure at the box office in the small towns. We have yet to play one that made us money or gave general satisfaction. We grossed less than the rental and express. It seemed to please the few who saw it, however. Played August 5-6.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**GOLDWYN FOLLIES, THE:** Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," Phil Baker, Ritz Brothers, Andrea Leeds, Zorina—A swell show from every angle. It runs from the sublime to the ridiculous and comes pretty near pleasing 100 per cent. Goldwyn has a find in his star, Andrea Leeds. The little lady has everything it takes, a good voice, good expression, sings nicely, has beauty, grace and a pleasing personality. If given a chance she will be box office in a very short time. The picture drew better than average. Running time, 109 minutes. Played July 24-25.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**GOLDWYN FOLLIES, THE:** Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," Phil Baker, Ritz Brothers, Andrea Leeds, Kenny Baker, Zorina—Too long, way too long. "Charlie McCarthy" and E. Bergen, Ritz Brothers were the only thing that had any scenes to it and they were crazy. Running time, 109 minutes. Played August 7-8.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**GOLDWYN FOLLIES, THE:** Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," Ritz Brothers, Phil Baker, Andrea Leeds—This is one grand show; will stand on your best night and all your customers will be more than satisfied. Color is perfect. Running time, 109 minutes. Played July 31-August 2.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Universal

**LITTLE TOUGH GUY:** "Dead End Kids," Robert Wilcox, Helen Parrish—Opened with this on my weakest day and broke the house record. I don't know how or why but those "Dead End Kids" are naturals for our box office. Was afraid parents would keep kids

away from this but they were glad to bring them, probably due to excellent moral the picture brings out. Running time, 82 minutes. Played August 7-8.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## Warner Brothers

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, the Schnickelfritz Band—After running "Gold Diggers" it is hard to believe that the same concern put out "Robin Hood" and then make such a mess of a picture as they did of this one. It is a plain stupid story and even the great Vallee could not save it. He'll have a hard time saving his public after this one in pictures. It just isn't there as entertainment and I am frank to say I don't just know where it missed. But this I do know, that the audience was mostly thumbs down on it. Not a good word. The clown band was the best and the only bright spot as far as I could see.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane, Hugh Herbert, Dick Foran—This picture was one of the best musicals I have seen in a long time. Rudy Vallee very good in it and was very well liked by the patrons. I hope Warners will make another just as good soon. Running time, 95 minutes. Played August 17-18.—John Sherwin, Colonial Theatre, Bristol, Vt. Small town and summer patronage.

**LITTLE MISS THOROUGHbred:** Ann Sheridan, John Lital—Just a picture. Very little entertaining value. Skip it. Running time, 64 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SERGEANT MURPHY:** Ronald Reagan, Mary Maguire—Fair program picture. Warner, where are those good pictures you used to make in the program line?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SWING YOUR LADY:** Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—Best midweek business since we played "In Old Chicago" and I had previously passed this up. Made a big hit here. Drawing almost a record in laughs.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**SWING YOUR LADY:** Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton, Weaver Brothers, Elvyr—Mighty good hilly billy comedy. I see these same entertainers are making a picture for Republic. Will be glad to have them again. They're good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SWING YOUR LADY:** Humphrey Bogart, Louise Fazenda, Allen Jenkins—A fine hill-billy picture that had the crowd rolling in the aisles and raising the roof. If anybody had any worries when they came, they certainly had forgotten them after seeing this show. Hats off to Warners. Let's have more of these kind. Business was good. Played July 22.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Rural patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Bonita Granville, Jackie Cooper—Here is a picture that has everything in it a small town exhibitor could ask for. A company such as Warners should be proud to produce such a masterpiece as this. In fact, this company should be proud of their record of the past season. Sixty pictures made and two pictures that we could make money on, "Submarine D-1" and "White Banners." With regards to this picture, however, we can give only the highest praise. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WOMEN ARE LIKE THAT:** Kay Francis, Pat O'Brien, Ralph Forbes, Melville Cooper—Fair program picture. It looks as if Kay Francis is washed up. Pat O'Brien don't mean a thing in this one. Awfully miscast. Recording only fair. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Short Subjects Columbia

**COMMUNITY SING, NO. 9:** Gene Morgan—These subjects are good, but no one knew the Spanish songs in this issue. Running time, 10 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**EL SALVADOR:** World in Color Series—Columbia has really something novel in their travel talks. Had a tough time selling them to the customers, but have finally convinced them. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**FOOLISH BUNNY, THE:** Color Rhapsodies—Very good. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**FROG POND, THE:** Color Rhapsodies—A dandy colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

(Reports continued on following page)



(Reports continued from preceding page)

**HEALTHY, WEALTHY AND DUMB:** Three Stooges—The last part of the title fits all these comedies as far as I am concerned, but the customers like them and that's enough for me. These Stooges sure help put over some of Columbia's pictures and possibly save you from quite a few refunds. Running time, 18 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**INDIAN SERENADE:** Color Rhapsodies—A beautiful cartoon that was a trifle too highbrow for the kids. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MANY SAPPY RETURNS:** Charley Chase—A fair comedy. Running time, 20 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**MASQUE RAID, THE:** Krazy Kat Cartoons—A nice filler. Will get by OK.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SCREEN SNAPSHOTS:** Very good. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**SCREEN SNAPSHOTS, NO. 11:** A very fine reel showing actors ten years or so ago and today. Very interesting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**SELF CONTROL:** Walt Disney Cartoons—Donald really does himself proud in this comedy. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**SNOW FOOLIN':** Special Sport Thrills—On a hot night fine. We had the heat all right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**TASSELS IN THE AIR:** Three Stooges—Usual for the series.—L. A. Irwin, Palace Theatre, Penaceek, N. H. General patronage.

**WEE WEE MONSIEUR:** Three Stooges—Very good. Running time, 21 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Educational

**ALL'S FAIR:** Song and Comedy Hits—O.K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**CUPID TAKES A HOLIDAY:** Two-Reel Comedies—A good short. Running time, 15 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MISS LONELY HEARTS:** Song and Comedy Hits—A wow. Comedy, some good acrobatic numbers and a toe dancer that is tops. Pleased. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**WE LIVE IN TWO WORLDS:** Treasure Chest—Fair short on the educational line. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Metro-Goldwyn-Mayer

**CAPTAIN'S PUP:** Captain and the Kids—We started playing this series on a Sunday opening and they fell with a dud, but by switching them to Friday and Saturday they are going over great with the kids. One of the best kids cartoons we have run. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**GLIMPSES OF PERU:** FitzPatrick Travel Talks—Another ringer. Beautiful coloring. Never saw a prettier sunset.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MAGICIAN'S DAUGHTER, THE:** Musical Comedies—A fine two-reel drama with music and comedy. Everybody liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MAIL AND FEMALE:** Our Gang—Very good. These are slipping through the lack of juvenile stars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**NEW AUDIOSCOPIKS, THE:** Special—Very good, but no extra business and that is what we're looking for.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**NIGHT AT THE MOVIES, A:** Robert Benchley—The best Robert Benchley to date.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SHIP THAT DIED, THE:** Historical Mysteries—Fairly good. Doesn't hold one's interest as much as it should. There are two classes of pictures, entertainment and educational pictures. This one is an educational picture. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**SNOW GETS IN YOUR EYES:** Musical Comedies—MGM musicals do not have enough "umph" for our

crowd. Slow and draggy. Not so hot. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**TUPAPAOO:** M-G-M Miniatures—An excellent "What Do You Think." Unusual story and very fascinating.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**WHAT PRICE SAFETY:** Crime Doesn't Pay Series—Always well received. Sound very bad on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Paramount

**BALL TOSSERS:** Grantland Rice Sportlights—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**BESIDE A MOONLIT STREAM:** Screen Songs—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**BOB CROSBY AND HIS ORCHESTRA:** Headliners—A very good short that should be enjoyed by the majority of your audience. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**BOB CROSBY AND HIS ORCHESTRA:** Headliners—Again Paramount scores with its shorts. This one is a knockout, so do not waste it on a poor date. The old as well as the young enjoyed it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**CRIME FIGHTERS:** Paragraphics—An excellent short with a wonderful moral, "Crime Doesn't Pay." This short should be tied up with local police department for real results. Have them cooperate to run a big "wipe out crime" drive in your town. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town patronage.

**FOUR SMART DOGS:** Grantland Rice—One of the best of the sport series. Play it. Running time, 10 minutes.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**GOLD:** Paragraphics—An excellent, interesting and something different short. This company is continuing on the high plane that they started on early in the season. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**HUNKY AND SPUNKY:** Color Classics—This is one of the most pleasing cartoons I have ever seen. Adults like it as well as the kids. It has a beautiful music score and is slightly different from the usual cartoon. Running time, 9 minutes.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**I AM LOVE SICK:** Popeye the Sailor—Not so good as some we have played this season but we will not complain as they have been excellent all season. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**JEEP, THE:** Popeye the Sailor—Very good. This series makes a big hit in this town. If really pushed hard, it should bring in a few extra shekels. Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MEET THE MAESTROS:** Headliners—Fairly good. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**OH KAY, RHYTHM:** Headliners—A fairly good short subject. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PARAMOUNT NEWS:** O.K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**POPEYE THE SAILOR MEETS ALI BABA'S FORTY THIEVES:** Popeye Special—The best Popeye comedy we have run so far and if it wasn't for this comedy the show "The Big Broadcast of 1939" would have been a complete flop. Running time, 20 minutes.—C. M. Anderson, Tolley Theatre, Tolley, N. D. Small town patronage.

**RED, WHITE AND BLUE CHAMPIONS:** Ted Husing—Again this man Husing with the help of Grantland Rice puts over a knockout of a sports reel. You cannot give much comment on Husing's product as they are always tops. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**STAR REPORTER:** Ted Husing—This series is fairly good with plenty of variety and pep. Running time, one reel.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## RKO Radio

**DONALD'S NEPHEWS:** Walt Disney Cartoons—An excellent cartoon with Disney hitting on all cylinders. Much better than the last few have been. Running

time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FOX HUNT, THE:** Walt Disney Cartoons—Very good. Running time, 10 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**INTERNATIONAL RHYTHM:** Nu-Atlas Productions—One of the best one-reel musicals of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**KENNEDY'S CASTLE:** Edgar Kennedy Comedies—The usual Kennedy antics, some good, some not so good. Too much sameness. Running time, 20 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**MARCH OF TIME, NO. 11:** Men of Medicine: 1938—Folks told us that this was really the best one we have shown to date.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**MARCH OF TIME, NO. 11:** Men of Medicine: 1938—An excellent subject, but no better than the balance. In fact, we were somewhat disappointed in that we expected too much from the publicity that this reel had received. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MARCH OF TIME, NO. 11:** People seem to like all March of Times, but this one was the tops. They enjoyed this one. They asked to see it over. Running time, 20 minutes.—C. M. Anderson, Tolley Theatre, Tolley, N. D. Small town and rural patronage.

**PATHE NEWS:** These newsreels are very interesting and have a wide variety of subject matter.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**SKYLINE REVUE:** Nu-Atlas Productions—A swell vaudeville reel that has not been topped by anyone's product this season. Do not waste this one as it is excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WHALERS, THE:** Walt Disney Cartoons—Donald Duck as usual steals the show. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Twentieth Century-Fox

**CHRIS COLUMBO:** Terry-Toons—Very good, indeed. We make a steady policy of showing this series every Sunday and Monday and find that after plugging them right that they do bring in extra business. A swell series to book.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MOVIETONE NEWS:** Okay.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## United Artists

**DOG CATCHER:** Skippy Cartoons—I am sorry to hear that United Artists made only one of these. The kids are asking for more of this type of comedy. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Vitaphone

**BENNY MEROFF AND HIS ORCHESTRA:** Melody Masters—Best we have played to date. Running time, 11 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**CASE OF THE STUTTERING PIG, THE:** Looney Tunes—One of the best black and white cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**ISLE OF PINGO PONGO:** Merrie Melodies—One of the best colored cartoons of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RISE AND SING:** Cross and Dunn—Finally, Vitaphone has surprised us and gave us a Brevity that was something to crow about. This reel is so different than the majority of the product that Vitaphone has given us this season that the relief is truly refreshing. Save this for a poor feature to build it up. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**STOCKS AND BLONDES:** Broadway Brevities—First half of reel dull and draggy but a whirlwind finish. Running time, 20 minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**TORADJA LAND:** Colortour Adventure—One of the most interesting travels we have run. The color detracts from the subject matter. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**VITAPHONE CAPERS:** Vitaphone Varieties—Very good. Running time, nine minutes.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.



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# *As Standard as* **THE AMERICAN MOVIE**

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MONTH-AFTER-MONTH check-ups invariably show that the bulk of motion picture productions are filmed on Eastman Super X. Prime reason is consistently superlative photographic quality. Like the American motion picture itself, Super X is the world's standard of excellence. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



## May Use Bought Chicago Theatre for Exploitation

So-called exploitation pictures, class pictures, in fact any kind of films that warrant unusual selling to the public will have what has previously been denied them in Chicago's Loop, a theatre especially suited to their needs. The house is the Woods, recently acquired by the independent Essaness circuit.

The appointment of Herb Elisburg, Essaness publicity and advertising chief, as manager of the theatre gives rise to the report that Essaness will change the Woods present "C" week policy into one that is more adaptable. Mr. Elisburg is credited with developing the Essaness Julian theatre into one of the most profitable foreign picture theatres in the country. Scandinavian picture are favorite at the Julian, and a tremendous following for them has been developed here.

With this experience Essaness is expected to start a foreign-film policy at the Woods. At present the World Playhouse and the Sonotone theatres are the principal foreign theatres in the downtown district. Being less than 500 seats in size and away from the heart of the Loop, both theatres are somewhat handicapped in advertising and selling their attractions.

Essaness theatre officials when approached regarding the turning of the Woods into a special picture type of theatre would neither confirm nor deny the report. Announcement of the policy for the theatre would be made soon, they said.

In preparation for the taking over of the theatre September 4th, Mr. Elisburg has assembled a picked staff from various theatres in the Essaness circuit to assist him. His assistants will be Tony Stuver of the Sheridan theatre and Jack Springer of the Byrd. Ten ushers especially selected will handle the service department of the theatre.

## Maberry Appointed Assistant to Weeks

The duties of Cecil Maberry, central-western division manager for Monogram, have been extended to include the entire United States as an assistant in the field to George W. Weeks, sales manager. Under the new arrangement Mr. Maberry will not be restricted to one territory. Before joining Monogram Mr. Maberry operated the Hippodrome, New York, presenting grand opera at popular prices. Prior to that he was sales manager for Columbia.

Mr. Weeks said this week that the proposed plan to appoint other division managers would not be put into operation at this time.

## Talent Agency To Celebrate

The William Morris talent agency will celebrate its 40th anniversary next month. It is the oldest agency of its kind in existence. It was founded by William Morris in 1898. His two children, William Jr., and Ruth, now conduct the business.

## NAZIS BAN READERS' DIGEST AND COLLIER'S

*The Nazi secret police have banned Readers' Digest indefinitely from Germany and all foreign translations and editions of Kurt Schuschnigg's book, "My Austria", according to an Associated Press dispatch.*

*Meanwhile a dispatch from the United Press states that the official gazette has announced that Collier's, American weekly, had been banned in Germany for an indefinite period by order of the police and the Propaganda Ministry. No reason for the order was given. It was imposed under a February 28, 1933, decree providing for "protection of the people of the state."*

## "Birth" Distributor Sued for \$350,000

Charging that the distribution of his motion picture, "Life," has been curtailed by the activities of the owners and distributors of the film "The Birth of a Baby," Maurice Copeland, independent film producer, this week appealed to the United States district court, Chicago, for damages of \$350,000 and an injunction against the American Committee on Maternal Welfare, Inc., and Special Pictures Corporation.

In a bill of complaint filed in behalf of Mr. Copeland by the law firm of Blech, Hersen and Gordon, it is contended that the defendants interfered with the distribution of "Life" by intimidation, slander of merchandise, and the institution of actions.

### Advertisements Cited

The defendants, it is charged in the papers, own and distribute "The Birth of a Baby" and, in behalf of this picture, inserted ads in trade publications warning exhibitors of "spurious productions seeking to trade" on the publicity obtained by "The Birth of a Baby."

Mr. Copeland contends that insertion of the ad has led exhibitors to believe his picture is one of the "spurious productions."

The plaintiff also cites two actions instituted by the American Committee on Maternal Welfare as a result of Mr. Copeland advertising that the film pertains to the "birth of a baby." One suit was in Houston, Texas, and the plea for a temporary injunction against the Copeland film was denied. It was only eight days after the injunction was denied, Mr. Copeland states in his bill of complaint, that an advertisement appeared in a trade publication, warning of "spurious productions."

The second action against Mr. Copeland was brought by the Maternal Committee in Salt Lake City two weeks ago and the plea for an injunction also was denied. A counterclaim for \$45,000 damages was filed by the Roxy Theatre, Inc., and B. H. Paris, Mr. Copeland's agent. This phase of the action is still pending before Herbert M. Schiller, district court judge.

In the face of the two court decisions, Mr. Copeland contends, the defendants "are creating the impression that the defendants are the only ones who have been authorized by the courts to exhibit motion pictures depicting and describing the bearing of children."

## Canadian Owners Convene; Allied Sets October 19

At the recent annual meeting of Allied Exhibitors of Nova Scotia at the Nova Scotia Hotel in Halifax A. J. Mason was elected president for the ensuing year. W. H. Cuzner was named vice-president, T. J. Courtney, secretary-treasurer and the following directors were elected: R. J. Macadam, S. M. Bartling, N. W. Mason, M. Herschon, A. A. Fielding and E. R. Lynn. Mr. Mason addressed the meeting on matters pertaining to the film industry since the 1937 gathering. A resolution was adopted asking for the same regulations for 16 mm. films as is in the case of 35 mm. films. Some 25 exhibitors attended the meeting from various parts of the province.

It was suggested that it might be desirable to invite New Brunswick and Prince Edward Island exhibitors to join the organization thus making it representative of the Maritimes as a whole. The officers and directors were empowered to proceed with negotiations for this affiliation.

Allied Theatre Owners of New Jersey and Allied Theatre Owners of New York State will hold their annual conventions jointly at the Ritz-Carlton Hotel, Atlantic City, October 19-21.

This will be the 19th annual convention of the New Jersey group and the first annual convention of the New York State group. Over 600 theatre owners and motion picture executives are expected to attend.

With the national convention of the Motion Picture Theatre Owners of America an unofficial certainty to be held in Oklahoma City, Okla., about the middle of October officials of surrounding states associations are being surveyed to find out how many such exhibitor associations would like to hold their state conventions concurrently with the national convention, according to Morris Loewenstein, national secretary.

An executive committee meeting is scheduled to be held within the next two weeks to determine officially the convention city.

## Van Beveren Joins New Otterson Company

W. Willems Van Beveren, formerly associated with the distribution of Regina features in America, has joined John E. Otterson as foreign manager in charge of the French pictures to be selected by Mr. Otterson for American distribution.

Mr. Van Beveren is a Hollander by birth and education but most of his business experience in the motion picture industry has been in France.

## Regal Gets French Films

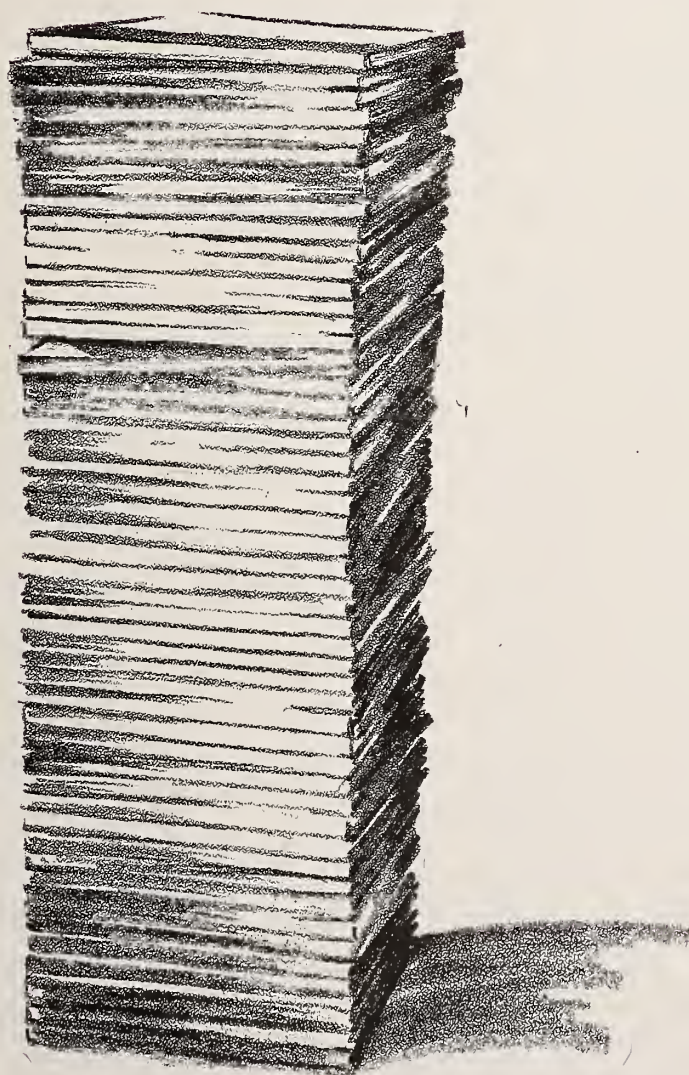
Regal Distributing Corporation will distribute from eight to 12 French productions, S. S. Krellberg, president, said this week. The first four will be: "Sarrati, le Terrible," "Rothschile," "Les Hommes Nouveaux," each starring Harry Baur, and "Un Mauvais Garcon," with Danielle Darrieux and Henry Garat.



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# THEY ALL SAY

*"I can't get along without it."*



*52 issues a year  
covering the world  
for the world of  
showmanship*

MOTION PICTURE HERALD, ROCKEFELLER CENTER, NEW YORK

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"Extend my subscription for THE  
HERALD two years for the Pender  
Theatre, Burgaw, N.C. Also send  
THE HERALD for a like period to  
the Bladen Theatre, Elizabethtown.

"You have by far and large the most  
important publication in the field  
and I don't blame you for increasing  
the price on July 1st."

ROY ROWE

*Rowe Amusement Company  
Burgaw, North Carolina*



MOTION PICTURE HERALD

*Rockefeller Center, New York*

*\$5 a year in all the  
Americas and Canada*

*\$10 a year foreign*





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## AN OPEN LETTER TO MR. ANDREWS

*"The status of theatre employees under the new Federal Wages and Hours Act which goes into effect October 24th, may be a matter of determination by the administrator, Elmer F. Andrews, who took office this week. . . . Managers of theatres will be beyond the application of the law. . . ."—from MOTION PICTURE HERALD, August 20th.*

▽ ▽ ▽

Mr. Elmer F. Andrews, Administrator,  
Labor Standard Bureau,  
Washington, D. C.

Dear Mr. Andrews:

It is understood that the theatre manager will be beyond the application of the new law because of his executive position. But what of the manager who works 12 hours a day, seven days a week, for wages as low as \$20 weekly. If ushers and "other employees" are included among those to be favored, it would seem that the manager would do better, financially, by becoming an usher or "other employee." Then his 84-hour week at the basic pay of 25 cents per hour would bring him \$21 a week, as against his previous "executive" salary of \$20, would it not?

And what of the assistant manager? Before determining his status, might it not be well to look into situations in the New York territory where the assistant is paid as little as \$12 a week. He may receive a day off a week, but as his working day still remains 12 hours, his \$12 salary covers 72 hours, a mite better than 16 cents per hour.

If the minimum wage provisions are intended to increase earning power and lessen hours of the working day, these purposes must be defeated just as long as employers of skilled theatre workers are allowed to get by with paying off in figures that would be scorned in no uncertain terms by the lowest paid WPA laborer.

You indicate, Mr. Andrews, "the motion picture industry would not be unduly burdened by the new act, since it is one of the 'high wage' industries?"

Is an industry that pays skilled help from 16 to 23 cents an hour to be considered "high wage"?

## NO NEED TO GO FANCY

The "Show of Showmanship" at the recent Famous Players-Canadian convention in Toronto, described elsewhere in this issue, was an immediate success. What helped to make it so, according to ad head Jim Nairn, responsible for the idea, were the 1937 Quigley Award campaigns borrowed from your Round Table and studied eagerly by the visiting theatremen. While some of the entries were put together rather elaborately, we were pleased to impress upon the inquiring managers that the Awards were not voted for that reason. What was emphasized to the wondering Canadians may well be stressed also for others who wish enlightenment on the same point.

The quality of a campaign, only, establishes its value in the eyes of the Judging Committees. No entrant need feel that absence of gingerbread decorations or fancy art will prejudice his chances of winning. It is expected that entries for the Quigley Awards will be neat, concise. But that's all. If a man chooses to express his artistic soul in presenting his campaigns, we'll and good. It won't hurt. But it won't help a bent nickel if he doesn't have the stuff.

▽ ▽ ▽

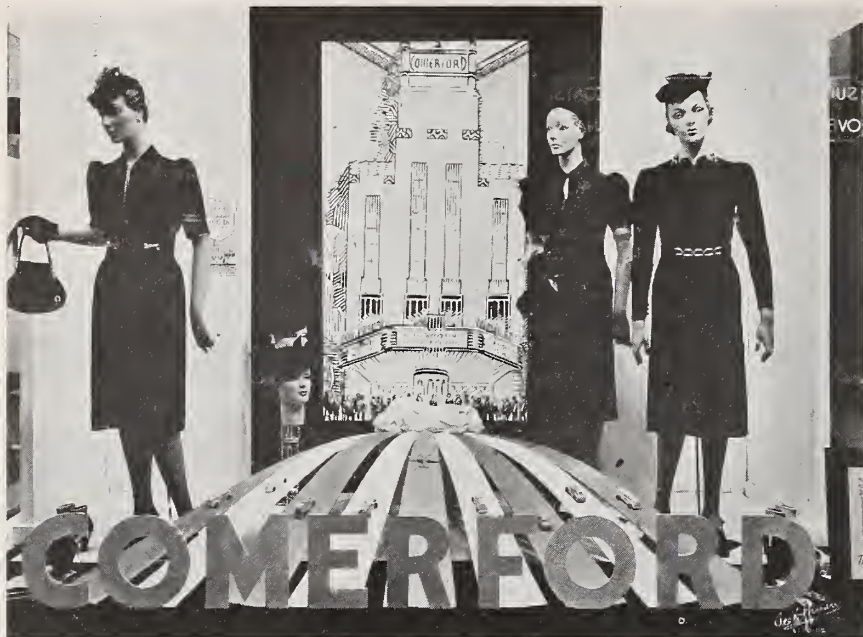
## CONGRATULATIONS, LOEW-DOWN

It is this department's pleasure to indicate a bow in the direction of the consistent job being done by Oscar Doob, Ernie Emerling, et al, on occasion of the recently come fifteen hundredth issue of "Loew-Down." Assembled daily in the home office, this circuit organ sets forth what the managers are doing for their box offices and is relayed immediately far and wide so that others may read. Knowing the griefs that beset the progressive course of a weekly, one is kindled with admiration for the bangup job the Loew-men are doing in not only getting out a daily but packing it with meaty selling ideas that theatremen grab for hungrily.

Detractors of circuit operation might well be told that the constructive aids created for the man in the field by such representative organizations as Loew's, more than even up a lot of the so-termed chain red tape.

*A-Mike Vogel*





*In addition to co-op ads and special theatre supplements and theatre slugs carried by stores in their newspaper advertising, merchants in Wilkes Barre, Pa. gave over most prominent windows to further publicize opening of the new Comerford Theatre. Above display is a typical exhibition arranged by the circuit executives and planted well ahead of opening.*



## Round Table In Pictures



*That good-looking guy standing with Danielle Darrieux is none other than Manager Eddie Lewis, Bellaire Theatre, Bellaire, L. I. Lifelike cutout of the star was planted in lobby and patrons were invited to step up and be photographed with the glamour girl.*



*To left above is lobby display on "Cowboy from Brooklyn" arranged by Manager Vic Rosen, Warner's Beverly Hills Theatre in Lou Halper's Pacific Coast zone of Warner's Theatres. Attractive girl stationed at setpiece was outfitted in equipment promoted from cooperating sports shop. Merchant also featured display with picture and playdate copy in prominent window.*

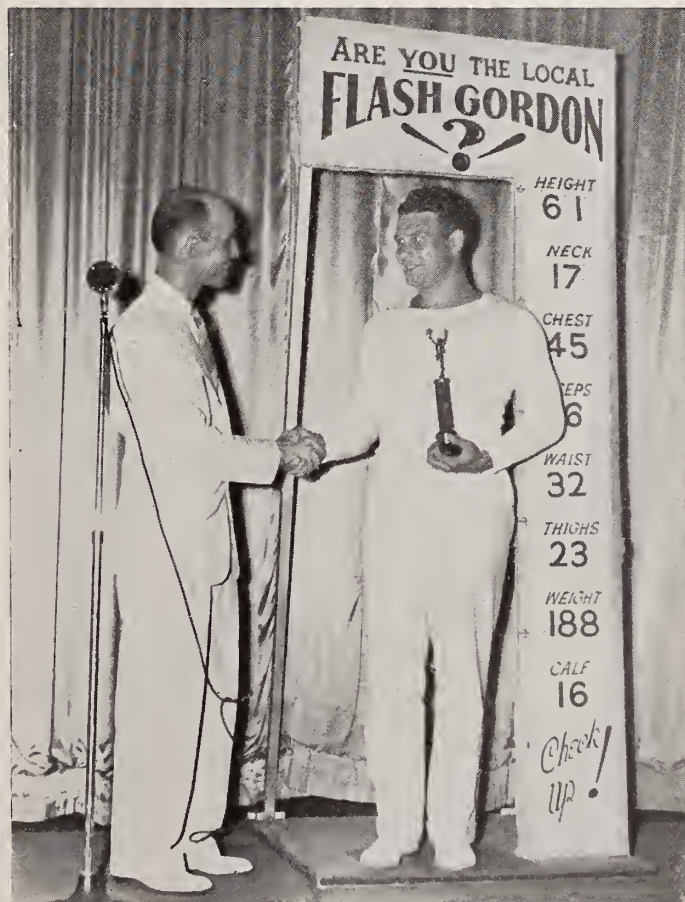
*Manager Zelenko, aided by publicist Tom Rogers, for the opening of "College Swing" at Loew's Valencia, Jamaica, L. I., arranged for students of local high school to compete in a Shag, Lindy Hop and Big Apple contest on stage. Photo at left shows winning couples.*





H. M. Addison, right, division manager for Loew's Theatres, is shown presenting trophy to winner of the first prize in the Mickey Rooney Doubles contest sponsored by the Boston Traveler in connection with "Love Finds Andy Hardy" date at the State, Boston. Winner also received cash and congratulatory wire from the star.

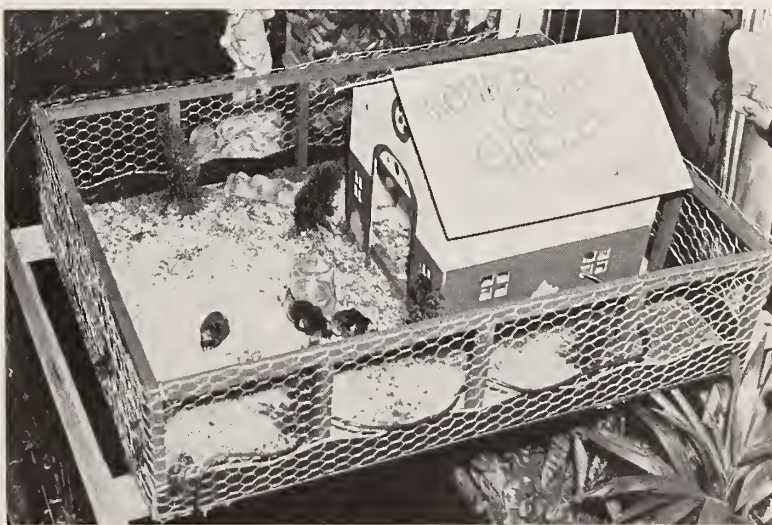
An Adonis trophy was awarded by C. Arnold Skelly in connection with his Flash Gordon serial dates at the New Arcade, Newark, Ohio. Board was planted in lobby, showing height, weight and body measurements of Flash Gordon. To the local male whose physique most accurately corresponded, the trophy was presented.



Above is photo of the Loew Poli theatre managers taken at New Haven. Luncheon was held to discuss the plans for the campaign of the new season product. Slogan adopted was "Loew Poli Theatres march on to a greater show season."



As can be seen from the photo above, traffic was held up on the main streets of Salt Lake City when Charlie Pincus, Centre Theatre got busy with his "Texans" street bally. Covered wagon drawn by oxen and properly bannered headed the parade, followed by cowboys and girls on horseback.



For a week in advance of "Mother Carey's Chickens" opening at the Byrd and State, Richmond, manager Bob Coulter and publicity director David Kamsky arranged this attractive display. Compo board house was constructed and tiny chickens cavorted about the enclosure.



## SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist Milt Rosenfeld

**MOTHER:** *Don't excite yourself, mister, the child just won't sit down until the news-reel starts.*

### Marlowe Starts Children's Club

Marlowe Conner, Rhodes Theatre, Chicago, is planning on starting a novel and unique club for kids as soon as school opens. When children register they will be given a club card for them to keep. Their names, addresses and ages will be recorded in a file and a registration number affixed.

Each week at the Saturday matinee, a name will be selected. The boy or girl selected will be the hosts or hostesses to nine of his or her friends the following Saturday. The guests that they bring, however, must be members of the Club also.

Invitations will be printed, nine of which will be given the one chosen each Saturday to mail or hand to the friends they want to treat the following week.

Arrangements have been made with local candy company to treat ten children in their store every Saturday, in return for which they will be mentioned in all advertising going out on the Club. In addition to the initial printing cost, it will stand the theatre \$1.00 each Saturday in admissions, which will undoubtedly be offset, Conner feels, with regular attendance on the part of many, as the child can only be chosen once, thereby giving others a chance to win.

*"Let's Hear From You"*

### Street Ballys Aid "Crowd Roars" Date

Street ballys helped publicize "Crowd Roars" for Leo Rosen at the Troy Theatre, Troy, N. Y., who with the aid of MGM exploiter J. G. Walsh, had a man on horseback wearing boxing gloves and back banner with copy reading "go ahead and laugh at me, but you'll cheer when you see" etc., etc. Bass drum with copy on either side was planted in front of theatre and at intervals boy would hit a resounding smack to attract attention before going into picture spiel.

Through tieup with radio station guest tickets were given to first 25 who took advantage of offer on that particular program to go to cooperating store after broadcast and ask for the ducats. "Man on the Street" program was held, through tieup with local creamery, milk bottle hangers were distributed and bumper strips used.

### Map Painting Gag Sells "Texans"

Ace stunt engineered by Jerry Zigmond of the Newman Theatre, Kansas City for "The Texans" was house artist, who was stationed in front of theatre painting in bright colors a large eight by ten foot map on the sidewalk depicting the area containing the Texas Trail. Map was painted on tough wrapping paper, laid down with some detrose paste and shellacked with water glass. The latter was done on the seventh day, when the picture was going into its second week.

Dramatization was planted over KITE and plugs secured on KMBC. Department stores inserted picture copy in payroll envelopes, Western magazines were distributed with imprinted fronts, three men on horseback carried flags on poles with picture copy and a "man-on-street" broadcast was held.

*"Let's Hear From You"*

### United Artists Announces "Blockade" Contest Winners

Ray Bell, publicity director for the Capitol theatre of Washington, D. C. was declared the winner of the United Artists-Walter Wanger "Blockade" exploitation campaign first prize of \$500. Second prize of \$250 was awarded to Charles Schlaifer of the United Artists theatre, San Francisco and E. V. Dinnerman of the R.K.O. Palace theatre, Cincinnati, won third prize. Other prize winners were: Sid Holland, Elco Theatre, Elkhart, Indiana; I. E. Hoig, Main theatre, Pueblo, Colorado; Clinton Wander, Loew's Broad theatre, Columbus, Ohio and F. D. Nessel, Jefferson theatre, Goshen, Indiana.

*"Let's Hear From You"*

### Redbook Magazine Uses Cards to Plug "Algiers"

Coincident with its selection of "Algiers" as "The Picture of the Month," Redbook Magazine has arranged a tie-up with United Artists to exploit the picture through the distribution of 35,000 tack cards to newsdealers throughout the United States, timing their issuance with the national release of the picture.

## Manila Welcomes Charlie McCarthy On "Follies" Date

Popularity of "Charlie McCarthy," Edgar Bergen's boy friend in the Philippines inspired Sydney Albright, United Artists' manager in that sector to put into action the gag of having Charlie, himself, transported to Manila for a personal appearance tour for the opening of "Goldwyn Follies" at the States. Communicating with Sammy Cohen, United Artists' foreign publicity director, the campaign was launched by a trip to Washington where Cohen introduced McCarthy to Quintin Parades, Resident Commissioner of the Philippines in the United States. Visiting in the Capitol at time, was Eulio Rodriques, member of the Philippine cabinet, and initial publicity for the Manila papers was obtained with a series of photos showing Charlie with the officials.

Tieins were made with United to fly Charlie to the coast, and with Pan American to transport him to Manila via Clipper. The coast papers covered the departure as the wooden star took off on his 11,000-mile journey. In Manila, Albright and Manager E. D. Rufino, had been beating on the drum to the effect that everyone was aware of the event and a full program of entertainment arranged. When Charlie arrived, the Mayor was on hand to welcome him not with the conventional key, but the "tree" to the city. A round of activities followed including official dinners, receptions, broadcasts. Many local tieins were executed, as were contests, featured by the local language papers in addition to the English dailies.

Emphasized by United Artists is that the entire stunt was built around the idea of treating Charlie as a real person, in all seriousness and not as a 22-inch replica of Bergen's original dummy. This was followed out in every direction to rousing results.

*"Let's Hear From You"*

### "Alexander" Gets Big Campaign in Frisco

Extensive buildup was given "Alexander's Ragtime Band" at the Fox Theatre, San Francisco, by Phil Phillips, advertising manager northern California division of Fox West Coast Theatres and Herman Kersken, house manager.

In view of the early sequences in the picture about the Barbary Coast and the old Cliff House, tieup was arranged with the new Cliff House to display six foot blowups of Alice Faye, Don Ameche and Tyrone Power. Costume worn by the cigarette girl in the film was obtained for the Cliff House ciggie girl to wear during the film's run.

10,000 autographed pictures of the stars were given away along the Ocean Beach where the hotel and other concessions are located. Also distributed were 20,000 imprinted napkins at hot dog counters and colored balloons for the youngsters. Four page rotos were inserted in home distributed Liberty magazines and newspapers and trade magazines cooperated. 24 and six sheets were placed at all local dance halls, bands plugging the Berlin tunes for the week and radio stations also helped.



## FP-C Managers Greet Chairman At Toronto Meet

by A-MIKE VOGEL

One of this department's yearly highlights, attendance at the annual Famous Players-Canadian convention in Toronto, occupied the spotlight the week-end of Aug. 27, when your Chairman, again honored with an invitation by J. J. Fitzgibbons, was pleased to spend a few days mingling with the members across the line in celebrating the circuit's Twentieth Anniversary Jubilee. American Airlines took us to Buffalo for a short visit with Vince McFaul, head of Shea's Theatres, Round Tabler Charley Taylor, Shea Theatres ad head, and the rest of his department, all up to their necks and doing a top job of putting over their part in the industry drive. Business on the upbeat was the Buffalo story. Talk of this and that with the boys until train time and then to Toronto, where the welcoming committee, headed by genial Jim Nairn and Howard Knevels, was gathered at the King Edward. The famed Canadian hospitality was immediately in evidence and continued at the home of Morris Stein, where many of the theatremen were guests of the Ontario supervisor and Mrs. Stein. A feature of the gathering was the presentation by the boys of flowers to Mrs. Stein and a desk set to the popular Morris.

### Nathanson Presents Checks

The following day was the last of the convention, and as always, the most important, since it marked the arrival of N. L. Nathanson, president, from his annual trip to Europe, to be on hand for the personal distribution of the bonus checks earned by the managers in the circuit's famed participation plan. Mr. Nathanson spoke of the progress made by the circuit and difficulties overcome in the past twenty years. He thanked the theatremen for their loyalty and cooperation and looked forward with confidence to the following years.

Tribute to the theatremen who had been with the circuit for 20 years was paid by Clarence Robson, to whom the boys presented a gift of a serving cabinet in appreciation of the esteem with which they held the Eastern Division manager and chairman of the convention. Mr. Robson introduced your Chairman, who emphasized that the industry now more than ever leaned upon the manager to keep the box office in a healthy condition. Among the final talks made, Mr. Fitzgibbons again brought out the importance of the trade press in theatre operation, especially *MOTION PICTURE HERALD* and *Managers' Round Table*.

### Convention Attends Picnic

Lunch followed the final session and then to the big event of the day, the annual picnic and games at the Rouge Hills Country Club, and a handsome day it proved to be. A complete program of games was held under the supervision of C. L. Querrie, Dan Krendel, Stan Andrews, M. J. Doyle and J. A. Troyer. Prize golf tournament and candid camera contest were also featured. Dinner

### LIST OF MANAGERS IN ATTENDANCE

Complete list of theatremen in the Eastern Division at the Famous Players Canadian convention is set alphabetically down as follows:

S. Andrews	D. P. MacDonald
Jack Arthur	R. J. Machdam
W. J. Burke	M. Margolius
J. Bolinsky	G. W. Martin
L. Bishop	R. Maynard
A. E. Cauley	R. McClelland
K. Craig	Tom McCoy
S. C. Clayman	Jim McDonough
J. Connor	Peter McGeachie
T. Daley	Russ McKibbin
F. Doney	Fred McLennan
R. Downey	Clarence Markell
M. J. Doyle	H. C. Merritt
A. P. Drohan	George Morrell
R. Eves	Ernie Moule
A. Easson	Jack Nelson
W. J. Fawcett	Harry Neun
G. Forhan	Leon Osier
T. Forhan	Jack Purves
T. Franklin	Charles Querrie
Chris Georgas	Al Ritchie
W. H. Golding	G. T. Robert
Larry Graburn	A. J. B. Robert
W. Graydon	Earle Scandrett
Pete Harrison	S. Scott
S. Hershorn	Al Sedgwick
Harold Hitchinson	J. Shea
Chris Holmes	Isser Singerman
V. Hudson	Jack Smart
Walter Hunt	Ernie Smithies
Bob Knevels	C. T. Spencer
S. Korman	Angele Stevens
Dan Krendel	George Stroud
Ed Lamoureux	W. R. Trudell
E. J. Landsborough	Ray Tubman
Joe Le Fave	Paul Valliere
Jack Lever	Fred Winter
James Lynch	Jack Ward

and dancing filled the balance of the day's entertainment and gave us an opportunity to do a lot of visiting with the Canadian Round Tablers.

The short time before train time next day did not allow us much theatre visiting but we did have an opportunity, chaperoned by Russ McKibbin, to get over to see Jim Lynch at the Runnymede and John Purves, spry as ever after his long illness, at the Village.

"Let's Hear From You"

### "Lord Jeff" Soap Box Derby Entry Aids Picture Date

Leo Young, manager of the Strand Theatre, Portland, Maine, and MGM exploiteer Bert McKenzie fashioned a campaign on "Lord Jeff" which included cooperation of News of the Day for a newsreel of pictures taken of the Portland Soap Box Derby. One hundred and eighty cars participated in the race, forty of which were sponsored by local merchants. Theatre had an entry called "Mickey Rooney—Lord Jeff," which incidentally finished second in the finals.

Newspapers were generous with art and stories on the theatre entry and Young received a wire from Mickey Rooney wishing his driver good luck. Station WGSM gave an all-day broadcast to the race and every time the theatre's entry got out front it received a special plug. Exploitation included newspapers, loud speaker systems, ballyhoo car, radio, etc.

## Loew-Poli Heads Organize Parades for New Season

Sponsored by Harry Shaw, district manager and engineered by Erle Wright, division ad head for the Loew-Poli New England Theatres, the annual new season's product campaign, now under way, features parades in every city, specializing a huge float decorated in silver and purple tin foil, at the front end of which is a miniature stage with draw curtains. On the stage is a huge frame carrying 12-40 by 50's on the Loew coming pictures and New Show Season slogan. Posters are changed by costumed girls pulling a gold cord. Copy is lettered on window shades and rolled up in the same fashion. Two gold lions are planted at the head of the float, which, after parade in each town, will make the various Loew theatres and be stationed in front of the houses. At night the car will be illuminated from the marquee with special spot lights and color wheels.

Man-on-street broadcast has also been arranged for direct from float with interviews from people on street on questions relative to Movie Quiz and Greater Show season. The Mayor in each town and Governor of both Massachusetts and Connecticut have signed a proclamation carrying the symbol of the New Show Season. Special 18-page albums being printed locally will be sold in each town to one merchant, and each week for 16 weeks a still of a star will be given to everyone who brings an album to the theatre.

### Stars Wire Congratulations

Arrangements have been made for congratulatory telegrams from stars, directors and executives in Hollywood direct to managers of each Loew theatre, these to be placed on a huge board in lobby. Small angel cakes will be mailed direct to newspaper editors, critics, city and state officials with copy inserted on a printed card reading "Cut yourself a piece of cake and help us celebrate Motion Pictures' Greatest Year."

In cooperation with various Chambers of Commerce throughout the territory, merchants will decorate their store fronts and buildings. Street flag poles will be hung with burgees, double faced with "Loew-Poli Theatres March On to a Greater Show Season" on one side and "Movies Are Your Best Entertainment" on the other side. Newspaper campaign includes slogan in all advance ads, special readers and photograph of the parade and float.

"Let's Hear From You"

### Ties "Chicago" to Week

Fire Prevention Week, coming directly in advance of "Old Chicago," at the DeKalb, Decatur, Ga., Manager John Thompson, tied in with the local drive by plugging the community event in exchange for publicity for his date. In all the newspaper stories, the "week" was hooked up to the fire in the picture which was mentioned by name and further plugged with a three-column cut showing the local firemen gazing at picture of the bovine



# They Encourage Ushers to Act Independently of Any Rules

*Balabans' Ultra-Swank Esquire Theatre Presents New Note in Neighborhood Operation*

by MILTON D. LEVEY

Advertising Director

Harry Balaban Theatres, Chicago

The Esquire theatre, Chicago's new neighborhood shrine to the cinematic art, is one of the most expensively constructed motion picture theatres in the country. In an effort to provide a fitting theatre center for the ultra swank Gold Coast district, the owners, Harry, Elmer and A. J. Balaban have put over \$500,000 into the construction of the fifteen hundred seat playhouse.

The theatre was built with one thought in mind; to provide the finest possible surroundings and service for photoplay presentation. Because the actual construction has much to do with the service that the theatre renders, it is well to give a brief resume of some of the structural details.

The entire building was constructed so that every detail in it would appear to be a stage setting. A non-seasonal atmosphere has been established by the liberal use of ferns, shrubs and artificial trees in and around the front. The box office, slightly in from the building line, gives a patron the illusion of being within the theatre even before he buys his ticket.

## Local Artists Encouraged

Inside the theatre, the lobby is decorated in quiet tones, with a wood finish covering the entire wall. Music, coming from hidden recesses permeates the lobby and all of the public rooms. This music is created by an automatic record changing phonograph and a radio, hooked up to a speaker system, and serves to establish an entertainment mood in the mind of the patron, immediately cutting off the outside world.

The main staircase, leading to the balcony, is broken up by a series of landings and intimate nooks, so that those ascending the stairs will lose all conception of rising to any height. On one side of the balcony foyer is an intimate studio gallery, where the works of local artists and photographers are displayed from time to time.

The seats are of the new "Push-Back" type, and the Esquire is the first major installation in the country of these unique lounge chairs. Luxuriously upholstered, even to the arms, the seats move back to allow easy passage between rows.

## Ushers Taught to Think

One inflexible rule has been followed in training Esquire ushers under the supervision of William D. Galligan. With the exception of a few general house rules, they have been taught as individuals, and not as a group. They are expected to think and act independently of any rules, and to express their own personality. They are instructed that the development of their personality, which will in turn develop a personality

## "ALGIERS" COSTUMES WIN THEATRE PRIZES

Added interest for the opening of "Algiers" at Loew's, Louisville, Ky., was built up by an offer of cash and theatre tickets for the best and most colorful Algerian, Moroccan or Arabian costumes worn by patrons. Manager George N. Hunt, Jr., had the house staff in costume to greet the contestants.

for the theatre, is to take precedence over any service regulations. They are encouraged to speak to patrons and, as a result, they are expected to have at their command a knowledge of the many points of interest in and about the city, and of the hotels and eating places in the vicinity of the theatre. The service staff is selected with extreme care. As an example, out of over three hundred applicants in response to a recent want ad only four were selected for training. The applicants are judged not so much on their physical appearance as on their intelligence and personality.

Patrons of the Esquire are treated as individuals rather than as part of a crowd. Holdouts are started when there are still more than a hundred vacant seats on the main floor. Those waiting in line are then informed of the location of these seats and

if they want them, are escorted down the aisle. After they have been seated, and a more desirable seat is vacated, the usher comes and takes them to the better seats if they wish to change. If parties are separated on entering the theatre, an attempt is made to seat them together as soon as possible. All ushers, as well as the maid, carry cigarettes and matches which are offered to all people.

When a holdout has been in effect for any length of time, the candy case attendant, an attractive young lady, and the director-ette, offer those waiting a tray of cooling mints and a glass of sparkling Waukesha water. The directorette, who stands just inside the entrance doors, directs people to certain aisles and also acts as a hostess.

## Special Service for Women

Further Esquire services provide fresh flowers every day in all public rooms. Current magazines are also found in the lounges and smoking rooms, and are offered to those waiting for seats by the ushers. In addition, various well known makes of cosmetics are kept on hand in the ladies rooms and offered for use by the maid. Each woman receives an individual bar of soap and a towel.

Pictures at the Esquire are not booked because they are in the so-called "colossal" group, or because they are doing business in town, but solely for their entertainment quality. All features and shorts are carefully screened, and if they do not measure up to the standard, regardless of the cast, the company or the commitments, they are rejected. A successful attempt has been made to foster the feeling that when a picture plays the Esquire, it must be a good picture.

## Play Only Single Features

As pictures are single featured (and Chicago is completely double feature), a new idea in short subject presentation has been evolved, called "The Esquire Hour." Consisting of only carefully selected short subjects and news reels, it is presented as a unit, and not as the usual unrelated group of shorts. All titles and superfluous information are eliminated, and, where necessary, trailers made by the theatre, are substituted. The "Hour" always closes with a quotation of the day, changed for each program. This is generally philosophic and slightly humorous.

At the end of each performance, the waterfall curtain is lowered, and the house lights raised for a two or three minute intermission. There is never any "speed up" for turnover purposes. From the start to the finish the performance unreels in leisurely fashion. This is the cue to the entire operation of the theatre.

One of the most noticeable items in an Esquire performance is the complete absence of all prevue trailers. On the second run pictures, no trailers of any sort are shown,

(Continued on following page)



A Typical Esquire Display Advertisement



# MORE ON "ESQUIRE"

(Continued from preceding page)

while on the first run presentations, a two or three frame trailer is devised telling about the new attraction. No scenes from the picture are shown, and the copy is very seldom descriptive of the picture. Pictures are sold through suggestion, rather than by direct selling.

The same absence of stock material is noticed in the poster cases. Recessed and lighted for easy readability, these cases carry their message by means of special displays which are made up for each picture, using atmospheric material. The poster work is of an individual and exceedingly high class type.

The Esquire newspaper ads are fairly large, and are always laid out to insure the maximum amount of white space. In most of the second run advertising, the ads are made up entirely of type, with simple borders. Only the more delicate type faces, such as Kabel or Bernhard Gothic are used. In the case of the first run pictures, copy, as before, is kept at a minimum, usually only one line of punch copy being used. The punch line is always simple, and does not necessarily describe the picture, but may only serve to create interest. Illustrations from the picture are never used. However, atmospheric simple line drawings are often used, and occasionally they serve to illustrate a particular angle of the picture. It has been found that these light airy ads stand out more on a page than a heavy black ad. They also serve to suggest the character of the theatre.

## Subdues All Publicity

Publicity, like the advertising is carefully written. Regular press book stories are often used where they conform to the Esquire standards, which means that squibs about the new cerise color used by Joe Matinee in his den, or the new Dalmatian Leaping hound purchased by Gloria Glamour, are out. Publicity stories lean more towards simple announcements of a certain picture playing the Esquire. The cast is mentioned, and if the picture was made in England, it is a big selling point in its favor. Occasionally a brief outline of the plot is given. The stories, like the ads are kept simple, straightforward and neat, not necessarily selling the picture, but always creating an interest in it.

The advertising and publicity are never blatant, always subdued. Pictures are not pointed out to be "the most colossal" "the most stupendous," or even "the finest." The mere fact that the picture is playing the Esquire means that it is a good one. If it is a comedy, the ads say so, simply and directly. If it has music, the ads will tell the reader that this particular picture is a "comedy with music." Recently an ad carried the line "Fun in the Benchley Manner." In a few words, that ad said that the picture was slightly silly, but gay and witty. In one ad, the bulk of the space was taken up with a figure of Cupid, his bow and arrow lying on the ground, planting a sound foot in the rear of a very much excited young lady. Could anything more graphically describe the fact that here was a light comedy romance? The picture "Joy of

Living," and the figure in the ad did more to sell the picture than anything else.

In addition, the Esquire puts out a weekly newsmagazine which is circulated in the hotels in the vicinity. Because the theatre is the center of the community, and also to defray part of the cost, merchant ads are carried in this magazine. These ads, however are held down to a minimum space, and the bulk of the magazine is taken up with stories of pictures coming to the theatre, and intimate bits of news about the Esquire.

The standard of advertising set at the Esquire is contained in the rules followed by the advertising man. Never be loud. Never be crude. Always be neat, and try to be clever. Keep the ads simple. Credit the reader with the intelligence to select his own entertainment. Do not sell him too hard, and he will sell himself.

This same standard prevails in everything about the theatre, and is ably set forth by a simple card on the ushers' bulletin board. Taken from one of the closing quotations of the "The Esquire Hour," it reads . . . "Of all the things you wear, your expression is the most important. Cultivate gentility of expression and manner."

"Let's Hear From You"

## Hotel Register Slant Sells "Hollywood Hotel"

Harold Ralston, Granada Theatre, Santa Barbara, Cal. for "Hollywood Hotel" set up a lobby display consisting of hotel register in which partons were invited to sign their names and addresses on perforated sheets. These were then cut apart after each signature and deposited in box. At the end of day ten names were picked at random and to these guest tickets were mailed. Next to desk for display purposes was a rack of time tables and group of luggage each of which carried star names.

For "Yank at Oxford" crew of eight college boys and girls covered town, hitting stores and business establishments with giant autograph book in which folks were invited to sign their name under message directed to Robert Taylor. Book was displayed in lobby during run and later mailed to the star in Hollywood.

"Let's Hear From You"

## Various Slants Aid "Buccaneer"

To sell "The Buccaneer" at the Ginter Theatre, Richmond, Va., Harold Lucas, planted pirate gold doubloons in store window next to theatre with tiein card explaining that the first 100 kids to attend matinee show would receive one. Imprinted pirate hats were also distributed to kids three days ahead of opening, in addition to heralds at nearby schools.

Tieup was also effected whereby 2,500 heralds were inserted in Liberty magazines, lucky number paper bags were planted in five and tens, each store carrying tiein window streamers and through cooperation of telephone company, picture plug was given to each subscriber calling for correct time.

## River Canoes Exploit "Wonderful Time"

Several unique stunts were used by Lew Carroll, Senate Theatre, Harrisburg, Pa., for his campaign on "Having Wonderful Time" including a procession of 25 canoes on the river which carried picture billing.

Candid cameraman made the rounds and after each pose his assistant stepped forth and handed persons photographed a large sign with theatre copy. 50 candid shots were posted on a 40 by 60 in the lobby and persons identifying themselves were given guest tickets.

Windows carrying vacation merchandise were posted with "Having Wonderful Time" accessories and 1,000 postcards were mailed from Atlantic City to local citizens. Advance newspaper advertising campaign consisted of teaser post cards and prior to and during the engagements, production benefited from six radio plugs and the distribution of 5000 jumbo heralds.

"Let's Hear From You"

## Prytz Ties "Snow White" To Local Beaux Arts Ball

Highlight of Roy Prytz's "Snow White" campaign at the Granada, Duluth, Minn., was tieup with local Beaux Arts Ball, outstanding social event of the year, 40 by 60 paintings were planted in main body of the hotel and 24's spotted around the ballroom. The Mayor declared a "Snow White" week and posed with the manager for publicity purposes. Schools used the picture as semester project and principals announced playdates through public address systems.

Underprivileged children were invited to attend special showing, special windows, counter and department tieups were effected in leading stores and baker featured a "Snow White" cake during run of picture.

"Let's Hear From You"

## Parking Signs Plug "Mad About Music"

Spotted strategically about town by Sam De Fazio, Harris Liberty Theatre, Pittsburgh, Pa., were parking signs reading "Don't be mad because there's no parking here; go to the Harris Liberty and enjoy 'Mad About Music.'" Sam tied up local confectioner for candy giveaway to children on opening day, merchant carrying card in window to the effect that the two sweetest things in Pittsburgh were Deanna Durbin in her current picture and his candy.

Entire fleet of dairy company trucks were bannered with picture copy and oversize cut-out head of the star. Through tieup effected with Station WWSW, autographed photos of Deanna were offered gratis to all applying for them and chain druggist plugged a Durbin sundae at soda fountain.

"Let's Hear From You"

## Police Aid Toups

Rodney Toups, manager of Loew's State, New Orleans, secured the cooperation of local police and Louisiana Peace Officers who were assembled at a convention the week prior to the opening of "Judge Hardy's Children." Bumper strips, stickers and cards were distributed with the following message: "Judge Hardy's message, as that of the Louisiana Peace Officers, is drive carefully and protect our children."



# personalities

## Showmen's Calendar

### OCTOBER

1st	Missouri Day
5th	Yom Kippur
6th	Janet Gaynor's Birthday Carole Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765
8th	Chicago's Great Fire—1871
9th	Washington Monument Opened—1884
10th	U. S. Naval Academy at Annapolis Opened—1845 Helen Hayes' Birthday
12th	Columbus Day
13th	Cornerstone of White House Laid—1792 William Penn (Founder of Pennsylvania) Born—1644
17th	Jean Arthur's Birthday
18th	Miriam Hopkins' Birthday
21st	First Incandescent Light Produced by Edison—1879 Groucho Marx's Birthday
22nd	Mitzi Green's Birthday Constance Bennett's Birthday First Wireless Across Atlantic—1915
24th	Daniel Webster's Death—1852
27th	Navy Day Theodore Roosevelt (26th President) Born—1858 John Boles' Birthday
29th	Fanny Brice's Birthday
30th—	
Nov. 5th	Girl Scout Week
31st	Hallowe'en

#### ROBERT J. HALEY

manager of the Liberty, New Orleans, has been transferred to the reopened Orpheum at Kansas City. JOHN QUINLAN, former assistant of the Brandeis at Omaha, succeeded Haley.

▽

#### AL BROOKS

former assistant at the Orpheum, New Orleans and more recently assistant at the Liberty returned to his Orpheum post and E. LA FRANCE, Orpheum assistant, was transferred to a similar post at the Liberty.

▽

#### RAY ENGLAND

former assistant manager at the Loew-Poli, Meriden, Conn., has been appointed manager of Joe Davis' Colonial Theatre there.

▽

#### JOHN LESTER

is the new manager of the Grand Theatre, Grand Junction, Ia.

▽

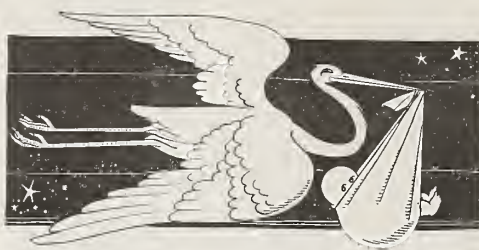
#### JAMES MOONEY

has been named manager of the Beach Cliff Theatre, Cleveland, Ohio, succeeding EUGENE OCHS who resigned to become affiliated with the Paul Gudanovic circuit.

▽

#### JIMMY SAVAGE

will be the publicity man for the B & K Oriental Theatre, Chicago.



CLIFTON MORRIS, JR., to Mr. and Mrs. Cliff Morris; weight, 8 pounds. Daddy is manager of the Capitol Theatre, Murray, Ky.

▽

JAMES JOSEPH, born August 6th to Mr. and Mrs. Louis Gianazza. Father is the manager of the Forum Theatre, Bronx, N. Y.

▽

#### BEN COHEN

formerly of New Haven and now manager for Loew's in Calcutta, India, will be married to Bert Doff of New Haven.

▽

#### JACK STEINBERG

has been made manager of the new Wilson Theatre in Youngstown, Ohio.

▽

#### JIMMY BURGE

upon his return to Oklahoma City from California where he is vacationing will take charge of the Criterion Theatre and will be assisted by JACK TUNSTIL who formerly managed the Ritz Theatre.

▽

#### LARRY GRABURN

manager of the Capitol Theatre in Halifax, Nova Scotia, stopped at Round Table headquarters to say hello while vacationing in New York.

▽

#### MANNY PEARLSTEIN

of the Warner Cleveland Theatres and his wife, while honeymooning in New York, paid their "dues" in person and it was nice visiting with them.

▽

#### TODD FERGUSON

manager of the Plaza, Standard Theatres' suburban house, has resigned to become district exploitation manager for MGM and will headquarter in Memphis.

▽

#### E. V. DINERMAN

RKO Midwest advertising director dropped in to say hello.

▽

#### R. W. McILVAINE

has been moved from assistant manager of the Orpheum, New Orleans to the same post at the Brandeis, Omaha, succeeding JOHNNY QUINLAN, resigned.

▽

#### IRVING LUDWIG

formerly of the Broadway Rivoli Theatre, is now managing the 8th Street Playhouse, New York City.

## Birthday Greetings

Richard L. Albin  
Nat Allentuck  
Urban R. Anderson  
Earle N. Bailey  
Joe Bean  
Kenneth Blackledge  
Morton M. Bratter  
C. O. Braun  
Ben Broskie  
Henry W. Brown  
Wilfred G. Brown  
Roy C. Bruder  
Frank L. Cost  
George M. Dana  
Vincent Daniels  
S. O. Denal  
Russell Edwin  
Charles Ferguson  
Ben W. Fischer  
Homer B. Fuller, Jr.  
Afonis Galwas  
Arnold N. Gates  
C. A. Grissinger  
Herbert P. Haberstick  
Lyle Harding  
William Harding  
Lewis J. Hartman  
Philip H. Hayward  
Alfred E. Hewitt  
Sydney J. Hobbs  
Rossiter J. Hodkirk  
Fred E. Irion  
George E. Kann  
C. W. Kelley  
Don Kelsey  
Carl L. Krueger  
Stan Krueger

Roy Laurie  
Morty Lightstone  
Frank Linesberger  
James Lucas  
Richard Luvelle  
Mort Maius  
John E. Manuel  
Jerome Marx  
Al Mayes  
Martin Messinger  
Eugene P. Mock  
Walter D. Morgan  
Seymour L. Morris  
Orba Myatt  
Stewart North  
Millard Ochs  
Tom Elsen  
Ernest Patrick  
Irving Pearlman  
George N. Phillips  
Pierce Rawling  
Frank C. Reiger  
Albert H. Reynolds  
Howard W. Robarge  
L. O. Robertson  
Carl Rogers  
J. B. Seager  
Edward Shiddell  
Edward Shuker  
Donald L. Smith  
Roy Sterrett  
S. F. Sutaria  
E. N. Tannenbaum  
Frank Taylor  
Fred A. Terranova  
Edgar A. Weimer, Jr.  
Earl N. Willey

#### ELIAS LAPINERE

winner of the Quigley December 1937 Bronze Plaque in Paris is now visiting New York and made sure to report at the Round Table offices.

▽

#### H. E. HARRINGTON

who has been managing the Home Theatre, Smackover, Ark., is being transferred to the home office at Hope, as auditor.

▽

#### TED WILSON

is appointed manager of the Home Theatre in Smackover, Ark., leaving the State in Corning.

▽

#### JACK WITT

who has been acting as assistant at the New Theatre in Hope, Ark., now manages the New Theatre in Nashville, Tenn.

▽

#### JACK FIEMAN

manager of Loew's Mayfair, New York City celebrated 27 years with the Loew outfit recently. He began his career as an usher at Loew's old Herald Square.

▽

#### JACK T. FINCK

has been named supervisor, booker and buyer for the Jackson and Kameo Theatres in the Bronx, New York.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30, '37	62	Dec. 25, '37	
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30, '38	54		
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12, '38	61		
City Streets	Edith Fellows-Leo Carrillo	July 1, '38	68		
Convicted	Chas. Quigley-Rita Hayworth	Aug. 18, '38			
Extortion	Scott Colton-Mary Russell	Apr. 25, '38	58		
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18, '38	65	Mar. 19, '38	
Gladiator, The (G)	Joe E. Brown-Jane Travis	Aug. 15, '38	72	Aug. 13, '38	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13, '37	67	Nov. 27, '37	
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17, '38	75		
Highway Patrol (G)	Jacqueline Wells-Robert Palge	June 27, '38	58	June 11, '38	
Holiday (G)	Katharine Hepburn-Gary Grant				
	D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15, '38	94	May 21, '38	

(Exploitation: July 16, '38, p. 84.)

Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16, '37	64	Oct. 23, '37	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie				
	Barbara D'Neil-John Beal	Sept. 2, '38	80	Aug. 27, '38	
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1, '37	85	Dec. 25, '37	

(Exploitation: Mar. 12, '38, p. 64.)

Law of the Plains	Chas. Starrett-Iris Meredith	May 12, '38	56		
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23, '38	64	Apr. 2, '38	
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24, '38	67		
Main Event, The	Robert Paige-Jacqueline Wells	May 5, '38	55		
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10, '38	66	Jan. 8, '38	

(Reviewed under the title, "The House of Mystery.")

No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10, '38	64	Mar. 5, '38	
Did Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8, '37	56		
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31, '37	56		
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11, '38	55	Apr. 9, '38	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4, '37	56		
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17, '38	79	Feb. 5, '38	

(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58; Apr. 2, '38, p. 56; Apr. 23, '38, p. 69; May 7, '38, p. 57; June 4, '38, p. 85.)

Phantom Gold	Jack Luden-Beth Marion	Aug. 31, '38	56		
Pioneer Trail	Jack Luden-Joan Barclay	July 15, '38	55		
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21, '38	61	June 18, '38	

(Exploitation: Aug. 27, '38, p. 77.)

Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7, '38	55		
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9, '37	59	Dec. 4, '37	
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25, '37	78	Mar. 5, '38	
South of Arizona	Chas. Starrett-Iris Meredith	July 28, '38	56		
Squadron of Honor	Don Terry-Mary Russell	Jan. 20, '38	55		

(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)

Stagecoach Days	Jack Luden-Eleanor Stewart	June 20, '38	58		
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3, '38	79	Feb. 5, '38	
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas				
	Mary Astor-Frances Drake	Apr. 20, '38	81	Mar. 19, '38	

(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86.)

Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16, '37	63	Nov. 20, '37	
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30, '38	53		
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31, '38	61	Mar. 19, '38	
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Palge	Feb. 24, '38	61	May 14, '38	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15, '38	67		

(See "In the Cutting Room," Jan. 22, '38.)

Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17, '38	69		
Women In Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1, '38	59	Mar. 12, '38	

## Coming

Call of the Trail	Charles Starrett-Iris Meredith				
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8, '38			
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		61	May 7, '38	
Flight to Fame	Chas. Farrell-Jacqueline Wells				
Girls' School	Anne Shirley-Nan Grey - Ralph Bellamy-Noah Beery, Jr.				

(See "In the Cutting Room," July 30, '38.)

Homicide Bureau	Bruce Cabot-Rita Hayworth				
In Early Arizona	Gordon Elliott-Dorothy Gulliver				
Juvenile Court	P. Kelly-R. Hayworth-F. Darro	Sept. 15, '38			
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9, '38			
Not for Glory	J. Holt-B. Roberts-N. Beery, Jr.				
South of the Rio	Buck Jones-Dorothy Faye	Sept. 22, '38			
There's That Woman Again	Melvyn Douglas-Virginia Bruce				
Thoroughbred	Edith Fellows-Richard Fliske				
West of the Santa Fe	Chas. Starrett-Iris Meredith				
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29, '38	125	Aug. 27, '38	

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-D. de Havilland-B. Rathbone - C. Rains - I. Hunter				
		May 14, '38	102	Apr. 30, '38	

(See production article, Dec. 25, '37, p. 14; musical analysis, May 7, '37, p. 25; exploitation: May 28, '38, p. 91; June 18, '38, p. 68; July 2, '38, p. 45; July 16, '38, p. 85; July 23, '38, pp. 65, 67; July 30, '38, p. 80; Aug. 20, '38, pp. 64, 67, 68, 69; Aug. 27, '38, p. 78.)

Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane - Anne Nagel-Tom Kennedy	Nov. 13, '37	61	Sept. 11, '37	
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6, '37	64	Oct. 23, '37	

(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59; Apr. 23, '38, p. 68.)

Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30, '38	87	June 25, '38	
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(Exploitation: July 30, '38, p. 80.)

Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30, '38	62	Feb. 19, '38	
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28, '38	85	May 7, '38	

(Exploitation: Aug. 6, '38, pp. 75, 76; Aug. 20, '38, p. 65; Aug. 27, '38, p. 76.)

Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts - Gloria Blondell-Gordon Oliver	Feb. 12, '38	59		
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16, '38	81	Mar. 19, '38	

Gold Is Where You Find It (G) 255	George Brent-D. de Havilland - Claude Rains-M. Lindsay	Feb. 19, '38	97	Jan. 22, '38	
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(Exploitation: Apr. 9, '38, p. 56; Apr. 30, '38, p. 66; June 18, '38, p. 68; July 2, '38, pp. 56, 58; Aug. 6, '38, p. 74.)

Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Dreh.	Jan. 15, '38	109	Dec. 25, '37	
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(Exploitation: Jan. 22, '38, p. 65; Apr. 9, '38, p. 54; May 7, '38, p. 59.)

Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11, '37	61	Oct. 30, '37	
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9, '38	60	June 18, '38	

(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11, '37.)

Patent in Room 18, The 274	Patric Knowlton-Ann Sheridan	Jan. 8, '38	59		
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23, '38	60	Apr. 2, '38	

She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18, '37	57	Oct. 16, '37	
Shi the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11, '37	54	Nov. 13, '37	

Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan - Allen Jenkins-Ruth Donnelly	Mar. 5, '38	85	Feb. 12, '38	
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Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27, '37	54	Nov. 13, '37	
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(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82; Apr. 2, '38, p. 58; May 7, '38, p. 58; May 14, '38, p. 67.)

Torchy Blane In Panama (G) 275	Paul Kelly-Lola Lane	May 7, '38	59	Apr. 30, '38	
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18, '38	65	June 18, '38	
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23, '38	78	Apr. 23, '38	

## Coming

Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter	Oct. 8, '38			
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(See "Three Broadway Girls," "In the Cutting Room," June 18, '38.)



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Rat	W. Morris-P. Lane-J. Bryan	Oct. 29, '38†		
(See "In the Cutting Room," Aug. 13, '38.)				
Four Daughters (G) 359	Lane Sisters-Jeffrey Lynn	Sept. 24, '38†	*85.	Aug. 13, '38
G. Page-C. Rains-M. Robson				
Garden of the Moon (G)	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1, '38	*90.	July 30, '38
Girls on Probation	Ronald Reagan-Jane Bryan	Oct. 22, '38†		
Secrets of an Actress	Kay Francis-George Brent	Sept. 10, '38		
(See "In the Cutting Room," Apr. 9, '38.)				

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15, '38†	*80.	Nov. 7, '36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15, '38†	*98.	June 23, '34
F. P. I. Doesn't Answer	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1, '38	*90.	July 30, '38
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1, '37	*88.	Aug. 28, '37
(See production article, May 22, '37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15, '38	*70.	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrik de Marney	Feb. 17, '38	*70.	Dec. 11, '37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	*89.	Sept. 23, '33
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 1, '38†		
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15, '38†	*87.	Feb. 12, '38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20, '37	*83.	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15, '38†	*71.	Aug. 1, '36
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1, '38†		
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1, '38†	*86.	Mar. 26, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1, '38†	*78.	Feb. 19, '38
(Exploitation: May 28, '36, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	*70.	Feb. 5, '38

## Coming

Asking for Trouble	Jessie Matthews-Kent Taylor			
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15, '38†		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1, '38†		
Thirty-Nine Steps, The				
(re-issue) (G) Robt. Donat-Madeleine Carroll				
		Sept. 15, '38†	*85.	July 6, '35

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15, '38	*60.	July 10, '37
Frontier Town 217	Tex Ritter	Mar. 4, '38	*58.	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25, '38	*68.	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17, '38	*59.	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7, '38	*58.	Oct. 9, '37
High Command 227	Lionel Atwill-Lucy Mannheim	Jan. 15, '38	*59.	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1, '38	*59.	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22, '38	*60.	Apr. 23, '38
Life Returns 223	Lois Wilson-Onslow Stevens	Oct. 10, '38		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5, '37	*71.	Aug. 7, '37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18, '38	*66.	Nov. 20, '37
Renfrew of the Royal Mounted				
(G) 212	James Newill-Carol Hughes	Dec. 10, '37	*57.	Oct. 10, '37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22, '38	*59.	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	Aug. 8, '38	*57.	
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21, '38	*59.	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3, '37	*61.	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19, '37	*93.	Sept. 4, '37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1, '38	*66.	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 62.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4, '38	*57.	Nov. 13, '37
Tex Rides with the Boy Scouts				
(G) 214	Tex Ritter-Boy Scouts	Jan. 21, '38	*66.	Nov. 6, '37
Trailing Trouble 208	Ken Maynard	Nov. 12, '37	*57.	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12, '38		
(See "In the Cutting Room," July 2, '38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17, '37	*61.	Mar. 6, '37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29, '38	*58.	
Zamboanga (G) 218	Native Cast	Apr. 15, '38	*64.	July 17, '37

## Coming

Murder on Sunset Blvd.	Sally Rand			
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25, '38	*81.	Jan. 29, '38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce	Dec. 31, '37	*89.	Jan. 8, '36
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3, '37	*72.	Dec. 4, '37
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19, '38	*57.	Aug. 20, '38

Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29, '38	*75.	July 30, '38
Crowd Roars, The (G) 840	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5, '38	*92.	Aug. 6, '38
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4, '38	*91.	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8, '38	*74.	July 2, '38
Firefly, The (G) 809	Jeanette MacDonald-Alan Jones-Warren William	Nov. 5, '37	*131.	July 24, '37
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70; July 23, '38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11, '38	*73.	Mar. 12, '38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18, '38	*121.	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 58; May 28, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13, '38	*79.	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25, '38	*77.	Mar. 26, '38
(Exploitation: July 30, '38, p. 84; Aug. 20, '38, p. 68.)				
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12, '37	*81.	Nov. 18, '37
(Exploitation: Feb. 26, '36, p. 69; Mar. 5, '38, p. 60; Apr. 16, '38, p. 50; June 11, '38, p. 64; June 18, '38, p. 68.)				
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17, '38	*85.	June 25, '38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22, '38	*91.	July 16, '38
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14, '38	*73.	Jan. 15, '38
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21, '38	*95.	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)				
Man-Proof (A) 817	Mryna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7, '38	*71.	Dec. 18, '37
(Exploitation: May 21, '36, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26, '38	*157.	July 16, '38
(See production article, Mar. 26, '38, p. 16.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4, '38	*95.	Feb. 26, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young - James Stewart-Florence Rice	Nov. 19, '37	*94.	Nov. 20, '37
(Exploitation: Apr. 23, '38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11, '38	*105.	Feb. 12, '38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 75.	Jan. 22, '38	
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1, '38	*81.	Apr. 9, '38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12, '38	*72.	Aug. 13, '38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Forgan-Edna May Oliver	Dec. 24, '37	*122.	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullivan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15, '38	*85.	July 9, '38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20, '38	*73.	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22, '38	*119.	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 56, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26, '37	*80.	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Three Loves Has Nancy 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2, '38†	*69.	
(See "In the Cutting Room," Aug. 29, '38.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullivan-F. Tone - Robt. Young - Guy Kibbe	June 3, '38	*98.	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10, '38	*96.	June 4, '38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24, '38	*61.	June 18, '38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18, '38	*103.	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27, '38	*83.	May 28, '38
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85-90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You're Only Young Once (G)				
815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10, '37	77	Nov. 27, '37

## Coming

Boys Town 902	S. Tracy-M. Rooney-H. Hull	Sept. 9, '38	133	Jan. 19, '35
(See "In the Cutting Room," July 30, '38.)				
Citadel, The	Robert Donat-Rosalind Russell			
David Copperfield (reissue)				
(G) 533	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans	Dec. 10, '37	77	Nov. 27, '37
Great Waltz, The	Luise Rainer-Fernand Gravet- Maliza Karjus	Oct. 14, '38		
(See "In the Cutting Room," July 9, '38.)				
Honolulu	E. Powell-Robert Young			
Listen, Darling	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon	Sept. 23, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Shining Hour, The	Joan Crawford-Margaret Sull- van - Melvyn Douglas - Robert Young	Sept. 30, '38		
Stablemates	Wallace Beery-Mickey Rooney	Sept. 30, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischka Auer	Oct. 28, '38		
(See "In the Cutting Room," July 30, '38.)				
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16, '38		
(See "In the Cutting Room," July 23, '38.)				
Treasure Island (G)	Wallace Beery-J. Cooper	Oct. 10, '38	103	July 14, '34
Vacation from Love	Dennis O'Keefe-Florence Rice	Oct. 7, '38		

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor- Marcia Mae Jones-R. Morgan	Aug. 3, '38		
(See "In the Cutting Room," June 25, '38.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen D'Conner	Jan. 8, '38	76	Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9, '38	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24, '37	72	Nov. 20, '37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3, '37	53	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15, '38	58	Apr. 28, '38
Gunsmoke Trail 3740	Jack Randall	May 13, '38	57	
(See "In the Cutting Room," Apr. 23, '38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11, '38	53	
Luck of Roaring Camp 3714	Dwen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59	
Man's Country	Jack Randall	July 6, '38	55	
(See "In the Cutting Room," June 4, '38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8, '38	60	
(See "In the Cutting Room," Apr. 23, '38.)				
My Did Kentucky Home (G)				
3749	Grant Richards-Evelyn Venable	Feb. 9, '38	72	Feb. 12, '38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22, '38	63	May 14, '38
Painted Trail (G) 3733	Tom Keene	Feb. 16, '38	50	Mar. 19, '38
Phantom Ranger, The 3730	Tim McCoy	May 27, '38	53	
Port of Missing Girls (G)				
3725	Judith Allen-Milburn Stone	Feb. 23, '38	65	Mar. 5, '38
Romance of the Lumberlost				
(G) 3702	Jean Parker-Eric Linden	June 22, '38	81	June 18, '38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Rose of the Rio Grande (G)				
3715	Movita-John Carroll	Mar. 16, '38	60	Apr. 2, '38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2, '38	65	Jan. 29, '38
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8, '37	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30, '38	57	June 4, '38
Under the Big Top	M. Main-A. Nagel-J. La Rue	Aug. 31, '38		
(See "Circus Comes to Town," "In the Cutting Room," July 23, '38.)				
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12, '38	57	
Where the West Begins 3736	Jack Randall	Feb. 2, '38	54	

## Coming

Gang Bullets	Jackie Cooper	Nov. 9, '38		
Gangster's Boy	Jackie Cooper	Nov. 2, '38		
I Am a Criminal	Jackie Moran	Nov. 2, '38		
Last Outlaw, The	Jack Randall	Oct. 26, '38		
Mexicali Kid	Jack Randall	Sept. 14, '38		
Mr. Wong, Detective	Boris Karlo - Evelyn Brent	Oct. 12, '38		
Starlight Over Texas	Tex Ritter-Carmen LaRoux	Sept. 7, '38		
Sweetheart of Sigma Chi	Mary Carlisle - Betty Grable			
(re-issue) (G)	Larry Crabbe-Leif Erickson	Sept. 28, '38	76	Oct. 14, '38
Wanted by Police	F. Darro-E. Knapp-R. Kent	Sept. 21, '38		
Where the Buffalo Roam	Tex Ritter	Oct. 19, '38		

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Dtto Gruger	Nov. 12, '37	90	Nov. 6, '37
(See production article, Sept. 18, '37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24, '38	70	Apr. 23, '38
Big Broadcast of 1938 (G)				
3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18, '38	90	Feb. 12, '38
(See production article, Nov. 20, '37, p. 14.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blossoms on Broadway (G)				
3718	Edward Arnold-Shirley Ross	Nov. 19, '37	82	Nov. 20, '37
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734	Claudette Colbert-Gary Cooper- E. E. Horton-David Niven	Mar. 25, '38	87	Mar. 28, '38
Boo!oo (G) 3745	Colin Tapley-Suratna Asmaka	July 2, '38	61	July 23, '38
Born to the West 3721	John Wayne-Masha Hunt	Dec. 10, '37	66	
Buccaneer, The (G) 3728	Fredric March-Francisca Gaal- Akim Tamiroff - Margot Gra- hame	Feb. 4, '38	126	Jan. 15, '38
(See production article, Dec. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 66; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66.)				
Bulldog Drummond in Africa				
(G)	J. Howard - H. Angel - H. B. Warner	Aug. 5, '38	60	July 30, '38
Bulldog Drummond's Peril (G)				
3733	J. Barrymore - L. Campbell - John Howard	Mar. 18, '38	66	Mar. 12, '38
Bulldog Drummond's Revenge				
(G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7, '38	60	Nov. 6, '37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25, '38	56	Feb. 12, '38
Cocoon Grove (G) 3740	F. MacMurray-Harriet Hilliard- Ben Blue-Rufe Davis	May 20, '38	88	May 14, '38
(Exploitation: Aug. 6, '38, p. 74.)				
College Swing (G) 3737	Martha Raye - Burns & Allen- Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29, '38	86	Apr. 16, '38
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff- Gail Patrick	Mar. 11, '38	70	Mar. 5, '38
Daughter of Shanghai (G)				
3722	Anna May Wong-Chas. Bickford	Dec. 17, '37	67	Dec. 18, '37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6, '38	80	Apr. 30, '38
Ebb Tide (A) 3719	Dscar Homolka-Frances Farmer- R. Milland-L. Nolan-B. Fitz- gerald	Nov. 26, '38	94	Oct. 2, '37
Every Day's a Holiday (A)				
3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14, '38	80	Dec. 25, '37
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19, '38	80	July 30, '38
(Exploitation: July 9, '38, p. 46.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22, '38	68	Apr. 16, '38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15, '38	81	Mar. 26, '38
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5, '37	67	Oct. 23, '37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27, '38	65	May 14, '38
Love on Toast 3720	Stella Arlder-John Payne	Dec. 3, '37	65	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8, '38	55	June 25, '38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17, '38	68	June 25, '38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29, '38	95	July 16, '38
(See production article, Feb. 19, '38, p. 16.)				
Romance in the Dark (G)				
3731	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4, '38	80	Feb. 19, '38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11, '38	62	Feb. 12, '38
Sing, You, Sinners (G)	Bing Crosby-Fred MacMurray- Ellen Drew-Donald O'Connor	Sept. 2, '38	85	Aug. 13, '38
Spawn of the North (G)	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Dverman	Aug. 26, '38	112	Aug. 20, '38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna- Lewis Stone-Glenda Farrell	May 13, '38	85	Apr. 23, '38
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12, '38	90	July 23, '38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26, '37	63	Oct. 9, '37
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan. 21, '38	72	Nov. 13, '37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1, '38	62	Mar. 19, '38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland- Bob Burns-Martha Raye	July 1, '38	75	June 25, '38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24, '37	84	Nov. 20, '37
(Exploitation: Apr. 9, '38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-France Dee-Bob Burns-Lloyd Nolan	Dec. 31, '37	115	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sydney - Harry Carey-Barton MacLane	June 3, '38	90	June 4, '38

## Coming

Arkansas Traveler	B. Burns-J. Parker-F. Bainter- Irvin S. Cobb-J. Beal	Oct. 14, '38		
(Exploitation: Aug. 27, '38, p. 79.)				



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models Abroad....	Jack Benny-Jean Bennett-Yacht Club Boys-Mary Boland.....	Nov. 25,'38†		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions .....	Hank Luisetti - Betty Grable - Eleanore Whitney .....	Sept. 23,'38†		
(See "In the Cutting Room," Aug. 6,'38.)				
Oisbarred .....	Gail Patrick - Otto Kruger - Robert Preston .....			
Escape from Yesterday.....	Akim Tamiroff-Frances Farmer-Lief Erikson .....	Oct. 28,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
Frontiersman .....	Wm. Boyd-R. Hayden-G. Hayes.....			
If I Were King.....	Ronald Colman - Frances Dee - Basil Rathbone-Erin Orew.....			
(See "In the Cutting Room," Aug. 6,'38.)				
Illegal Traffic .....	J. Carroll Naish-Mary Carlisle.....			
In Old Mexico (G).....	William Boyd-George Hayes.....	Sept. 9,'38†	*60.	Aug. 6,'38
King of Alcatraz.....	Lloyd Nolan - Gail Patrick - J. Carroll Naish.....	Sept. 30,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
King of Chinatown.....	Anna May Wong-Lloyd Nolan.....	Oct. 21,'38†		
Men With Wings.....	Fred MacMurray-Ray Milland-Louise Campbell-Andy Oevine.....	Oct. '38† special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider .....	Russell Hayden - Weldon Heyburn - Charlotte Field.....	Oct. 21,'38†		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon .....	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff .....			
(See "In the Cutting Room," July 16,'38.)				
Say It in French.....	Olympe Bradna-Ray Milland.....			
Scotland Yard vs. Bulldog Drummond .....	John Howard-Heather Angel.....			
Sons of the Legion.....	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley .....	Sept. 16,'38†		
(See "In the Cutting Room," July 30,'38.)				
Soubrette .....	Olympe Bradna-Ray Milland.....	Nov. 11,'38†		
St. Louis Blues.....	L. Nolan-D. Lamour-T. Guizar.....	Nov. 18,'38†		
Sunset Trail .....	W. Boyd-R. Hayden-G. Hayes.....			
Thanks for the Memory.....	B. Hope-S. Ross-C. Butterworth.....			
Touchdown Army .....	Mary Carlisle-John Howard.....	Oct. 7,'38†		
Zaza .....	C. Colbert-H. Marshall-B. Lahr.....			
(See "In the Cutting Room," July 30,'38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002.....	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly.....	July 15,'38	87	July 16,'38
Arson Racket Squad (G) 7022.....	Bob Livingston-Rosalind Keith.....	Mar. 28,'38	65	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns.....	Roy Rogers - Mary Hart - Smiley Burnette .....	Sept. 4,'38†	56	
Born to the Wild (G) 7020.....	Ralph Byrd-Doris Weston-Ward Bond .....	Feb. 16,'38	66	Feb. 28,'38
Call of the Yukon (G) 7011.....	Beverly Roberts-Richard Arlen-Lyle Talbot .....	Apr. 18,'38	70	Apr. 16,'38
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7,'38	55	Mar. 5,'38
Colorado Kid (G) 7123.....	Bob Steele-Marion Weldon.....	Dec. 6,'37	55	Dec. 18,'37
Come On, Leathernecks (G) 7024.....	Richard Cromwell-Marsha Hunt-Bruce MacFarlane .....	Aug. 8,'38	65	Aug. 27,'38
Desert Patrol 7127.....	Bob Steele-Marion Weldon.....	June 6,'38	56	
Desperate Adventure, A (G) 7013 .....	Ramon Novarro - Margt. Talli-chet-Marian Marsh-E. Blone.....	Aug. 15,'38	65	July 30,'38
Duke Comes Back, The (G) 7018 .....	Allan Lane - Heather Angel - Genevieve Tobin .....	Nov. 29,'37	64	Dec. 11,'37
Durango Valley Raiders 7128.....	Bob Steele-Louise Stanley.....	Aug. 22,'38	55	
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20,'37	64	Dec. 18,'37
Feud Maker, The 7126.....	Bob Steele-Marion Weldon.....	Apr. 4,'38	55	
Gangs of New York (G) 7004.....	Chas. Bickford - Ann Dvorak - Alan Baxter .....	May 23,'38	67	May 28,'38
Glamorous Night (G) 7017.....	Mary Ellis - Victor Jory - Otto Kruger .....	Dec. 6,'37	60	May 15,'37
Gold Mine in the Sky (G) 7103 .....	Gene Autry - Carol Hughes - Smiley Burnette .....	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118.....	Three Mesquiteers-P. Lawson.....	Aug. 1,'38	55	Aug. 6,'38
Higgins Family, The.....	Gleasons, James-Lucille-Russell.....	Aug. 29,'38		
Hollywood Stadium Mystery (G) 7021 .....	Neil Hamilton-Evelyn Venable.....	Feb. 21,'38	65	Mar. 5,'38
Invisible Enemy (G) 7010.....	Alan Marshal - Tala Birell - C. Henry Gordon .....	Apr. 4,'38	65	Mar. 26,'38
King of the Newsboys (G) 7009.....	Lew Ayres - Alison Skipworth - Helen Mack .....	Mar. 18,'38	68	Mar. 19,'38
Ladies in Distress (G) 7012.....	Alison Skipworth-Polly Moran-Bob Livingston .....	June 13,'38	66	June 11,'38
Lady Behave! (G) 7005.....	Sally Eilers - Neil Hamilton - Joseph Schildkraut .....	Jan. 5,'38	70	Jan. 1,'38
Mama Runs Wild (G) 7006.....	Mary Boland-Ernest Truex-Lynn Roberts .....	Jan. 19,'38	67	Dec. 25,'37
Man from Music Mountain (G) 7104 .....	Gene Autry - Smiley Burnette - Carol Hughes .....	Aug. 15,'38	58	Aug. 13,'38
Manhattan Merry-Go-Round (G) 7001 .....	Phil Regan - Ann Dvorak - Leo Carrillo .....	Nov. 13,'37	84	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Barn Oance, The (G) 7102.....	Gene Autry - Smiley Burnette - Helen Valkis .....	Jan. 29,'38	60	Jan. 15,'38
Outlaws of Sonora (G) 7116.....	Bob Livingston-Ray Corrigan.....	Apr. 14,'38	55	Apr. 30,'38
Outside of Paradise (G) 7007.....	Phil Regan-Penny Singleton.....	Feb. 7,'38	68	Feb. 19,'38
Paroled-To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan. 10,'38	55	Jan. 15,'38
Portia on Trial (A) 6001.....	Frieda Inescort - Walter Abel - Neil Hamilton .....	Nov. 8,'37	72	Nov. 6,'37
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh.....	Mar. 1,'38	67	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114.....	Three Mesquiteers-Joan Barclay.....	Jan. 24,'38	58	Feb. 5,'38
Riders of the Black Hills (G) 7117 .....	Three Mesquiteers-Ann Evers.....	June 15,'38	55	June 25,'38
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov. 1,'37	56	
Romance on the Run (G) 7023.....	Donald Wood - Patricia Eills - Edward Brophy .....	May 11,'38	67	May 7,'38
Springtime in the Rockies (G) 7101 .....	Gene Autry-Polly Rowles-Smiley Burnette .....	Nov. 15,'37	60	Nov. 27,'37
Tenth Avenue Kid.....	Bruce Cabot-Beverly Roberts.....	Aug. 22,'38	65	
Thunder in the Desert 7125.....	Bob Steele-Louise Stanley.....	Feb. 21,'38	56	
Under Western Stars (G) 7800 .....	Roy Rogers - Smiley Burnette - Carol Hughes .....	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113.....	Three Mesquiteers .....	Dec. 6,'37	56	Dec. 18,'37

## Coming

Colorado Sunset .....	Roy Rogers - Mary Hart - Smiley Burnette .....			
Down in "Arkansas".....	Ralph Byrd - Weaver Bros. - Elvira - Pinky Tomlin.....	Oct. 4,'38		
Lady in the News.....	Frieda Inescort .....			
Night Hawk, The.....	Robt. Livingston-June Travis - Robert Armstrong .....			
Overland Stage Raiders.....	Three Mesquiteers .....			
Pals of the Saddle.....	Three Mesquiteers .....			
Prairie Moon .....	Gene Autry - Shirley Deane - Smiley Burnette .....			

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829.....	Richard Dix-Whitney Bourne.....	May 20,'38	51½	May 14,'38
Blond Cheat (G) 831.....	Joan Fontaine-D. deMarney.....	June 17,'38	62	May 28,'32
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882.....	George O'Brien-Ray Whitley.....	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845.....	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles.....	Aug. 26,'38	80	Aug. 27,'38
Bringing Up Baby (G) 739.....	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles .....	Feb. 18,'38	102	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Carefree 837.....	Fred Astaire - Ginger Rogers - Ralph Bellamy .....	Sept. 2,'38†	83	
Condemned Women (A) 813.....	Louis Hayward - Sally Eilers - Anne Shirley .....	Mar. 18,'38	77	Mar. 12,'38
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7,'38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 886.....	Allan Lane-Frances Mercer.....	July 8,'38	70	July 30,'38
Damsel in Distress, A (G) 738.....	Fred Astaire - Burns & Allen - Joan Fontaine .....	Nov. 19,'37	101	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec. 3,'37	60	Nov. 20,'37
Double Danger (G) 820.....	Preston Foster-Whitney Bourne.....	Jan. 28,'38	62	Jan. 29,'38
Everybody's Doing It (G) 817.....	Sally Eilers-Preston Foster.....	Jan. 14,'38	67	Jan. 1,'38
Fight for Your Lady (G) 808.....	John Boles-Ida Lupino.....	Nov. 5,'37	67	Oct. 2,'37
Go Chase Yourself (G) 825.....	Joe Penner-Lucille Ball.....	Apr. 22,'38	70	Apr. 16,'38
Gun Law (G) 881.....	George O'Brien-Rita Oehmen.....	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819 .....	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin.....	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77.)				
Hawaii Calls (G) 846.....	Bobby Breen-Ned Sparks.....	Mar. 11,'38	72	Mar. 5,'38
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26,'37	70	Nov. 20,'37
Hitting a New High (G) 814.....	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie .....	Dec. 24,'37	85	Dec. 4,'37
I'm from the City (G) 834.....	Joe Penner-Jack Sutton.....	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee.....	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870.....	F. Wray-B. Cabot-R. Armstrong.....	June 10,'38	100	Feb. 25,'33
Law of the Underworld (A) 827.....	Chester Morris-Anne Shirley.....	May 6,'38	61	Mar. 19,'38
Little Women (re-issue) 871.....	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker.....	July 8,'38	107	Nov. 11,'33
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov. 12,'37	61	Oct. 30,'37
Maid's Night Out (G) 822.....	Joan Fontaine-Allan Lane.....	Mar. 4,'38	65	Mar. 12,'38
Mother Carey's Chickens (G) 833 .....	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan.....	July 29,'38	82	July 30,'38
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25,'38	60	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883.....	George O'Brien-Ray Whitley.....	Aug. 12,'38	59	Aug. 6,'38
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec. 10,'37	59	Nov. 27,'37
Radio City Revels (G) 823.....	Bob Burns-Jack Oakie-K. Baker - Ann Miller-Milton Berle.....	Feb. 11,'38	90	Feb. 5,'38
(Exploitation: Aug. 27,'38, p. 80.)				
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook.....	Jan. 21,'38	73	Nov. 27,'37
Saint in New York (G) 830.....	Louis Hayward-Kay Sutton.....	June 3,'38	72	May 7,'38
She's Got Everything (G) 818.....	Gene Raymond-Ann Sothern.....	Dec. 31,'37	72	Dec. 18,'37
Sky Giant (G) 835.....	Richard Dix - Chester Morris - Joan Fontaine .....	July 22,'38	80	July 23,'38
Smashing the Rackets (G) 832.....	C. Morris-F. Mercer-R. Johnson.....	Aug. 19,'38	69	Aug. 20,'38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Snow White and the Seven Dwarfs (G) 891 (Special)...	Walt Disney	Feb. 4, '38	86	Dec. 25, '37
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 81; Aug. 6, '38, p. 78.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38

## Coming

Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38	75	July 16, '38
Annabell Takes a Tour	Jack Oakie-L. Ball-R. Donnelly	(See "In the Cutting Room," June 4, '38.)		
Fugitives or a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38	63	Aug. 27, '38
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	(See "In the Cutting Room," July 30, '38.)		
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Man to Remember, A	Anne Shirley-Lee Bowman-Edward Ellis			
Miracle Racket	S. Eilers-A. Miller-L. Bowman			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane	(See "In the Cutting Room," Aug. 13, '38.)		
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland			
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38		
(See "In the Cutting Room," Aug. 13, '38.)				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19, '38	106	May 28, '38
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38
Bareness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Dec. 30, '37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37
Cheekers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37
(Exploitation: Apr. 30, '38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Dec. 23, '37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5, '38	70	Aug. 6, '38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828	Smith Bellew-Evalyn Knapp	Jan. 14, '38	61	
(See "In the Cutting Room," Dec. 11, '37.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22, '38	75	July 16, '38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38
(See "In the Cutting Room," June 4, '38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38	77	June 11, '38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13, '38	85	May 7, '38
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38
(Exploitation: July 30, '38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6, '38	78	Mar. 23, '35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1, '37	94	Oct. 2, '37
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25, '38	71	Apr. 16, '38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38		
(See "In the Cutting Room," July 16, '38.)				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10, '38	71	May 14, '38
Panamint's Bad Man 853	Smith Bellew-Evelyn Daw	July 8, '38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38
Rawhide (G) 842	Smith Bellew - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)				
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 21, '38	60	June 11, '38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6, '38	63	Mar. 26, '38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	69	Feb. 5, '38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 16, '38

## Coming

Always in Trouble (G)	J. Withers-R. Kellard-J. Rogers	Nov. 4, '38	70	Aug. 20, '38
Down on the Farm	Jed Prouty - Spring Byington - Louise Fazenda			
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9, '38		
Girl from Brooklyn, The	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25, '38		
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16, '38		
(See "In the Cutting Room," July 23, '38)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 23, '38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38		
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Dec. 7, '38		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maquire	Dec. 21, '38	62	June 4, '38
Road Demons (G)	Henry Arthur-Joan Valerie		65	Aug. 27, '38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	55	Aug. 13, '38
Sharpshooters	Gloria Stuart-Michael Whalen-Brian Donlevy			
Straight Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Dec. 14, '38		
(See "In the Cutting Room," Aug. 13, '38.)				
Submarine Patrol 909	Richard Greene-Nancy Kelly - Preston Foster-Geo. Bancroft	Sept. 30, '38		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28, '38		
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23, '38	60	July 2, '38
(Reviewed under the title, "Meridian 7-1212.")				
Very Practical Joke, A	Michael Whalen-Jean Rogers			
While New York Sleeps (G)	Michael Whalen-Joan Woodbury	Dec. 16, '38	60	Aug. 27, '38



## (THE RELEASE CHART--CONT'D)

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38.....	83.	Aug. 14, '37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurie-Basil Rathbone.....	Apr. 15, '38.....	104.	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan.....	Feb. 11, '38.....	91.	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A).....	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart.....	Aug. 5, '38.....	96.	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78.)				
Blockade (G).....	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday.....	June 17, '38.....	84.	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier - Binnie Barnes-Ralph Richardson.....	Apr. 15, '38.....	91.	Jan. 15, '38
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson.....	Nov. 19, '37.....	82.	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaiety Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Georgie Withers.....	Mar. 18, '38.....	73.	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4, '38.....	109.	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith.....	Dec. 24, '37.....	102.	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal.....	Jan. 28, '38.....	80.	Jan. 15, '38
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni.....	Dec. 10, '37.....	77.	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March - Charles Winninger - Walter Connolly.....	Nov. 26, '37.....	75.	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29, '38.....	88.	Nov. 13, '37
South Riding (A).....	Ralph Richardson-Edna Best.....	July 1, '38.....	90.	Jan. 22, '38
Stand-In (A).....	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray.....	Oct. 29, '37.....	91.	Oct. 9, '37
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)				
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25, '38.....	86.	June 12, '37
Troopship (G).....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard.....	Oct. 8, '37.....	88.	May 22, '37
(Reviewed under the title, "Farewell Again.")				

## Coming

Drums (G).....	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson.....	Sep. 30, '38.....	100.	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.....	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly.....	Nov. 1, '38.....	104.	Feb. 19, '38
Made for Each Other.....	Carole Lombard-James Stewart.....	Nov. 15, '38.....	104.	Feb. 19, '38
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell.....	Oct. 1, '38.....	104.	Feb. 19, '38
There Goes My Heart.....	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette.....	Oct. 1, '38.....	104.	Feb. 19, '38
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip.....	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray.....	Nov. 14, '37.....	59.	Nov. 13, '37
Trade Winds.....	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern.....	Oct. 7, '38.....	104.	Feb. 19, '38
Young in Heart, The.....	Janet Gayner-D. Fairbanks, Jr. - P. Goddard-B. Burke-R. Young.....	Oct. 7, '38.....	104.	Feb. 19, '38
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5, '37.....	63.	Nov. 13, '37
Air Devils (G) 2038.....	Dick Purcell-Beryl Wallace.....	May 13, '38.....	61.	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy.....	Jan. 30, '38.....	66.	Jan. 22, '38
Border Wolves 2056.....	Bob Baker-Constance Moore.....	Feb. 25, '38.....	57.	Nov. 13, '37
Boss of Lonely Valley 2052.....	Buck Jones.....	July 1, '38.....	59.	Jan. 22, '38
Carnival Queen 2036.....	Dorothea Kent-Robert Wilcox.....	Oct. 3, '37.....	66.	Nov. 13, '37
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5, '37.....	57.	Nov. 13, '37
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson-John King.....	Mar. 11, '38.....	68.	Mar. 12, '38
Danger on the Air (G) 2032.....	D. Woods-N. Grey-W. Lundigan.....	July 1, '38.....	66.	July 2, '38
Dark Rapture.....	Mr. and Mrs. Armand Denis.....	Aug. 26, '38.....	66.	July 2, '38

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Oevil's Party, The (G) 2009.....	V. McLaglen-Beatrice Roberts.....	May 20, '38.....	65.	May 28, '38
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13, '38.....	67.	Nov. 13, '37
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshmen Year (G).....	Oixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore.....	Sept. 2, '38.....	65.	Aug. 20, '38
Girl With Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon-Kent Taylor.....	Nov. 7, '37.....	66 1/2.	Nov. 6, '37
Goodbye Broadway (G) 2012.....	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs.....	Apr. 1, '38.....	70.	Mar. 26, '38
Idol of the Crowds (G) 2037.....	John Wayne-Sheila Bromley.....	Oct. 10, '37.....	62 1/2.	Oct. 2, '37
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38.....	65.	Jan. 15, '38
Lady in the Morgue (G) 2077.....	Preston Foster-Patricia Ellis.....	Apr. 22, '38.....	70.	May 14, '38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1, '38.....	56.	Nov. 13, '37
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10, '37.....	59.	Nov. 13, '37
Letter of Introduction (G).....	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou.....	Aug. 5, '38.....	103.	Aug. 6, '38
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde-Claire Luce.....	Mar. 25, '38.....	67.	July 10, '37
Little Tough Guy (A) 2008.....	"Oead End" Kids - R. Wilcox - Helen Parrish.....	July 22, '38.....	83.	July 16, '38
Mad About Music (G) 2002.....	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley.....	Mar. 4, '38.....	96 1/2.	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges.....	Nov. 14, '37.....	87.	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38.....	68.	Jan. 29, '38
Missing Guest, The (G).....	P. Kelly-C. Moore-W. Lundigan.....	Aug. 12, '38.....	68.	Aug. 20, '38
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly.....	Apr. 15, '38.....	67.	Apr. 16, '38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo.....	June 17, '38.....	56.	Nov. 13, '37
Prescription for Romance (G) 2013.....	Wendy Barrie - Kent Taylor - Mischa Auer.....	Dec. 12, '37.....	66.	Dec. 18, '37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox.....	July 15, '38.....	72.	July 23, '38
Rage of Paris, The (G) 2005.....	D. Darrieux-D. Fairbanks, Jr. - Mischa Auer-H. Broderick.....	July 1, '38.....	78.	June 18, '38
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8, '38.....	68.	Apr. 2, '38
Singing Outlaw, The 2055.....	Bob Baker-Jean Barclay.....	Jan. 23, '38.....	56.	Nov. 13, '37
Sinners in Paradise (G) 2011.....	John Boles-Madge Evans-Bruce Cabot.....	May 6, '38.....	63.	May 7, '38
Some Blondes Are Dangerous 2018.....	Noah Berry, Jr.-Dorothea Kent-Nan Grey.....	Nov. 28, '37.....	64 1/2.	Nov. 13, '37
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9, '38.....	61.	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18, '38.....	61.	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19, '37.....	59.	Nov. 13, '37
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.....	Oct. 24, '37.....	62.	Nov. 13, '37
(See "In the Cutting Room," July 3, '37.)				
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.....	Oct. 17, '37.....	68.	Nov. 20, '37
Western Trails 2058.....	Bob Baker-Marjorie Reynolds.....	June 3, '38.....	57.	Nov. 13, '37
(See "In the Cutting Room," June 25, '38.)				
Westland Case, The (G) 2024.....	Preston Foster - Carol Hughes - Barbara Pepper.....	Oct. 31, '37.....	63.	Oct. 2, '37
Wives Under Suspicion (G) 2010.....	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan.....	June 3, '38.....	68.	June 11, '38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent.....	June 24, '38.....	68.	June 25, '38
You're a Sweetheart (G) 2004.....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray.....	Dec. 26, '37.....	96.	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				

## Coming

Black Bandit.....	Bob Baker-Marjorie Reynolds.....	Sept. 16, '38.....	104.	Feb. 19, '38
Comet, The.....	W. Gargan-J. Hodges-A. Devine.....	Sept. 9, '38.....	104.	Feb. 19, '38
Guilty Trail.....	Bob Baker-Marjorie Reynolds.....	Sept. 21, '38.....	104.	Feb. 19, '38
Last Express, The.....	K. Taylor-A. Ames-D. Kent.....	Oct. 21, '38.....	104.	Feb. 19, '38
Prairie Justice.....	Bob Baker-Dorothy Southworth.....	Sept. 16, '38.....	104.	Feb. 19, '38
Road to Reno.....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall.....	Sept. 23, '38.....	104.	Feb. 19, '38
(See "In the Cutting Room," July 16, '38.)				
Service De Luxe.....	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges.....	Sept. 23, '38.....	104.	Feb. 19, '38
Storm, The.....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey.....	Oct. 7, '38.....	104.	Feb. 19, '38
Swing That Cheer.....	T. Brown-A. Devine-C. Moore.....	Oct. 7, '38.....	104.	Feb. 19, '38
That Certain Age.....	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday.....	Sept. 30, '38.....	104.	Feb. 19, '38
(See "In the Cutting Room," Aug. 6, '38.)				
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish.....	Sept. 16, '38.....	104.	Feb. 19, '38
(See "In the Cutting Room," Aug. 20, '38.)				

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell-Sheila Bromley.....	Apr. 9, '38.....	62.	Feb. 26, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes at Work 255.....	Glenda Farrell-Barton MacLane	Feb. 5, '38.....	63.....	
Bordertown (A) 231 (reissue).....	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22, '38.....	90.....	Feb. 2, '38
Boy Meets Girl (A) 213.....	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27, '38.....	*85.....	July 23, '38
(Exploitation: July 9, '38, p. 46.)				
Cowboy from Brooklyn (G) 217.....	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	July 16, '38.....	77.....	June 11, '38
Expensive Husbands (G) 223.....	Beverly Roberts-Patric Knowles - Allyn Joslyn-Gordon Oliver	Nov. 27, '37.....	62.....	Sept. 11, '37
First Lady (G) 210.....	Kay Francis - Preston Foster - Anita Louise-Walter Connolly - Verree Teasdale-Victor Jory	Dec. 4, '37.....	82.....	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Four's a Crowd (G) 213.....	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3, '38.....	*85.....	July 16, '38
Gold Diggers in Paris (G) 206.....	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11, '38.....	*95.....	May 21, '38
(Exploitation: July 2, '38, p. 54.)				
Great Garrick, The (G) 209.....	Brian Ahearn-O. de Havilland - Edward Everett Horton-Mel- ville Cooper	Oct. 30, '37.....	89.....	Oct. 2, '37
He Couldn't Say No (G) 221.....	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19, '38.....	57.....	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Mary Wilson	Jan. 22, '38.....	55.....	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles	Nov. 20, '37.....	90.....	July 31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26, '38.....	104.....	Mar. 12, '38
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)				
Kid Comes Back, The (G) 214.....	Wayne Morris - June Travis - Barton MacLane-Maxie Rosen- bloom	Feb. 12, '38.....	61.....	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16, '38, p. 84.)				
Life of Emile Zola, The (G) 203.....	Paul Muni-Gale Sondergaard - J. Schildkraut - E. O'Brien - Moore	Oct. 2, '37.....	116.....	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 81; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72; Apr. 16, '38, p. 54; June 11, '38, p. 66.)				
Little Miss Thoroughbred (G) 219.....	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4, '38.....	*65.....	May 7, '38
Love, Honor and Behave (A) 216.....	Wayne Morris-Priscilla Lane - John Litel-Dick Foran	Mar. 12, '38.....	71.....	Feb. 19, '38
Men Are Such Fools (G) 217.....	Wayne Morris-Priscilla Lane - Humphrey Bogart-H. Herbert	July 16, '38.....	*70.....	Apr. 23, '38
Mr. Chump 227.....	Johnnie Davis-Lola Lane	Aug. 6, '38.....		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212.....	Dick Foran - June Travis -John Litel-Dick Purcell	Apr. 2, '38.....	66.....	Apr. 2, '38
Penrod and His Twin Brother (G) 226.....	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26, '38.....	63.....	Jan. 15, '38
Racket Busters (G) 205.....	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16, '38.....	71.....	Aug. 20, '38
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maquire - Frank McHugh-Allen Jenkins - Nat Pendleton-Penny Singleton	Jan. 1, '38.....	57.....	Dec. 11, '37
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer - Basil Rathbone-Anita Louise	Dec. 25, '37.....	98.....	Dec. 4, '37
White Banners (A) 208.....	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25, '38.....	*90.....	May 28, '38
(Exploitation: July 16, '38, p. 86.)				
<b>Coming</b>				
Angels with Dirty Faces.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Aug. 13, '38.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Blackwell's Island.....	J. Garfield-R. Lane-D. Purcell	Aug. 13, '38.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call.....	K. Francis-J. Litel-I. Hunter			
Dawn Patrol.....	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
Devil's Island.....	Boris Karloff	July 9, '38.....		
(See "Head Over Heels," "In the Cutting Room," July 9, '38.)				
Going Places.....	D. Powell-A. Louise-A. Jenkins			
Heart of the North.....	D. Foran-M. Lindsay-G. Dick- son-J. Chapman-A. Jenkins			
Hot Heiress.....	Dick Powell-O. de Havilland - C. Winninger-Allen Jenkins			
King of the Underworld.....	Kay Francis-Humphrey Bogart - Patric Knowles	July 2, '38.....		
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Secret Service.....	Bonita Granville			
Sisters, The.....	B. Davis-E. Flynn-A. Louise - J. Bryan-D. Foran-I. Hunter	Oct. 15, '38.....		
They Made Me a Criminal.....	John Garfield-Gloria Dickson - "Crime School Kids"			
Torchy Gets Her Man.....	Glenda Farrell-Barton MacLane	July 2, '38.....		
(See "In the Cutting Room," July 2, '38.)				
Torchy in Chinatown.....	Glenda Farrell-Barton MacLane			
Unfit to Print.....	Pat O'Brien-Joan Blondell			
Valley of the Giants.....	Wayne Morris - Claire Trevor -			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings of the Navy.....	John Litel-Chas. Bickford - George Brent-O. de Havilland - Ronald Reagan-F. McHugh	Sept. 17, '38.....		
(See "In the Cutting Room," Aug. 20, '38.)				

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G).....	Nature Film	Woodward Bros.	Apr. 10, '38.....	60.....	Nov. 27, '37
Delinquent Parents.....	Doris Weston	Progressive	July 15, '38.....		
Dynamite Delaney.....	Weldon Heyburn	Imperial	Jan. 2, '38.....	00.....	
Fight for Peace (A).....	War Film	Warwick	Apr. 30, '38.....	70.....	Apr. 30, '38
Harlemania.....	Negro Cast	Sack	Aug. 15, '38.....		
Knight of the Plains (G).....	Fred Scott	Spectrum	May 12, '38.....	57.....	May 7, '38
Night Nurse.....	Joby Jordan	Advance	Jan. 15, '38.....		
Policy Man.....	Negro Cast	Sack	July 1, '38.....	61.....	
Rangers Roundup (G).....	Fred Scott	Spectrum	Feb. 15, '38.....	*55.....	Feb. 5, '38
Rebellious Daughters.....	Verna Hillie	Progressive	July 1, '38.....		
Scandal House.....	Adienne Ames	Progressive	July 1, '38.....		
Songs and Bullets.....	Fred Scott	Spectrum	Apr. 15, '38.....		
(See "In the Cutting Room," Apr. 23, '38.)					
Sugar Hill Baby.....	Negro Cast	Sack	Jan. 1, '38.....	66.....	
Two-Gun Man from Harlem.....	Negro Cast	Sack	May 1, '38.....		

## Coming

Code of the Fearless.....	Fred Scott	Spectrum			
Religious Racketeer (G).....	Robert Fiske	Fanchon Royer	9 rls.	Apr. 23, '38	
Terror of Tiny Town, The (G).....	Billy Curtis	Principal		*60.....	July 23, '38
Topa Topa (G).....	Helen Hughes	Pennant		*65.....	Apr. 16, '38

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19, '38.....	78.....	Feb. 5, '38
Affairs of Maupassant, The (A).....	Lili Darvas	Gallic	Feb. 11, '38.....	84.....	Feb. 12, '38
Al Chet.....	Jewish Film	Foreign Cinema Arts	Jan. 1, '38.....	90.....	
Alf's Button Afloat (G).....	Bud Flanagan	General Films		89.....	July 23, '38
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95.....	Feb. 26, '38
Anniversary.....	Imre Raday	Hungaria	Dec. 10, '37.....	10 rls.....	
Break the News (G).....	Maurice Chevalier	General		78.....	May 14, '38
Call, The (G).....	Jean Yonnel	Best	Mar. 28, '38.....	75.....	Apr. 2, '38
Charm of La Boheme (A).....	Jan Kiepura	International	Mar. 17, '38.....	99.....	Apr. 30, '38
Convict 99 (A).....	Will Hay	General		87.....	June 4, '38
Dance Program (A).....	Marie Bell	A. F. E. Corp.		120.....	Jan. 29, '38
Courier of Lyons, The (A).....	Pierre Blanchard	Pax	June 2, '38.....	92.....	June 18, '38
Dark Eyes (A).....	Simone Simon	Frank Kassler	Apr. 18, '38.....	85.....	May 7, '38
Dark Sands (G).....	Paul Robeson	Record		75.....	July 30, '38
Dock on the Havel, The (G).....	Marianne Hoppe	Casino			Apr. 30, '38
Dusky Sentries (A).....	Fesco Ginchetti	Paliavinci			May 14, '38
Dybbuk, The (A).....	A. Morewski	Geist	Apr. 15, '38.....	120.....	Mar. 19, '38
Generals Without Buttons (A).....	Jean Murat	Mayer-Burstyn	Feb. 4, '38.....	80.....	Jan. 29, '38
Greece of 1938.....	Newsreels	Norton	Jan. 9, '38.....	90.....	
Gueule D'Amour (A).....	Jean Gabin	A. C. E.		95.....	Feb. 5, '38
"Housemaster" (G).....	Otto Kruger	Assoc. British		95.....	Feb. 26, '38
I Married for Love.....	Kabos-Radal	Danubia	Feb. 4, '38.....	84.....	
I See Ice (G).....	George Formby	Assoc. British		81.....	Apr. 2, '38
Jolly Paupers.....	Jewish Film	Foreign Cinema Arts	Mar. 1, '38.....	65.....	
Kate Plus Ten (G).....	Jack Hulbert	General		81.....	May 14, '38
Kathleen (G).....	Sally O'Neill	Hoffberg	Jan. 22, '38.....	75.....	Feb. 19, '38
La Daminella di Bard (G).....	Emma Grammatica	I. C. I.	Feb. 5, '38.....	77.....	Feb. 12, '38
Lady Seeks Room.....	Zilahi-Kabos	Danubia	Mar. 10, '38.....	91.....	
Lafarge Case, The (A).....	Erich Von Stroheim	Cipra		100.....	May 14, '38
Lie of Nina Petrovna, The (A).....	Fernand Gravet	Lenauer	Mar. 29, '38.....	80.....	Apr. 2, '38
Little Flower of Jesus (G).....	Simone Bourday	Sunray		75.....	Apr. 30, '38
Love of DuBarry.....	Gitta Alpar	Hoffberg	Mar. 28, '38.....	78.....	
Luck of the Irish.....	Richard Hayward	Guaranteed	Mar. 15, '38.....	63.....	
Man Sometimes Errs.....	A. Tekos	Hungaria	Feb. 4, '38.....	10 rls.....	
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		77.....	Dec. 18, '37
Merluse (G).....	Henri Poupon	French M. P.	Jan. 1, '38.....	67.....	Dec. 25, '37
Mi Candidato (G).....	Domingo Soler	Producciones A.R.B.		85.....	June 4, '38
Mis Dos Amores (G).....	Tito Guizar	Paramount		80.....	Aug. 20, '38
Monastery (G).....	Monastic Film	World	Apr. 1, '38.....	55.....	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights.....	Annabella	Lenauer	May 15, '38.....		
Noches de Gloria (A).....	Esperanza Iris	Buena		95.....	Mar. 26, '38
Nocturne (A).....	Ria Byron	Schwab		90.....	Mar. 12, '38
Old Curiosity Shop, The.....	Dickens Story	Hoffberg	Dec. 12, '37.....	74.....	Feb. 2, '38
Orage (A).....	Charles Boyer	Daven-Lauer		105.....	Feb. 12, '38
Pearls of the Crown (A).....	Sascha Guitry	Lenauer	May 1, '38.....	99.....	June 5, '37
Refugiados en Madrid (G).....	Maria Conesa	Fama		95.....	July 23, '38
Room No. 111.....	Javor-Lazar	Danubia	Apr. 1, '38.....	91.....	
Ski Chase (G).....	Hannes Schneider	World	Feb. 15, '38.....	73.....	Apr. 30, '38
Sport of Love, The.....	Gy Kabos	Hungaria	Dec. 24, '37.....	8 rls.....	
St. Martin's Lane (G).....	Chas. Laughton	Assoc. British		85.....	July 9, '38
Sutty the Lucky Child.....	Adam Kiarl	Hungaria	Jan. 1, '38.....		
Tempest in Charda.....	Javor-Lazar	Danubia	Jan. 7, '38.....	90.....	
Tender Enemy (A).....	Simone Berriau	World	Mar. 30, '38.....	65.....	May 7, '38
Texas Mammy.....	Fedak	Danubia	Feb. 18, '38.....	89.....	
They Were Five (A).....	Jean Gabin	Lenauer	June 1, '38.....	78.....	June 18, '38
T-Kies Koff.....	Jewish Film	Foreign Cinema Arts	May 15, '38.....	102.....	
Traveling People (A).....	Francoise Rosay	Amer.-Tobis		105.....	May 21, '38
Vessel of Wrath (A).....	Chas. Laughton	Assoc. British		95.....	Mar. 26, '38
Village Rogue, The.....	M. Dayka	Hungaria	Jan. 21, '38.....	10 rls.....	
Voice of India.....	Hoefler Expedition	Hoffberg	Jan. 28, '38.....	70.....	
Volga Boatman, The (A).....	H. Hoffberg	J. H. Hoffberg	Apr. 30, '38.....	84.....	Apr. 23, '38
Yellow Roses.....	Gy Kabos	Danubia	Mar. 1, '38.....	90.....	
Yellow Sands (G).....	Marie Tempest	Assoc. British		69.....	July 23, '38



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13,'38.15½..	
Andy Clyde		
Cuckoo-rancho 8431.....	Mar. 25,'38.16½..	
Joe Besser		
Doggone Mixup (2-12-38)		
8428.....	Feb. 4,'38.18½..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427.....	Jan. 21,'38.17½..	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8436	July 1,'38.17½..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38).....	May 20,'38.16....	
(3 Stooges)		
He Done His Duty		
(12-18-37) 8425.....	Dec. 10,'37.17½..	
Andy Clyde		
Jump, Clump, Jump 8432	Apr. 15,'38.19½..	
Andy Clyde		
Man Bites Love Bug		
(1-22-38) 8426.....	Dec. 24,'37.18....	
Charley Chase		
Many Sappy Returns 9421	Aug. 19,'38†18....	
Charley Chase		
Mind Needer, The 8433...	Apr. 29,'38.18....	
Charley Chase		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4,'38.17½..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4,'38.16½..	
(All Star)		
Sue My Lawyer 9422.....	Sept. 16,'38†.2 rls.	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406.....	Apr. 1,'38.18....	
(3 Stooges)		
Termits of 1938 (1-22-38)		
8404.....	Jan. 7,'38.17....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29,'38.17½..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18,'38.16½..	
Charley Chase		
Violent Is the Word for		
Curly 9401.....	Sept. 2,'38†18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18,'38.17½..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)	
8904.....	Dec. 15,'37.10½..

## COLOR RHAPSODIES

Animal Cracker Circus	
9502.....	Sept. 23,'38†.1 r.l.
Big Birdcast, The	
(6-4-38) 8508.....	May 13,'38.7....
Bluebird's Baby (3-12-38)	
8504.....	Jan. 21,'38.7....
Foolish Bunny, The	
(4-2-38) 8506.....	Mar. 26,'38.6....
Frog Pond, The 8512.....	Aug. 12,'38....
Gifts from the Air 7506...	Dec. 18,'37.7½..
(re-issue)	

Hollywood Graduation 9501	Aug. 26,'38†.2 rls.
Hollywood Picnic (1-15-38)	
8503.....	Dec. 18,'37.8....
Horse on the Merry-Go-Round, The (3-26-38)	
8505.....	Feb. 17,'38.6½..
Poor Little Butterfly	
(7-23-38) 8510.....	July 4,'38.8....
Poor Elmer 8511.....	July 22,'38.1 r.l.
Snowtime 8507.....	June 3,'38.7½..
Window Shopping (7-2-38)	
8509.....	Apr. 14,'38.7....

## COLUMBIA TOURS

Bermuda—Isle of Paradise	
9551.....	Sept. 9,'38†.1 r.l.

## COMMUNITY SING

No. 5 (1-22-37) 8655.....	Feb. 5,'38.10....
(Song Parade)	
No. 6 (3-5-38) 8656.....	Feb. 25,'38.9½..
(Cowboy Songs)	
No. 7 (4-2-38) 8657.....	Mar. 18,'38.10....
(Gus Van Song Shop)	
No. 8 8658.....	May 6,'38.10½..
(Songs of the Southland)	
No. 9 (6-18-38) 8659.....	June 25,'38.9½..
(Spanish Songs)	
No. 10 (6-18-38) 8660.....	July 4,'38.10....
(Patriotic Songs)	
No. 11 8861.....	Aug. 26,'38.10....
Songs of Yesteryear	
No. 12 8862.....	Sept. 15,'38.10....
Scotch Songs	

## (New Series)

No. 1 9651.....	Oct. 1,'38†.1 r.l.
HAPPY HOUR	
Aladdin and the Wonderful	
Lamp 8471.....	Dec. 18,'37.17....
Jungle Babies 8473.....	June 1,'38.1 r.l.
New Nation, The (Czechoslovakia) 8472.....	June 1,'38.10....

## KRAZY KAT CARTOONS

21. Sad Little Guinea Pigs	
8702.....	Feb. 22,'38.6½..
22. Auto Clinic, The 8703	Mar. 4,'38.6½..
23. Little Buckaroo 8704...	Apr. 11,'38.6....
24. Krazy Magic (6-4-38)	
8705.....	May 20,'38.6½..
25. Krazy's Travel Squawks	
(6-25-38) 8706.....	July 4,'38.6½..
26. Gym Jams 9701.....	Sept. 9,'38†.1 r.l.
27. Hot Dogs On Ice 9702	Oct. 21,'38†.1 r.l.

## PICTUREGRAPH

No. 1 9951.....	Aug. 31,'38†.1 r.l.
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## SCRAPPY CARTOONS

City Slicker (7-23-38)...	
8758.....	July 8,'38.6....
Early Bird 9751.....	Aug. 31,'38†.1 r.l.
Happy Birthday 9752.....	Oct. 7,'38†.1 r.l.
New Homestead, The	
(2-12-38) 8755.....	Jan. 7,'38.7....
Scrappy's News Flashes	
(1-22-38) 8754.....	Dec. 8,'37.6....
Scrappy's Playmates 8757...	Mar. 27,'38.6....
Scrappy's Trip to Mars	
8756.....	Feb. 4,'38.7....

## SCREEN SNAPSHOTS

No. 4 8854.....	Dec. 24,'37.10....
No. 5 (1-22-38) 8855.....	Jan. 7,'38.9½..
No. 6 (3-5-38) 8856.....	Feb. 4,'38.10....
No. 7 (4-2-37) 8857.....	Mar. 4,'38.10....
No. 8 (5-14-38) 8858.....	Apr. 1,'38.9....
No. 9 8859.....	Apr. 29,'38.9½..
No. 10 (6-18-38) 8860.....	May 27,'38.9½..
No. 11 (7-30-38) 8861.....	June 24,'38.10½..
No. 12 8862.....	July 29,'38.10....

## (New Series)

No. 1 9851.....	Aug. 21,'38†.1 r.l.
No. 2 9852.....	Sept. 16,'38†.1 r.l.

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811.....	July 29,'38.1 r.l.
Cadet Champions	
(12-11-37) 8803.....	Dec. 17,'37.9....
Demons of the Deep 8812	Aug. 19,'38.1 r.l.
Feminine Fun 8805.....	Feb. 18,'38.10....
Fistic Fun (7-30-38) 8810	July 1,'38.9½..
Football Giants 9801.....	Sept. 28,'38†.1 r.l.
Play Ball (4-23-38) 8807...	Apr. 15,'38.10....
Snow Foolin' (2-12-38)	
8804.....	Jan. 21,'38.10....
Sport Stamina (6-4-38)	
8808.....	Apr. 10,'38.9½..
Thrilling Moments	
(6-25-38) 8809.....	June 10,'38.9½..
Unusual Hunting (3-26-38)	
8806.....	Mar. 15,'38.10....

## STRANGE AS IT SEEMS

Boy Who Saved a Nation,	
The (1-22-38) 8603.....	Dec. 10,'37.9½..
WORLD IN COLOR	
El Salvador (2-12-38) 8552	Jan. 15,'38.9....
Friendly Neighbors	
(Ontario) (6-18-38) 8553	Apr. 29,'38.9½..

## EDUCATIONAL

[Distributed through  
Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	8910, Feb. 25,'38.	10....
Cabin Kids		
How to Dance the Shag		
8909 .....	Dec. 17,'37.	8....
Arthur Murray and "Shag" Dancers		

Title	Rel. Date	Min.
Love Goes West (1-15-38)		
8908 .....	Dec. 31,'37.	10½
Louise Massey-Westerners		

## TERRY-TOONS

Barnyard Boss, The 8510...	Dec. 24,'37.6½..
Big Top, The 8520.....	May 12,'38.6½..
Billy Goat's Whiskers, The	
8509.....	Dec. 10,'37.6½..
Bugs Beetle and His	
Orchestra 8512.....	Jan. 21,'38.6½..
Eliza Runs Again 8526...	July 29,'38.6½..
Gandy the Goose (3-19-38)	
8515.....	Mar. 4,'38.6....
Happy and Lucky 8516...	Mar. 18,'38.6½..
Here's to Good Old Jail	
8522.....	June 10,'38.6½..
His Off Day 8513.....	Feb. 4,'38.6½..
Just Ask Jupiter (2-19-38)	
8514.....	Feb. 18,'38.6....
Last Indian, The 8523...	June 24,'38.6½..
Lion Hunt, The (1-15-38)	
8511.....	Jan. 7,'38.7....
Maid in China 8519.....	Apr. 29,'38.7....
Milk for Baby 8524.....	July 8,'38.6½..
Mountain Romance, A	
(4-39-38) 8517.....	Apr. 1,'38.6½..
Mrs. O'Leary's Cow 8525...	July 22,'38.6½..
Robinson Crusoe's Broad-	
cast (4-23-38) 8518...	Apr. 15,'38.6½..

## TREASURE CHEST

Grey Owl's Little Brother	
8605.....	Dec. 24,'37.10....
Kingdom for a Horse	
(5-7-38) 8604.....	Apr. 22,'38.10....
Music from the Stars	
(4-30-38) 8610.....	Mar. 25,'38.11....
Horace Lapp and Orch.	
Not So Dumb 8603.....	Dec. 10,'37.9....
Return of the Buffalo 8608	Apr. 8,'38.9½..
Sky Fishing (3-26-38) 8607	Feb. 25,'38.9½..
Songbirds of the North	
Wood (2-12-38) 8606.....	Feb. 11,'38.10....
We Live in Two Worlds	
(8-20-38) 8609.....	July 22,'38.11....

## TWO-REEL COMEDIES

Air Parade (2-12-38) 8113	Jan. 14,'38.19....
Niela Goodelle	
Charles Kemper	
Beautiful But Dummies	
8117.....	Mar. 25,'38.17....
Buster West-Tom Patricola	
Cactus Caballeros 8206...	May 27,'38.19....
Harry Gribbon-Joe Faye	
Cupid Takes a Holiday	
(2-19-38) 8115.....	Feb. 4,'38.15....
Danny Kaye	
Cute Crime 8118.....	Apr. 29,'38.18....
Jefferson Machamer	
Dates and Nuts (1-15-38)	
8307.....	Dec. 31,'37.19....
H. Timberg, Jr.-P. Rooney, Jr.	
Dime a Dance 8112.....	Dec. 24,'37.19½..
Imogene Coca-Danny Kaye	
Getting an Eyeful (1-22-38)	
8204.....	Jan. 21,'38.18....
Charles Kemper	
Hi-Ho Hollywood 8203.....	Jan. 7,'38.16....
Harriet Hutchins-Margt. Johnson	
Jitterbugs 8119.....	May 20,'38.16....
Buster West-Tom Patricola	
Love and Onions (3-26-36)	
8308.....	Mar. 11,'38.19....
H. Timberg, Jr.-P. Rooney, Jr.	
Miss They Missed, The	
(2-12-38) 8114.....	Jan. 28,'38.18....
Willie Howard	
Money On Your Life 8205	
(12-4-37) 8108.....	May 13,'38.18½..
Chas. Kemper-Danny Kaye	
Pardon My Accident 8120	June 10,'38.17....
Willie Howard	
Sing for Sweetie 8309...	Apr. 15,'38.19....
Lee Sullivan	
Uncle Sol Solves It 8303...	Feb. 11,'38.15....
Wanna Be a Model? 8116...	Feb. 25,'38.16....
Jefferson Machamer	
Winner Lose All 8310.....	June 17,'38.19....
Charles Kemper	

## MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
(In Sepia)		
Blue Monday (4-2-38)		
W-682 .....	Apr. 2,'38.	9...
Captain's Pup W-684.....	Apr. 30,'38.	9...

Title	Rel. Date	Min.
Cleaning House (3-5-38)		
W-681 .....	Feb. 19,'38.	8..
Day at the Beach, A		
W-685 (8-13-38) .....	June 25,'38.	10..
Pygmy Hunt, The W-687...	Aug. 6,'38.	8..
Poultry Pirates W-683...	Apr. 16,'38.	9..
What a Lion! W-686....	July 16,'38.	9..

## CRIME DOESN'T PAY

No. 14—What Price Safety	
P-611.....	Feb. 5,'38.21....
John Wray-George Huston	
No. 15—Miracle Money	
(5-21-38) P-612.....	Mar. 26,'38.21....
No. 16—Come Across	
(6-4-38) P-613.....	May 14,'38.21....
No. 17—Criminal Is Born,	
A (8-27-38) P-614.....	June 25,'38.21....

## FITZPATRICK TRAVEL TALKS

Beautiful Budapest	
(5-7-38) T-659.....	Apr. 16,'38.9....
Czechoslovakia On Parade	
(7-2-38) T-661.....	June 11,'38.9....
Glimpses of Austria T-657	Feb. 19,'38.9....
Glimpses of New Brunswick	
(4-2-38) T-658.....	Mar. 19,'38.8....
Land of Incas T-655.....	Dec. 25,'37.8....
Natural Wonders of the	
West T-656.....	Jan. 22,'38.9....
Paris On Parade T-662	
(8-20-38).....	July 9,'38.9....
Rural Sweden T-660.....	May 14,'38.8....

## HARMAN-ISING

## (Happy Harmonies)

35—Bosko in Bagdad.....	Jan. 1,'38.10....
36—Pipe Dream.....	Feb. 5,'38.8....
37—Little Bantamweight...	Mar. 12,'38.8....

## HISTORICAL MYSTERIES

Bravest of the Brave, The	
(8-27-38) H-728.....	Aug. 6,'38.11....
Captain Kidd's Treasure	
(8-26-38) H-723.....	Jan. 22,'38.10....
Stanley Andrews-Chas. Irwin	
Face Behind the Mask, The	
(4-9-38) H-725.....	Mar. 19,'38.11....
Leonard Penn-Mary Howard	
Joaquin Murrieta (7-23-38)	
H-726 (sepia).....	June 11,'38.11....
Ship That Died, The	
H-724.....	Feb. 19,'38.10....
Leonard Penn-Rhea Mitchell	
Strange Glory (8-6-38)	
H-727.....	July 2,'38.11....
Frank McGlynn	

LAUREL AND HARDY REISSUES (1937-8)	
County Hospital (4-23-32)	
C-241.....	Jan. 22,'38.17....

## M-G-M MINIATURES

City of Little Men, The	
M-871.....	Aug. 20,'38.1 r.l.
Forgotten Step, The	
(6-4-38) M-677.....	May 7,'38.10....
Monty Wooley	
Hollywood Handicap	
(7-9-38) M-678.....	May 7,'38.10....
"Original Sing Band"	
Life in Some Town, U.S.A.	
(4-9-38) M-674.....	Feb. 26,'38.10....
Optical Poem, An M-675...	Mar. 5,'38.7....
Stroke of Genius M-673...	Feb. 5,'38.11....
Cecilia Parker-Wm. Henry	
That Mothers Might Live	
M-676.....	Apr. 30,'38.10....
Shepherd Struwick-	
Mary Howard	
Tracking the Sleeping	
Death (8-27-38) M-680...	July 9,'38.10....
Gilbert Emery-Doris Lloyd	
Tupapaoo (7-9-38) M-679	June 11,'38.11....
Monori Olsen	
What Do You Think, No. 3	
M-672.....	Jan. 15



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
<b>OUR GANG</b>			<b>Queens of the Air (7-23-38)</b>			<b>No. 48—Cops and Robbers</b>			<b>Under a Gypsy Moon</b>		
Awful Tooth, The (7-23-38)			A7-14	July	8,'38.11....	R7-9	Mar.	25,'38.10....	94,201	Sept.	2,'38.11....
C-739	May	28,'38.10....	Vincent Lopez			No. 49—Win, Place or			J. Harold Murray		
Bear Facts (4-2-38) C-735	Mar.	5,'38.11....	Star Reporter, No. 3			Show R7-10	Apr.	22,'38.10....	<b>PATHE NEWS</b>		
Came the Brawn C-737	Apr.	16,'38.11....	A7-10	Mar.	11,'38.11....	No. 50—Red, White and			Released twice a week		
Canned Fishing C-734	Feb.	12,'38.11....	<b>PARAGRAPHS</b>			Blue Champions R7-11			<b>PATHE PARADE</b>		
Feed 'Em and Weep C-738	May	27,'38.11....	Accent on Beauty (1-8-38)			(6-4-38)	May	20,'38.11....	No. 3—Baby Party—Melo-		
Hide and Shriek (7-2-38)			V7-6	Dec.	31,'37.10....	No. 51—Strike! (6-25-38)			drama — Miami Beach		
C-740	June	18,'38.11....	Bike Parade V7-10	Apr.	22,'38.10....	R7-12	June	17,'38.10....	Publicity Machine		
Little Ranger, The			California Giants V7-7	Jan.	28,'38.10....	No. 52—Horseshoes R7-13	July	15,'38.11....	(1-22-38) 84,603	Jan.	14,'38.10....
(8-27-38) C-741	Aug.	6,'38.11....	Crime Fighters V7-11			No. 53—A Sporting Test			No. 4—Air College		
Party Fever C-742	Aug.	27,'38.10....	(6-4-38)	May	20,'38.10....	(8-13-38) R8-1	Aug.	5,'38.10....	(2-26-38) 84,604	Feb.	25,'38.10....
Three Men in a Tub C-736	Mar.	26,'38.10....	Find What's Wrong			No. 54—Hunting Thrills			No. 5—Ventriloquist's		
<b>PETE SMITH SPECIALTIES</b>			(7-9-38) V7-12	June	17,'38.10....	(8-27-38) R8-2	Sept.	2,'38.10....	Dummy—ASCAP—Ballet		
Anaesthesia (8-6-38)			Gold (3-12-38) V7-8	Feb.	25,'38.10....	<b>UNUSUAL OCCUPATIONS</b>			School 84,605	Apr.	22,'38.11....
S-711	July	9,'38.10....	Jungle Glimpses (color)			(In Color)			No. 6—Count of Ten		
Follow the Arrow S-712			V7-9	Mar.	25,'38.10....	No. 3 (1-22-38) L7-3	Dec.	10,'37.10....	(7-16-38) 84,606	June	17,'38.10....
(8-20-38)	July	30,'38.10....	Mildewed Melodramas	Sept.	9,'38.11....	No. 4 (2-26-38) L7-4	Feb.	11,'38.10....	No. 7—Expose of Spiritual-		
Friend Indeed (1-1-38)			Silver Millions V7-13	July	15,'38.10....	No. 5 L7-5	Apr.	15,'38.10....	ism — Trip Thru Walt		
S-703	Jan.	1,'38.10....	Tannhauser (6-4-38)			No. 6 (6-8-38) L7-6	June	10,'38.10....	Disney Studios (7-23-38)	Aug.	12,'38.10....
Jungle Juveniles, No. 2			V8-1	Aug.	12,'38.11....	<b>(New Series)</b>			<b>PATHE REVIEWS</b>		
(2-5-38) S-704	Jan.	29,'38.9....	Tuna V7-5	Dec.	3,'37.11....	No. 1 (8-27-38) L8-1	Aug.	5,'38.10....	Released once a month		
La Savate (4-9-38) S-706	Mar.	12,'38.8....	<b>PARAMOUNT PICTORIAL</b>			<b>RKO RADIO</b>			<b>PATHE TOPICS</b>		
Modeling for Money S-708	Apr.	30,'38.10....	No. 6—The New Washing-			Title			Released seven times a year		
(Exploitation: June 4,'38, p. 85.)			ton-Arizona Magic—Four-			Title			<b>RADIO FLASH COMEDIES</b>		
Penny's Party (color) S-707	Apr.	9,'38.9....	Footed Flyers P7-6	Jan.	7,'38.11....	<b>LEON ERROL COMEDIES</b>			Photographer, The		
Prudence Penny-Gwen Lee			No. 7—Let's Visit the Moon			Berth Quake 83,705	May	6,'38.16....	83,203	June	17,'38.15....
Story of Dr. Carver			—Autumn in the Alps—			Dummy Owners, The			Jack Rice		
(7-2-38) S-710	June	18,'38.10....	Shadow Man (2-26-38)			(1-1-38) 83,703	Jan.	7,'38.19....	Stupor-Visor, The		
Surf Heroes (7-23-38)			P7-7	Feb.	4,'38.10....	His Pest Friend 83,704	Mar.	11,'38.18....	(1-22-38) 83,202	Feb.	5,'38.17....
S-709	May	28,'38.10....	No. 8—Styles in the Sun-			Jitters, The (6-25-38)			Pat Gleason		
Three on a Rope (3-26-38)			Sleeping City—Pulchri-			83,706	July	1,'38.19....	<b>RADIO MUSICAL COMEDIES</b>		
S-705	Feb.	19,'38.10....	tude for Pups P7-8	Mar.	4,'38.11....	Stage Fright 93,701	Sept.	23,'38.2 rls.	Twenty Girls and a Band		
<b>ROBERT BENCHLEY</b>			No. 9—Can They Take It—			<b>HEADLINERS</b>			(1-22-38) 83,502	Apr.	8,'38.18....
Courtship of a Newt, The			Seeing's Believing—Al-			No. 2—Music Will Tell			Nick Stuart and Orch.		
(8-27-38) F-757	July	23,'38.8....	pine Aqueduct P7-9	Apr.	1,'38.10....	(1-1-38) 83,602	Feb.	11,'38.18....	<b>RAY WHITLEY COMEDIES</b>		
Evening Alone, An F-755	May	14,'38.10....	No. 10—Sailboat Time —			Ted Fio Rito and Orch.			Western Welcome, A.		
How to Figure Income Tax			Twilight on the Trail—			No. 3—Picketing for Love			93,501	Sept.	9,'38.11....
(4-9-38) F-753	Mar.	19,'38.8....	Magnetic Music (6-4-38)			83,603	June	3,'38.17....	<b>RKO PATHE SPORTSCOPE</b>		
How To Raise a Baby			P7-10	May	7,'38.11....	No. 4—Sea Melody 93,601	Oct.	21,'38.2 rls.	Bit and Bridle 84,306	May	13,'38.10....
(8-20-38) F-756	July	2,'38.9....	No. 11—Water Symphony—			EDGAR KENNEDY COMEDIES			Brother Golfers (8-6-38)		
How to Read F-758	Aug.	27,'38.9....	Nothing But Seals —			Beaux and Errors 93,401	Oct.	7,'38.2 rls.	84,309	July	15,'38.11....
Music Made Simple			Vineyards of California			Ears of Experience			Flying Feathers 84,308	June	24,'38.9....
(4-30-38) F-754	Apr.	16,'38.8....	(7-23-38) P7-11	June	4,'38.10....	(1-1-38) 83,403	Jan.	28,'38.18....	In the Swim (5-5-38)		
<b>SPECIAL</b>			No. 12—Gigantic Farming			False Roomers 83,404	Mar.	25,'38.17....	84,302	Feb.	18,'38.10....
Jimmy Fidler's Personality			—Steaming Scenery —			Fool Coverage (8-13-38)			Pinehurst 84,305	Apr.	22,'38.9....
Parade (1-29-38) J-771	Jan.	8,'38.20....	Nobody's Pal (7-9-38)			83,406	July	15,'38.16....	Swinging Mallets 84,304	Apr.	1,'38.10....
New Audioscopes, The			P7-12	July	1,'38.11....	Kennedy's Castle 83,405	May	28,'38.17....	Underwater (6-25-38)		
(2-5-36) A-761	Jan.	15,'38.8....	<b>(New Series)</b>			<b>MARCH OF TIME</b>			84,307	June	3,'38.9....
<b>PARAMOUNT</b>			No. 1—P8-1 (8-20-38)	Aug.	5,'38.10....	1937-38			White Magic 84,301	Jan.	28,'38.10....
Title			No. 2—P8-2	Sept.	2,'38.11....	No. 6—Inside Nazi Ger-			Windward Way 84,303	Mar.	11,'38.10....
<b>BETTY BOOP CARTOONS</b>			<b>POPEYE THE SAILOR</b>			many 83,106	Jan.	21,'38.16....	<b>SMART SET</b>		
Be Up to Date (2-28-38)			Big Chief Ugh-A-Mugh-			No. 7—Old Dixie's New			Buckaroo Broadcast, A		
T7-7	Feb.	25,'38.7....	Ugh (5-14-38) E7-9	Apr.	15,'38.7....	Boom—One Million Miss-			(6-18-38) 83,203	Apr.	22,'38.18....
Buzzy Boop T7-12	July	22,'38.11....	Buildozing the Bull			ing—Russians in Exile			Ray Whitley		
Honest Love and True T7-8	Mar.	25,'38.7....	(8-28-38) E8-1	Aug.	19,'38.7....	83,107	Feb.	18,'38.19....	Hunting Trouble (8-13-38)		
Lost Kitten (7-23-38)			Fowl Play E7-5	Dec.	17,'37.11....	No. 8—Brain Trust Island			83,303	Aug.	12,'38.16....
T7-11	June	24,'38.7....	House Builder-Upper, The			—Arms and the League			Jed Prouty		
Out of the Inkwell T7-9	Apr.	22,'38.7....	E7-8	Mar.	18,'38.11....	83,108	Mar.	18,'38.19....	<b>SPECIAL</b>		
Pudgy the Watchman (G)			I Yam Love Sick E7-10	May	20,'38.7....	No. 9—Nazi Conquest, No.			Quintupland (2-26-38)		
(8-20-38) T8-1	Aug.	12,'38.11....	Jeep, The E7-12	July	15,'38.7....	1 — Crime and Prisons			83,801	Feb.	18,'38.19....
Riding the Rails (2-26-38)			Learn Polikeness (2-26-38)			83,109	Apr.	15,'38.21....	Dionne Quintuplets		
T7-6	Jan.	28,'38.7....	E7-7	Feb.	18,'38.7....	No. 10 — Racketeers vs.			<b>WALT DISNEY CARTOONS</b>		
Swing School T7-10			Let's Celebrate E7-6	Jan.	21,'38.10....	Housewives — Friend of			Boat Builders 84,108	Feb.	25,'38.7....
(6-18-38)	May	27,'38.7....	Mutiny Ain't Nice E8-2	Sept.	16,'38.11....	the People — England's			Brave Little Tailor 94,101	Sept.	23,'38.11....
<b>COLOR CLASSICS</b>			Plumbing Is a Pipe			Bankruptcy Peers 83,110	May	13,'38.19....	Donald's Better Self		
All's Fair at the Fair			(6-11-38) E7-11	June	17,'38.7....	No. 11—Men of Medicine:			(2-26-38) 84,109	Mar.	11,'38.8....
C8-1	Aug.	26,'38.11....	(Color Special)			1938, 83,111	June	10,'38.17....	Donald's Nephews 84,111	Apr.	15,'38.8....
Hold It C7-5	Apr.	29,'38.7....	<b>PARAMOUNT SOUND NEWS</b>			No. 12—U. S. Coast Guard			Fox Hunt, The (6-18-38)		
Hunky and Spunky			Two Editions Weekly			83,112	July	8,'38.17....	84,116	July	29,'38.8....
(7-23-38) C7-6	June	24,'38.7....	<b>POPULAR SCIENCE</b>			No. 13—Man at the Wheel			Good Scouts (6-25-38)		
Tears of an Onion C7-4	Feb.	25,'38.10....	(In Color)			—Threat to Gibraltar			84,115	July	8,'38.8....
<b>COLOR CRUISES</b>			No. 3 J7-3	Jan.	14,'38.10....	(8-6-38) 83,113	Aug.	15,'38.19....	Mickey's Parrot 84,118	Sept.	9,'38.8....
Guatemala (8-27-38)			No. 4 J7-4	Mar.	18,'38.10....	<b>NU-ATLAS PRODUCTIONS</b>			Mickey's Trailer 84,112	May	6,'38.8....
<b>HEADLINERS</b>			No. 5 (6-11-38) J7-5	May	13,'38.11....	Carnival Show 84,212	June	24,'38.10....	Moth and the Flame, The		
Bob Crosby and Orch.			No. 6 J7-6	July	8,'38.11....	Jan Perce			(3-9-38) 84,110	Apr.	1,'38.8....
A7-12	May	6,'38.10....	<b>(New Series)</b>			Hockshop Blues (8-6-38)			Polar Trappers, 84,114	June	17,'38.8....
Easy on the Ice A7-13			No. 1 J8-1	Sept.	2,'38.11....	84,213	July	15,'38.10....	Self Control (1-22-38)		
(6-18-38)	June	3,'38.10....	<b>SCREEN SONGS</b>			Brad Reynolds & Orch.			84,107	Feb.	11,'38.8....
H. King's Orch.—S. Foster			Beside a Moonlit Stream			International Rhythm			Whalers, The 84,117	Aug.	19,'38.8....
Hall's Holiday (4-23-38)			SC7-6	July	29,'38.11....	(7-2-38) 84,211	June	3,'38.10....	Wynken, Blynken and Nod		
A7-11	Apr.	8,'38.10....	Thanks for the Memory			Ray Smeck and His			84,113	May	27,'38.8....
George Hall and Orch.			SC7-4	Mar.	25,'38.8....	Aloha Islanders			<b>20TH CENTURY-FOX</b>		
Himber Harmonies			Bert Block and Orch.			Latin Rhythm (3-5-38)			Title		
(2-26-38) A7-8	Jan.	29,'38.11....	You Leave Me Breathless			84,206	Feb.	18,'38.11....	Rel. Date		
Richard Himber and Orch.			(7-2-38) SC7-5	May	27,'38.8....	Jan Perce			<b>ADVENTURES OF THE</b>		
Lights! Action! Lucas! Sept.			Jimmy Dorsey and Orch.			Maid and Music 84,209	Apr.	22,'38.10....	<b>NEWSREEL CAMERAMAN</b>		
Clyde Lucas and Orch.			You Took the Words Right			Ray Fabing's Ingenues			Filming Big Thrills 9202	Oct.	26,'38.11....
Listen to Lucas (2-26-38)			Out of My Heart			No Sale (4-2-38) 84,207	Mar.	11,'38.11....	Recording Modern Science		
A7-9	Feb.	18,'38.10....	(2-19-38) SC7-3	Jan.	28,'38.7....	Gogo De Lys			9201	Aug.	19,'38.11....
Meet the Maestros	Jan.	7,'38.10....	<b>GRANTLAND RICE SPORTLIGHTS</b>			Radio Hookup, A 84,205	Jan.	28,'38.10....	<b>FASHIONS (in color)</b>		
Moments of Charm			No. 45—Water, Water			Dorothy Stone-			Fashion Forecasts (Autumn		
(8-13-38) A8-1	Aug.	5,'38.10....	Everywhere (1-15-38)			Chas. Collins			Styles) 9601	Sept.	16,'38.11....
P. Spitalny & Girl Orch.			R7-6	Dec.	31,'37.10....	Salt Shakers 84,210	May	13,'38.11....	No Title 9602	Nov.	11,'38.11....
			No. 46—Good Looking Win-			J. C. Flippen			<b>LEW LEHR</b>		
			ners (2-26-38) R7-7	Jan.	28,'38.10....	Skyline Revue 84,200	Apr.	1,'38.11....	What Every Boy Should		
			No. 47—A Fascinating Ad-			Paula Stone			Know 9401	Sept.	2,'38.11....
			venture (2-26-38) R7-8	Feb.	25,'38.10....	Styles and Smiles, 94,202	Sept.	30,'38.11....	What Every Girl Should		
						Sweet Shoe (1-1-38) 84,203	Nov.	26,'38.11....	Know 9402	Nov.	25,'38.11....
						Rita Rio and Orch.					



## (THE RELEASE CHART--CONT'D)

Title	Ref. Date	Min.
<b>MAGIC CARPET SERIES</b> (Lowell Thomas)		
Land of Contentment 9102	Oct. 14, '38	1 r.l.
Golden California 9101	Aug. 5, '38	1 r.l.
<b>TERRY-TOONS</b>		
Chris Columbo 9501	Aug. 12, '38	1 r.l.
Goose Flies High, The	Sept. 9, '38	1 r.l.
String Bean Jack 9521	Aug. 26, '38	1 r.l.
(in color)		
Wolf's Side of the Story		
9503	Sept. 23, '38	1 r.l.
<b>ED THORGERSEN (Sports)</b>		
Thoroughbreds 9301	Sept. 30, '38	1 r.l.

## UNIVERSAL

Title	Ref. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 44 2375	Jan.	3/36, 9....
No. 45 (2-26-38)	2376 Jan.	29/38, 9....
No. 46 2377	Feb.	28/38, 9....
No. 47 2378	Mar.	21/38, 9½....
No. 48 2379	Apr.	11/38, 9....
No. 49 2380	Apr.	25/38, 9....
No. 50 (4-30-38)	2381 May	9/38, 9....
No. 51 (6-11-38)	2382 June	13/38, 10....
No. 52 (6-25-38)	2383 June	27/38, 9....
No. 53 3351	Aug.	22/38, 1 r.l.
No. 54 3352	Sept.	12/38, 1 r.l.

<b>MENTONE MUSICAL COMEDIES</b>		
Beauty Shoppe (8-27-38)	Sept. 28, '38	20....
Imogene Coca		
Down on the Barn		
(2-26-38) 2167	Feb. 23, '38	17....
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27, '38	19....
York and King		
High Jack N' the Show		
(5-21-38) 2170	May 18, '38	17....
(James Barton)		
Latin Hi-Hattin'		
(4-30-38) 2169	Apr. 27, '38	17....
Dorothy Stone-		
Chas. Collins		
Music and Flowers		
(5-21-38) 2171	June 15, '38	19....
Block and Sully		
Rhythm Cafe 3221	Sept. 7, '38	20....
Virginia Verrill		
Rhapsody in Zoo (12-11-37)		
2166	Jan. 26, '38	15 1/2....
Mark Plant		
Somewhere in Paris		
(3-5-38) 2168	Mar. 23, '38	17....
J. Harold Murray		
Stars and Stripes (7-2-38)		
2172	July 6, '38	17 1/2....
Ed. East-Ralph Dumke		

<b>OSWALD CARTOONS</b>		
Barnyard Romeo (8-20-38)		
2291	Aug. 1, '38	7....
Big Cat and the Little		
Mousie, The 2293	Aug. 15, '38	7....
Cheese Nappers (7-2-38)		
2288	July 4, '38	7....
Feed the Kitty 2281	Mar. 14, '38	7....
Happy Scouts (7-2-38)		
2395	June 20, '38	7....
Lamplighter, The 2277	Jan. 10, '38	7....
Man Hunt (2-26-38) 2278	Feb. 7, '38	7....
Movie Phony News 2285	May 30, '38	7....
Nellie, The Indian Chief's		
Daughter (6-4-38) 2286	June 6, '38	7....
Nellie, The Sewing Machine		
Girl (5-14-38) 2282	Apr. 11, '38	7 1/2....
Problem Child, The		
(5-14-38) 2284	May 16, '38	7....
Queen's Kittens 2292	Aug. 8, '38	7....
Silly Seals (8-27-38)	July 25, '38	7....
Tail End (5-21-38) 2283	Apr. 25, '38	7....
Trade Mice 2280	Feb. 28, '38	7....
Yokel Boy Makes Good		
(3-12-38) 2279	Feb. 21, '38	7....
Voodoo in Harlem (7-9-38)		
2289	July 18, '38	7....

<b>STRANGER THAN FICTION SERIES</b>		
No. 45—Novelty (2-26-38)		
2389	Jan. 17, '38	9....
No. 46—Novelty (2-26-38)		
2390	Feb. 21, '38	9....
No. 47—Novelty 2391	Mar. 14, '38	9....
No. 48—Novelty 2392	Apr. 4, '38	8 1/2....
No. 49—Novelty (5-7-38)		
2393	Apr. 18, '38	8 1/2....
No. 50—Novelty 2394	May 2, '38	9....
No. 51—Novelty 6-11-38)		
2395	June 6, '38	9....
No. 52—Novelty (7-2-38)		
2396	June 20, '38	9....

Title	Ref. Date	Min.
No. 53—Novelty 3364	Aug. 29, '38	9....
No. 54—Novelty 3365	Sept. 12, '38	9....

## UNIVERSAL SPECIAL

Bombing of the U. S. S.		
Panay 2472	Dec. 30, '37	23....
Breathless Moments		
(2-26-38) 2160	Feb. 28, '38	19....

## VITAPHONE

Title	Ref. Date	Min.
<b>BROADWAY BREVITIES</b>		

Wedding Yells 3021	Jan. 1, '38	20....
Ken Murray-Oswald		
Script Girl 3009	Jan. 15, '38	2 rls.
Cross and Dunn		
Romance Road 3003	Jan. 29, '38	19....
Walter Cassell-Anne Nagel		
Candid Kid, The (2-26-38)		
3015	Feb. 12, '38	20....
Josephine Huston		
Waiting Around (2-26-38)		
3027	Feb. 20, '38	20....
Frank Libuse		
Little Me 3010	Mar. 5, '38	2 rls.
Wini Shaw		
Romance of Louisiana 3005	Mar. 12, '38	2 rls.
Addison Richards		
Under the Wire 3022	Mar. 26, '38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9, '38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23, '38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7, '38	2 rls.
Bernice Claire		
Stocks and Blondes 3023		
Gene Lockhart	May 21, '38	2 rls.
Out Where the Stars Begin		
3004	May 28, '38	2 rls.
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012	June 11, '38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25, '38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38)		
3017	July 2, '38	22....
Eddie Peabody		
Ky Pop 3024	July 16, '38	2 rls.
Henry Armetta		
Sons of the Plains		
(7-23-38) 3006	July 30, '38	19....
Mauch Twins		
Up in Lights	Aug. 13, '38	2 rls.
Pat Rooney		
There Goes the Bride	Aug. 27, '38	2 rls.
Fifi D'Orsay		

## COLOR TOUR ADVENTURE

(In Color)

India's Millions 3505	Jan. 8, '38	1 r.l.
Malayan Jungle (2-5-38)		
3507	Feb. 5, '38	10....
What the World Makes		
3502	Mar. 12, '38	1 r.l.
Crossroads of the Orient		
(4-30-38) 3508	Apr. 2, '38	1 r.l.
Toradja Land 3510	Apr. 30, '38	1 r.l.
Pearl of the East 3509	May 21, '38	1 r.l.
Mechanix Illustrated		
(7-23-38) 3511	June 4, '38	10....
Isles of Enchantment 3512	June 25, '38	1 r.l.
Hermit Kingdom 3513	Aug. 27, '38	1 r.l.

## FLOYD GIBBONS'

## "YOUR TRUE ADVENTURE"

Bolted Door, The (2-5-38)		
3305	Jan. 22, '38	13....
Hit and Run (2-26-38)		
3306	Feb. 19, '38	12....
Shoggy's Evidence 3307	Mar. 19, '38	12....
Dear Old Dad 3308	Apr. 16, '38	12....
Wanderlust 3309	May 14, '38	1 r.l.
Dream Comes True, A 3310	June 6, '38	1 r.l.
Fighting Judge, The		
(8-6-38) 3311	July 2, '38	13....
Night Intruder (7-30-38)		
3312	July 23, '38	14....
Trapped Underground	Aug. 20, '38	1 r.l.

## LOONEY TUNES

No. 46—Porky's Poppa 3605	Jan. 15, '38	....
No. 47—Porky at the		
Crocadero 3606	Feb. 5, '38	7....
No. 48—What Price Porky		
3607	Feb. 26, '38	....
No. 49—Porky's Phoney		
Express (2-26-38) 3608	Mar. 19, '38	11....
No. 50—Porky's Five and		
Ten 3609	Apr. 16, '38	....
No. 51—Porky's Hare Hunt		
3610	Apr. 30, '38	....

Title	Ref. Date	Min.
No. 52—Injun Trouble		
3611	May 21, '38	1 r.l.

No. 53—Porky the Fire-		
man 3612	June 4, '38	1 r.l.
No. 54—Porky's Party		
3613	June 25, '38	1 r.l.
No. 55—Porky's Spring		
Planting (7-9-38) 3614	July 16, '38	7....
No. 56—Porky and Daffy		
(7-30-38) 3615	Aug. 6, '38	7....
No. 57—Wholly Smoke		
3616	Aug. 27, '38	1 r.l.

## MELODY MASTERS

Leon Navaro and Orch. 3709	Jan. 15, '38	1 r.l.
Enric Madriguera and Orch.		
(2-5-38) 3708	Jan. 29, '38	10....
Carl Hoff and Orch. 3710	Feb. 12, '38	1 r.l.
Benny Meroff and Orch.		
3707	Mar. 5, '38	1 r.l.
Mike Riley and Orch. 3711	Mar. 26, '38	1 r.l.
Rubioff and His Violin		
3712	Apr. 16, '38	10....
Carl "Deacon" Moore and		
Orch. 3713	May 7, '38	1 r.l.
Freddie Rich and Orch.		
3714	May 28, '38	1 r.l.
Clyde Lucas and Orch.		
3715	June 18, '38	1 r.l.
Don Bestor and Orch.		
3716	July 9, '38	1 r.l.
Saturday Night Swing		
Club	July 30, '38	1 r.l.
Clyde McCoy and Orch.	Aug. 20, '38	1 r.l.
Music with a Smile		
(7-30-38)		10....
"Happy" Felton & Orch.		

## MERRIE MELODIES

(In Color)

No. 50—Daffy Duck and		
Egghead 3406	Jan. 1, '38	7....
No. 51—My Little Buckaroo		
3407	Jan. 29, '38	7....
No. 52—Jungle Jitters		
(2-5-38) 3408	Feb. 19, '38	7....
No. 53—Sneezing Weasel,		
(2-26-38) 3409	Mar. 12, '38	7....
No. 54—A Star Is Hatched		
3410	Apr. 2, '38	....
No. 55—Penquin Parade		
(4-30-38) 3411	Apr. 23, '38	7....
No. 56—Now That Summer		
Is Gone 3412	May 14, '38	1 r.l.
No. 57—Isle of the Pingo		
Pongo 3413	May 28, '38	1 r.l.
No. 58—Katnip Kollege		
3414	June 11, '38	1 r.l.
No. 59—Have You Got Any		
Castles 3415	June 25, '38	1 r.l.
No. 60—Love and Curses		
(7-23-38) 3416	July 9, '38	7....
No. 61—Cinderella Meets		
Fella (7-23-38) 3417	July 23, '38	7....
No. 62—The Major Lied		
'Til Dawn 3418	Aug. 13, '38	1 r.l.
No. 63—A-Lad-in-Bagdad		
3419		1 r.l.
No. 64—Cracked Ice 3420		1 r.l.

## PICTORIAL REVUES

No. 5—Ice Cream—Jockeys		
(1-29-38) 3805	Jan. 8, '38	1 r.l.
No. 6—Hockey—Shoes		
(2-5-38) 3806	Feb. 5, '38	10....
No. 7—Dogs—Billiard—		
Lithography 3807	Mar. 5, '38	10....
No. 8—Song Writers—		
Bowling 3808	Apr. 2, '38	....
No. 9—Silverware—Ice		
Boating (4-23-38) 3809	Apr. 30, '38	10....
No. 10—Beavers—Polo—		
Woolens 3810	June 4, '38	1 r.l.
No. 11—Plastics—Perfume		
3811	July 9, '38	1 r.l.
No. 12—Hollywood—Scull-		
ing—Furs 3812	Aug. 13, '38	1 r.l.

## VITAPHONE VARIETIES

Unreal Newsreels 3905	Jan. 8, '38	....
Ski Flight 3908	Jan. 22, '38	9....
Alibi Time (2-19-38) 3906	Feb. 12, '38	11....
Radio Ramblers		
Vitaphone Gambols 3907	Mar. 19, '38	1 r.l.
Chaz Chase		
Mr. & Mrs. Jesse Crawford		
3909	Apr. 9, '38	9....
Juggling Fool, The 3910	May 14, '38	1 r.l.
Bobby May		
Vitaphone Capers 3911	June 18, '38	1 r.l.

Title	Ref. Date	Min.
Swing Cat's Jamboree		
(7-9-38) 3912	Aug. 6, '38	8....
Louis Prima and Orch.		

## OTHER PRODUCT

Title	Ref. Date	Min.
<b>DEVLIN</b>		
Ancient Cities of Southern		
France (8-13-38)		10....
Beautiful and Gay Budapest		
(5-14-38)	June 15, '38	10 1/2....
Fabulous Marseilles		
(6-8-38)	June 15, '38	10 1/2....
Historic Sites, Normandy		
Coast (6-25-38)	June 15, '38	10 1/2....
Hong Kong, Gateway to		
China (2-19-38)	May 15, '38	11....
Makassar (8-6-38)		10....
Manila (2-26-38)	May 15, '38	11....
Old Towns of Normandy		
(4-9-38)	July 15, '38	10....
Resorts and Quaint Towns		
of the Blue Coast		
(5-21-38)	July 15, '38	10 1/2....
Rio de Janeiro (8-13-38)		10....
Singapore (2-26-38)	May 15, '38	11....
Venice (8-13-38)		10....
Voyage to Cebu (7-2-38)	July 15, '38	9....

## G.P.O. FILM UNIT

North Sea (7-9-38)		
<b>HOFFBERG</b>		
Skiing on Your Feet	Jan. 14, '38	....
Trailing the Jaguar		
(7-2-38)	July 15, '38	28....

## LENAUER

Datelines (6-18-38)		8....
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## SACK

(with Negro Cast)



## "Gone With the Wind" Finally Goes to M-G-M

David Oliver Selznick has finally found a place of distribution for his long-contemplated "Gone with the Wind"—at Metro-Goldwyn-Mayer. But he has yet to find a "Scarlett O'Hara." His search for both has been running on and on down through the months, with unusually large newspaper attention attendant thereto.

The signing of the contract was announced in statements issued by John Hay Whitney, chairman of the board of Selznick International, and Nicholas M. Schenck, president of Loew's.

Despite the deal for distribution of "Gone With the Wind," Selznick International is expected to continue as a production associate of United Artists. That the Selznick organization itself regards the MGM deal only as a temporary separation from United Artists was made apparent by remarks of Selznick officials, indicating the company is completely satisfied with the releasing terms available to it from United Artists.

Production of "Gone With the Wind" is scheduled to start between November 15th and January 1st. Clark Gable will play the role of Rhett Butler and the film will be produced at the Selznick Studios in Culver City. George Cukor will direct and, according to the announcement, Sidney Howard, has completed the script.

In his statement, Mr. Whitney said: "Mr. Selznick has felt all along that Clark Gable was the one and only 'people's choice' to play the part of Rhett Butler, and only through an arrangement with Metro-Goldwyn-Mayer, to whom Mr. Gable is exclusively under contract, would we have been able to make 'Gone With the Wind' as the world wants to see it. Scarlett O'Hara will be found and will be at work before the year is out, and all of the other parts will immediately be assigned. I am happy our negotiations with Metro-Goldwyn-Mayer have resulted satisfactorily despite the delay and that Selznick International can now go forward on its biggest production venture with all necessary speed."

Mr. Schenck said: "I am proud that Metro-Goldwyn-Mayer will be the distributor for the most greatly discussed and widely loved story of recent years. I am confident that the Selznick production of 'Gone With the Wind' will find David O. Selznick at the highest point of his career and that the picture will exceed even its expectations."

In San Francisco this week, Mary Pickford disclosed that Mr. Selznick hopes to produce a picture for United Artists with her in the leading role. Miss Pickford said she expects to return to pictures but that she is having a difficult time finding the "right" stories.

Sol Lesser, head of Principal Pictures, this week opened negotiations for release of one or more pictures through United Artists. Signing five-year-old Irene Dare, skating star, to a long term contract, Mr. Lesser ordered preparation of the adaptation of "Hans Brinker, or the Silver Skates" and discussed the possibility of UA release with Samuel Goldwyn.

## IN NEWSREELS

**MOVIETONE NEWS—No. 100, Vol. 20.**—Frank Hawks killed in plane crash....Nine year old boy swims Niagara River....Thanksgiving turkeys sent to market...."Swampmobile" used in Louisiana bayous in search for oil....Corrigan in Memphis....Helen Wills Moody withdraws from tennis championship....Knudsen starts General Motors building for World's Fair....Fashions....Locomotives sent to South America....Lew Lehr....La Jolla swim race held....Texas boys practice manly art of self-defense.

**MOVIETONE NEWS—No. 101, Vol. 20.**—Europe mobilizes in greatest war scare since 1914....Japanese planes blast Hankow in new offensive....Eyston hits 345 mph for speed mark....Pilgrimage to Lourdes shrine....Lew Lehr....American premier doubles teams capture tennis crowns....El Chico wins Hopeful stakes....Patty Berg takes golf championship.

**NEWS OF THE DAY—No. 298, Vol. 9.**—200,000 join in Chicago jamboree of jitterbugs....New York World's Fair takes shape....Great sheep drive in Pacific Northwest...."Hair up" mode makes fashion headlines....Chimps stage style show....Swimmers breast Pacific surf in La Jolla derby....Greenberg nears home run record....Greenleaf shows billiard magic.

**NEWS OF THE DAY—No. 299, Vol. 9.**—Another Japanese raid on Hankow....Warren Pershing comes home with bride....First lady greets Morgenthau....Harry Thaw returns from abroad....Charlie McCarthy gets degree....Man foiled in attempted suicide....Eyston smashes all records with 345 mph run....U. S. stars rout foreign invasion.

**PARAMOUNT NEWS—No. 7.**—Lay keel of largest American-built ship....Speed flyer Frank Hawks killed in airplane crash....Trailer sets travel record....New stratosphere balloon....Amphibian contraption negotiates bayous....A spherical lifeboat....New motor demonstrated....557 yearlings sold at Saratoga....1938-39 safe driving rules.

**PARAMOUNT NEWS—No. 8.**—Republicans get going in cornfield party....Lindberghs take off for Russia....Pershing returns to France....Countess Haugwitz-Reventlow on beach in Italy....New raids spread war toll in China....Eyston reaches speed of 345½ miles per hour....Grab man on ledge foiling suicide try....Charley McCarthy gets college degree.

**RKO PATHE NEWS—No. 11, Vol. 10.**—Poll shows voters against "purge"....Plane crash kills Frank Hawks...."Swampmobile" conquers the bayous....Preview of traffic of the future....Beavers used in U. S. conservation....Water carnival depicts fairyland....Grand Coulee Dam reaches half-way mark.

**RKO PATHE NEWS—No. 12, Vol. 10.**—Republicans launch 1940 campaign....Community target of Japanese bombing....El Chico wins Hopeful stakes....Four prisoners in Philadelphia jail burn to death....Belgium gives Europe warning....Marathon golfer sets new high....Lindberghs land en route to Moscow....Eyston goes 345 miles per hour in racing car.

**UNIVERSAL NEWSREEL—No. 696, Vol. 10.**—Eyston's car does 347 mph....Hawks dies in plane crash....Labor organizations hold parade....Locomotives sent to Chile....Vegetables used as facial aids....Unique "Swampmobile" built....Mass Chicago swing jamboree held....Blind boys get canine guides...."Rough water" swim staged....Football "dummies" sent to gridirons.

**UNIVERSAL NEWSREEL—No. 697, Vol. 10.**—Eyston sets 345 mph record....Fireman balks suicide leap....Prison deaths stir nation....Air raids takes toll in Hankow...."Charlie" gets honorary title....War Admiral wins turf cup....Latest beach fad....British mediator visits trouble zone....Fly-weight champions hold slugfest.

## National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, one was listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Always in Trouble," "Care-free," "Durango Valley Raiders," "Garden of the Moon," "Phantom Gold," "Rose of Tralee," "Time Out for Murder." Class A-2, Unobjectionable for Adults: "Dark Sands." Class B, Objectionable in Part: "Four Daughters."



TRUE STORIES FROM ALTEC FILES



RAY R. KELSALL,  
district manager  
of the San Jose  
Amusement Co., Inc.

## Races Through Holiday Traffic; Saves Sun. Show

SAN JOSE, CAL.—"On a recent Sunday afternoon, during peak show hours, with over 1200 in the audience at the Victory Theatre, the sound stopped during the last reel of the feature film," declared Ray R. Kelsall, district manager of the San Jose Amusement Co., Inc.

"Although Sunday traffic in San Jose is heavy, the Altec Inspector, J. W. Gilroy, actually got to my theatre in five minutes. He found a line fuse to the amplifier was constantly blowing, and at once installed his emergency amplifier. This took five minutes and the show was resumed without loss of a single patron.

"Gilroy located a defective insulation in an obscure place that was causing arcing to the transformer. He worked until 1 A.M., and got the regular amplifier operating properly."

No matter what type or model your sound equipment is, the Altec Service Inspector is equipped by training and experience to make it deliver peak performance at all times.

**ALTEC**  
SERVICE CORPORATION



ALTEC SERVICE CORPORATION  
250 West 57th Street  
New York City.

Gentlemen: If I can get better sound projection out of my equipment by having Altec Service, you may have the Altec Inspector in my neighborhood call me for an appointment. No obligation to me, of course.

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

"... THAT YOUR THEATRE MAY NEVER BE DARK."



## IN COURTS

Four Companies  
Ask Injunction

The Peoples Theaters of Alabama, Inc. and Walter J. Brackin, operating a motion picture house at Elba, Ala., were named in a petition filed at Montgomery in U. S. district court by four film producing or film distributing companies this week. The petitioners sought an order to restrain by injunction the defendants from using copyrighted films without licenses from the plaintiffs, and also sought damages for several alleged infringements of copyright laws.

The complaint charged the Elba Theatre at Elba with showing films for longer periods than contracted for, and urged damages of not less than \$250 for each violation. The petitioners were: RKO Pictures, Inc.; the 20th Century-Fox Film Corporation and 20th Century-Fox Distributing Corporation; Paramount Pictures, Inc., and the Paramount Pictures Distributing Company, Inc.; Warner Brothers Pictures, Inc., and the Vitaphone and Vitagraph Company. None of the companies signing the petition are incorporated in Alabama.

## Sue Ritz Brothers

Suit for \$150,000 damages was filed this week against Harry, Al and Jimmy Ritz in New York supreme court by Arthur Silber. The plaintiff, who sued the defendants under their original name, Joachim, charged breach of an alleged contract made on March 12, 1936, whereby he was appointed exclusive agent for the Ritz Brothers in booking motion picture roles and other engagements on the coast at a 10 per cent commission. Mr. Silber claimed that several days after the contract was made he was wrongfully discharged and that his damages for loss of earnings amounted to \$150,000.

## Loses Point in Suit

New York Supreme Court Justice Kenneth O'Brien this week overruled the objections of Universal Pictures Corporation, the defendant in a \$650,000 breach of contract suit brought by John D. Tippet, Inc., to the procedure adopted by the plaintiff in conducting an examination before trial of Universal and ordered the latter to produce all books and records which refer to all alleged contract, and to allow them to be introduced into evidence. Justice O'Brien further ordered Universal to answer all questions bearing upon its alleged refusal to carry out the terms of the contract.

## To Produce in East

William K. Howard, director, and Bernard J. Steele of New York have formed a partnership to produce films at the Eastern Service Studio. The tentative title of the first is "Home Town." Robert Montgomery, Sylvia Sydney, Franchot Tone, Claude Rains and Johnny Walker are among those mentioned in connection with the first picture which is now casting and is scheduled to start late in September. Paramount will release.

## James P. Lavelle

Funeral services were held in Scranton August 29th for James P. Lavelle, insurance expert for Comerford-Publix Theatres.

Whitford Drake  
Dies; President  
of ERPI Since '37

Whitford Drake, President of Electrical Research Products Inc., a subsidiary of the Western Electric Company, and one of the major personalities behind the commercial development of talking motion pictures, died August 24th at his summer home in Chatham, Mass. He was fifty-five years old.

Mr. Drake was born in Waltham, Mass. After attending the Waltham Public Schools, he was enrolled at Harvard from 1899 to 1902, going from there to the United States Naval Academy, where he stood second in his class and was graduated in 1906. He entered Massachusetts Institute of Technology in 1908 and received an M.S. Degree there in 1911.

Mr. Drake served in the Navy from 1902 to 1919, resigning the rank of Commander to accept a position as Works Manager of the Baltimore Shipbuilding and Drydock Company. Acting in this capacity until 1922, he joined the Winchester Repeating Arms Company as Factory Manager and President of six subsidiary companies.

In 1924 he joined the Western Electric Company as Assistant Operating Superintendent at that Company's Kearny Works. Later he was made Operating Manager of the Commercial Department of Western Electric.

## Elected in 1937

He joined Electrical Research Products upon the formation of that company in 1927, and about a year later was made a vice president. In 1936 he was named executive vice president and in 1937 was elected president.

Funeral services were held Friday in the chapel of the Protestant Episcopal Church of the Heavenly Rest, Fifth Avenue at 90th Street, New York.

There were no honorary pallbearers for the services, but among those who paid their respects were E. S. Bloom, president of Western Electric; John E. Otterson, former president of ERPI; D. C. Collins, ERPI executive vice-president; H. G. Knox, ERPI; Earle W. Hammons, president of Educational; Samuel Spring, film attorney; L. W. Conrow, president of Altec Service Corporation; Bert Sanford, Stanley Hand, Ed Walters, Harry Bessey, George Carrington and E. J. Moriarity.

## Collins to Head Company

D. C. Collins, executive vice-president of Electrical Research Products, Inc., is slated to be elected president of the company at the September meeting of the board to succeed the late Whitford Drake as head of ERPI.

Mr. Collins has been associated with ERPI in various executive positions for about 10 years and prior to that was with Western Electric. He was elected executive vice-president of ERPI early in 1937 and has served as active head of the company since last May, when Mr. Drake was taken ill. Mr. Collins is ERPI's representative on the board of directors of Universal Pictures.

## OBITUARIES

Max Factor, Expert  
On Cosmetics, Dead

Max Factor, 61-year-old motion picture make-up expert, died at his home in Beverly Hills August 30th. He had been ill three months of a liver and kidney ailment.

Mr. Factor, born in Lodz, Poland, came to the United States in 1903 and moved to Los Angeles in 1908. He became interested in the problem of make-up presented by motion picture photography and in 1912 he became a film cosmetician. When he was only 13 years old, Mr. Factor was make-up apprentice for a traveling Russian opera company and, when 16, he became court cosmetician of the Russian imperial court.

In recent years, Mr. Factor expanded his work, becoming a manufacturer of both non-professional and theatrical cosmetics and a manufacturer of wigs.

Waldemar Young,  
Screen Writer, Dies

Waldemar Young, screen writer associated with the motion picture industry since 1917, died in Hollywood Hospital August 30th of pneumonia. He had been ill for several months.

Mr. Young was joint winner of the Academy screenplay award for his script work on "Lives of a Bengal Lancer." He had been under contract successively to Universal, B. P. Shulberg, Metro-Goldwyn-Mayer and Paramount.

His pictures included "The Plainsman," "Desire," "The Crusades," "Sign of the Cross" and "Love Me Tonight."

SHORT PRODUCT  
PLAYING BROADWAY

Week of August 27

## CAPITOL

The City of Little Men.... MGM  
Fisticuffs ..... MGM  
Fisherman's Luck..... RKO Radio

## MUSIC HALL

Going Places, No. 51..... Universal  
Stranger Than Fiction, No. 52. Universal  
Mickey's Trailer..... RKO Radio

## PARAMOUNT

Hunky and Spunky..... Paramount  
Paramount Pictorial, No. 11. Paramount  
Hunting Thrills..... Paramount

## RIALTO

Saturday Night Swing Club. Vitaphone  
Monarchs of the Mat..... Variety  
Film Dist.

## RIVOLI

Swing Cat's Jamboree..... Vitaphone  
Mickey's Trailer..... RKO Radio

## ROXY

String Bean Jack..... 20th Cent.-Fox  
Recording Modern Science. 20th Cent.-Fox

## STRAND

A-lad-in Bagdad ..... Vitaphone



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 124

Conducted by

F. H. RICHARDSON

*Bluebook School Question No. 124 was: (A) Give, briefly, the ten points you consider as of highest importance in the care of motor-generator sets.*

This question was answered acceptably by the following: S. Evans and C. Rau; J. R. Prater; G. E. Doe; L. Cimikoski; R. and K. Wells; O. H. Schmidt; J. A. Zachritz; W. E. Limmroth; E. H. Toedte; L. H. Kelley; M. and J. Devoy; L. Johnson; C. L. Horn; Marion B. Stout; G. Burdis; W. Scheneman; R. E. Lee; S. Hewitt; P. E. Shell; D. and W. Porter; H. A. Ames and F. E. Dorp; E. Lomax; P. and L. Felt; L. E. Dodson and H. H. Todd; P. Slobodny; A. Leonard and G. T. Jones; E. and F. Wentworth; T. W. Redhouse; H. Edwards; W. Jones and T. L. Ward; G. L. Goss; M. A. Cordell and L. B. Daniels; S. E. Billings; S. True; L. F. and G. Brown; B. and M. Walker; F. W. Brandenburg; B. B. Kent; F. H., S. and P. Dalbey; W. B. Hunter; L. A. Beachwood and M. F. Robinson; K. Irwin; G. Thompson; A. C. Greene; T. S. Anderson; S. L. Maxwell; E. Exline; C. H. Lowrie; R. M. Schnider; L. Day; H. Bunker; H. J. Benjamin; K. L. Brant; D. N. Logman; H. T. Randolph; R. Davis and M. F. Brown; M. Samuels and W. R. Allen; H. T. Plum and D. A. Shea; D. R. Spencer; W. R. Matthews and J. R. Davidson; R. R. Robbins and W. Winkler; L. D. Tomlinson; M. D. McGuire; L. and F. Saylor; S. T. Logan; A. and B. Richardson; W. V. Henderson; H. M. Jackson and B. L. Morris; B. L. Kent; K. K. Robinson and R. E. Bullard; E. Davis; L. M. Richardson; T. and W. Turk; R. Smith and B. L. Odeon; C. Umphrey; M. Samuels and P. L. Goldstein; W. S. Maxwell; A. W. Baxter and J. M. Kelner; W. R. Davis; H. T. Watkins and N. S. Reid; B. B. Hornstein and R. R. Jacobs; G. L. Baxter; W. B. Hennessy; S. T. Adams.

C. L. Horn says, "(1) Maintain scrupulous cleanliness of the entire machine and its surroundings. (2) Keep both motor and generator properly lubricated with proper kind and grade of lubricant. (3) Use proper size and kind of brushes. (4) See to it that brushes fit their holders properly and that they have correct pressure. (5) Make sure the armature does not become unbalanced and that it is free from dust, etc. (6) Provide adequate ventilation of the room. (7) Maintain proper under-cut of mica insulation between commutator bars. (8) Do not overload generator in excess of ten per cent except for least possible time at changeover. (9) Maintain proper generator yoke setting. (10) At frequent intervals check for bearing wear. (11—for good measure) If the machine be of the horizontal type, keep same perfectly level so that the armature will have proper end play."

Because the reply of Marion B. Stout comes from the far north (Alaska) I will use it, though I shall take the liberty of altering some of his answers as to wording, not, however, changing his meaning, as I understand it, in any degree. He says:

"(1) Keep all brushes and their holders clean and free from copper dust. (2) Clean commutator when necessary, using No. 00 sandpaper. Under no circumstances use emery paper. (3) Maintain proper oil level in bearings, being sure the drainage valves do not leak or

### BLUEBOOK SCHOOL QUESTION NO. 130

(A) Are carbons made in all lengths required for projection work?

(B) What precautions should be taken when a theatre proposes changing the brand of carbon being used?

(C) In general terms, describe the process of carbon manufacture.

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

loosen up under vibration. (4) Keep the entire machine and its surroundings clean, permitting no deposits of copper or other dust or oil. (5) Make frequent observations of watt or ammeter, making sure the normal load is not exceeded. Overload may cause a burned coil or other trouble. (6) Be sure the brush yoke is set exactly right and kept that way. (7) From time to time make careful inspection of all connections, making sure they are tight and their contact surface not corroded. (8) At all times be certain no bearing is not developing excessive temperature. (9) Be certain the brushes contact the commutator at correct pressure, neither too much nor too little. (10) Periodically inspect for high or low commutator bars and proper armature balance. (11) Make sure the room is neither too hot nor too damp for such a set. (12) Above all things, when anything goes wrong with the set during a show and you do not remain perfectly cool, check your own head and ascertain why a temporary overload throws you off balance."

Incidentally, that last reads well, Brother Stout. Many a small trouble has developed into a great big one, merely because the projectionist got excited, "flew off the handle" and gummed up the works by so doing.

William Choeneman says, "(1) Keeping proper grade of clean oil at proper level in the oil wells. (2) Making sure bearings not worn sufficiently to throw armature too much out of center. (3) Maintaining commutator in good condition in all respects. (4) Using proper kind and grade of brushes that fit their holders properly and contact commutator with proper pressure. (5) Checking space between armature and pole pieces. (6) Keeping commutator mica properly undercut and slots thus formed clear of dust and dirt. (7) Proper setting of yoke, to the end that sparking be reduced as much as possible. (8) Frequent observations of temperature of set. (9) Proper size of both supply and distribution conductors, to the end that unnecessary waste of power be avoided. (10) Periodic inspection of all connections as to tightness of same and freedom from corrosion of contact surfaces."

And last, but by no means least, J. R. Prater says: "Briefly, the ten points I consider of highest importance in the care of motor-generator

sets are: (1) Cleanliness throughout. (2) Enough but not excessive lubrication with the type and grade of oil or grease recommended by the manufacturer. (3) The use of exactly the size and kind of brush recommended by the manufacturer, each brush properly fitted to its holder and to the commutator, and adjusted to a pressure of between 1.25 and 1.50 pounds per square inch of contact area. (4) Commutator surface kept clean, smooth, round and free from high or low spots; very slightly lubricated if necessary. Bars replaced when worn too thin to carry their load without heating. (5) Mica between commutator bars kept undercut from 1/32 to 3/64 of an inch, slots kept free from all foreign material. (6) Sparking eliminated, or at least reduced to a minimum. (7) All switches and connections in entire motor and generator circuits including soldered connections between commutator bars and armature coils kept tight and electrically perfect. (8) All wiring and associated apparatus of sufficient capacity to carry its load without excessive resistance. (9) Entire set kept level so there will be about 3/16-inch or more free end play or 'float' of armature shaft in sleeve-bearing sets. If motor and generator are separate units, their shafts must be kept in perfect alignment. (10) Adequate ventilation. Operating temperature of set or any part thereof must never be allowed to exceed the allowable maximum of 90 degrees Centigrade, or 194 degrees Fahrenheit."

### "Kameragraph," New Device Appears at N. Y. Theatre

The William Yoost Circuit last Thursday introduced "Kameragraph," a new attraction, at their Chaloner theatre in New York. Kameragraph is an automatic camera designed like a motion picture camera with tripod and magazine reels which is placed in the lobby to photograph patrons as they enter through a special gate placed in front of the camera. The United States Premium Corporation is the distributor and according to Lester Tobias, sales manager, several independent circuits have already signed up for the new stunt.

Kameragraph is available on a run basis like any picture. Patrons who identify their photographs on the screen the following week have the privilege of selling their photograph to the theatre. Usually the manager of the theatre and the press agent are on the stage with two persons selected from the audience as judges while the photos are screened. The device is manufactured by the Kameragraph Corporation of America.

More than 150 prominent educators and leaders of patriotic organizations promised their complete cooperation to Warner Brothers in selling its series of patriotic short subjects, following a screening of several of them over the weekend at the company's Burbank studio, according to the company.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

## USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WRITE FOR BARGAIN LIST OF USED, RE-built theatre equipment; opera chairs, Simplex and Powers projectors, sound equipment, etc. MOVIE SUPPLY CO., LTD., Dept. H, 1318 So. Wabash, Chicago.

THEATRE EQUIPMENT — SUPPLIES — ACCESSORIES—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

COMPLETE WEBER SYNCRO-FILM SOUND SYSTEM for Powers projectors. Installation blueprints included. Everything necessary except wiring. Excellent condition. LEAVITT THEATRE, Ogunquit, Me.

FOR SALE: TWO POWERS 6B PROJECTORS, complete. OLIVE HACKENBRACHT, West Lafayette, Ohio.

COMPLETE OPERATING ROOM—NOTHING EXTRA to buy—two Simplex with Weber sound amplifier and speaker, rear shutters, double bearing movements, low intensity Strong lamps, 30 amp. rectifiers, rewinds, 2000 ft. film compartments, \$825 takes it. Free trial. VIRGIL CASE, 4619 S. Ashland Ave., Chicago.

JUST A FEW ITEMS FROM OUR BARGAIN section. 10 1/4" reflector conversion kits for Peerless or Strong, all parts, only \$14.95. Handsome, sturdy metal exit signs, 39c; optical porthole glass, sq. in., 6c; used soundheads, \$15 up; used amplifiers, \$19.50 up; exciter lamps, fresh stock, 29c each; projection lenses, Series I, \$5.95. Get our list. S. O. S., 636 Eleventh Avenue, New York.

FREE LIST 15-P IS WHAT YOU NEED IF you're buying chairs. We have 17,000 American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered at 75c up. S. O. S., 636 Eleventh Avenue, New York.

## BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—\$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## HELP WANTED

LARGE CIRCUIT IN METROPOLITAN AREA has several openings for managers who can produce. Give full information as to experience, references and salary expected in first letter. BOX 1040, MOTION PICTURE HERALD.

## THEATRES

DIXIE, LAND OF GOLDEN OPPORTUNITY. Build a southern circuit now in the great industrial south and let us promote practical theatres for you. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WANTED TO BUY OR LEASE ONE OR MORE good theatres. Prefer towns without competition in south or southwest, but will consider any good house. P. O. Box 100, Erwin, Tenn.

WANT THEATRE ANY SIZE, CALIFORNIA. RICHARD L. BARE, Carmel, Calif.

THEATRES WANTED IN TOWNS 5,000 POPULATION and under; Tennessee, Alabama, Georgia, Carolina or Florida. For cash from northern clients. Send complete data including photo to FRANK DOWLER COMPANY, Chattanooga, Tenn.

PRIVATE PARTY WANTS SMALL TOWN theatre within 300 miles of Chicago. BOX 1046, MOTION PICTURE HERALD.

WANTED—SMALL THEATRE IN NEW ENGLAND. BOX 1047, MOTION PICTURE HERALD.

WILL BUY OR LEASE GOOD THEATRE. Prefer town without competition, but will consider any good proposition. M. E. FRANCISCO. Hermance Apts., Williamsport, Penna.

## BOOKS

THE 1938-39 EDITION OF THE INDUSTRY'S INTERNATIONAL reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for \$3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! \$6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OUR OWN DOUBLE FEATURE! RCA handbook, tells all about RCA equipment and Sloane's "Motion Picture Projection"—both for \$1.29. Rush your order. S. O. S., 636 Eleventh Avenue, New York.

## WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PROJECTOR heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

TWO SIMPLEX PROJECTORS AND PAIR LOW intensity lamps, any condition for cash. BOX 1039, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

## BUSINESS OPPORTUNITIES

WANTED AGENTS IN EVERY IMPORTANT film key center to sell useful textbook to theatres. Those now representing premium or supply houses preferred. State full details first letter. BOX 919A, MOTION PICTURE HERALD.

## POSITIONS WANTED

THEATRE MANAGER AND PROJECTIONIST, any type. Thirteen years' experience. Married. Best of references. Will go anywhere. BOX 1037, MOTION PICTURE HERALD.

PROJECTIONIST WITH COMPLETE TRAINING. wants position. BOX 1045, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST DESIRES position. ANTHONY GIBSON, Asbury Road, Dubuque, Iowa.

QUALIFIED SOUND PROJECTION ENGINEER, formerly in Austria, until recent change of government. Formerly associated with Zeiss-Ikon. Operated chain of theatres. 38 years old, married, two children, speaks English well and makes a nice appearance. Can furnish highest references. BOX 1048, MOTION PICTURE HERALD.

## TRAINING SCHOOL

THEATRE EMPLOYEES; ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

## NEW GENERAL EQUIPMENT

JUST A FEW MORE WEEKS AND YOU'LL SEE it. New S. O. S. "Boothside Companion" greatest theatre equipment catalog in industry is on the press—shows everything for the modern theatre at prices that can't be beat. Postcard will reserve your copy of this great 96-page buying guide. S. O. S., 636 Eleventh Avenue, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK



**A TOUGH KID REFORMED!**

*The Human Picture of the Year*

38

# 10<sup>TH</sup> AVE. KID

**BRUCE CABOT**  
**BEVERLY ROBERTS**

**BEN WELDEN • HORACE MACMAHON**  
Directed by BERNARD VORHAUS • Associate Producer HARRY GREY

*Introducing*

A remarkable, talented young newcomer who all but walks away with the picture in his first featured screen role

**TOMMY RYAN**

*Republic*



# BOX OFFICE T.N.T.

BOX OFFICE

**Paramount's**  
**"SPAWN of the NORTH"**  
**breaks 3 year open-**  
**ing day record at**  
**Seattle, Paramount**



**if it's a Paramount picture it's the best show in town!**



MR. WILL HAYS,  
28 W. 44TH ST.,  
NEW YORK,  
N. Y.

# ION PICTURE HERALD

## THE SCREEN GOES TO THE PUBLIC



"Greatest Year" Campaign Already Paying Dividends  
as Reports from the Field Show Increased Attendance.

Cities Usher in Campaign with Parades and Myriad  
Exploitation Activities; 150 Mayors and Governors  
Issue Proclamations; Newspapers Cooperate.

What Hollywood Offers for the Season; Studios Stick  
Close to Home with 481 of 574 Features Concentrating  
on Themes of American Life.

A Directory of Local Offices of the Campaign.

What Showmen Are Doing to Put Over the Drive;  
Wired Reports from the Theatres.

VOL. 132, NO. 11

SEPTEMBER 10, 1938

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# The LION'S ROAR



A lot of the fans are pronouncing the industry's big Drive slogan this way:

They call it "METRO-GOLDWYN-MAYER'S GREATEST YEAR."

Sensible when you consider what's happening.

Starting with "Marie Antoinette" (Big!)

Next release "Three Loves Has Nancy" (A joy!)

Next release "Boys Town" (Watch!)

Next release "Too Hot To Handle" (Hot!)

And look over what's coming below:

(Also look over to the bottom of the next column to see how to merchandise what's below.)



**HAPPY DAYS ARE HERE AGAIN!**

Great M-G-M Hits on the Way!

**OUT WEST WITH THE HARDYS**

Louis Slone, Mickey Rooney and all the rest of your favorite screen family—back again in hilarious, heart-touching, romantic all-new adventures!

**SWEETHEARTS**

In Technicolor is Victor Herbert's exciting operetta. Jeannette MacDonald and Nelson Eddy surpass the brilliant "Rose Marie" and "Maytime"!

**BOYS TOWN**

Spencer Tracy and Mickey Rooney are teamed in a swell story that will tug at your heart-strings... The greatest heart-drama ever made!

**THE CITADEL**

From the startling pages of Dr. A. J. Cronin's best-selling novel comes this dramatic romance with Robert Donat and Rosalind Russell.

**TOO HOT TO HANDLE**

The stars of "Test Pilot", Clark Gable and Myrna Loy, in the romance of a daredevil 'round-the-world newsreel cameraman.

**THE SHINING HOUR**

Glamorous Joan Crawford—in a triumphant screen version of the brilliant long-run New York stage success... A romance to thrill you to the core!

**LISTEN DARLING**

Wanted: a husband for Mom! ... Freddie Bartholomew and Judy Garland in Katherine Brush's grand story. You'll see it with a song in your heart.

**STABLEMATES**

Wallace Beery with Mickey Rooney as his pal in roaring laughs and thrills... Not since "The Champ" such a drama!

**VACATION FROM LOVE**

A pair who are clicking romantically with the fans: Florence Rice and Dennis O'Keefe... Reginald Owen for laughs!

**THE GREAT WALTZ**

Louise Rainer, Fernand Gravet, and M-G-M's beautiful singing discovery, Miliza Korjus, in the thrilling musical life of Johann Strauss II, the Waltz King.

**HUCK**

Mickey Rooney in the screen American romantic...

**COMING WATCH**

Here are the dramatics: "CHRISTIAN LEONEL" Da others... "ROBERTS PASSAGE" Tracy and riotous M... "DAY AT THE FAMED" in Techn... "M-G-M's MYRNA LOY" "THE GIRL DARING NE" years... and

## "Today's white-haired boys"



## THE TWO GREATEST ACTORS ON THE SCREEN!

With tears in your eyes you'll say it! With a laugh on your lips you'll agree it's a fact. Spencer Tracy and Mickey Rooney in M-G-M's sensational "Boys Town" will take your audience into their grasp and hold them with the power of drama, heart-throb and humanity from the opening thrill to the final punch-line! Remember Tracy in "San Francisco."

Here's a role similar, powerful yet kindly. And as for that superb little trouser Mickey Rooney, wait 'till you see him swagger, get tough, get soft, laugh, fight, cry... it's immense! A sure-fire hit even before the lines begin to form at your box-office.



The first medal for "Boys Town." Parents Magazine Award for Best Movie. More coming!

## HOW TO GET A FULL PAGE IN YOUR PAPER!

The best investment for your theatre at season's beginning is to tell them you've got M-G-M pictures. We've made that easy for you by preparing an Institutional Press Book, containing ad layouts, pictorial still layouts, feature stories, etc. With FREE MATS of everything! To the left is reproduction of an actual newspaper page with an ad for "Marie Antoinette" plus a two column listing of other pictures to come. In many cities deals are being made by theatres with local newspapers where the balance of the full page is devoted to publicity and photos. A lively way to start your season. Try it.

Marie Antoinette Opens Motion Pictures: Greatest Year At Loew's Tomorrow



THE YEAR'S BIGGEST ATTRACTION... OFFER OUR NEW FALL SEASON!

NORMA SHEARER TYBONE POWER

MARIE ANTOINETTE

LOEW'S

## WATCH FOR LEO'S "GREAT WALTZ" CONTEST!



It's a honey for a honey of a picture. Plenty of promotion for "The Great Waltz" including one of Leo's big posting campaigns. Thousands of stands in 1200 cities. (An eyeful—below.)



## ISN'T IT TRUE!

The life-blood of this business is showmanship and your pal Leo gave film biz another shot in the arm this week. Always something new. That Trackless Train. That Travelling Studio. And now the trade press is agog with M-G-M's "Marionette Moviettes." Now starting a countrywide tour and then around the world! Marionettes enacting scenes from "Marie Antoinette" with synchronized records of the stars themselves delivering the dialogue. Thrilling to hear. Fascinating to watch. It created a traffic bedlam on blasé Broadway. Other big forthcoming attractions will be added to the repertoire as it proceeds on its way.



Photo of Leo's latest trick!

## "MARIE" A SOLID HIT!

What a whale of an attraction to open the season with! It's a house-packer, a critic-charmer, A HOLD-OVER EVERYWHERE! Smacked across with high-powered showmanship.

Another big stunt for "Marie" is clicking lustily. It's the "MARIE ANTOINETTE FREE TRIP TO FRANCE CONTEST." More than 200 big-time, big-city papers are already running it, with 3000 more newspapers actually lined up to start!

Ten free round-trips to ooh-la-la Paree, with exhibitors participating in addition to the public. That means you!

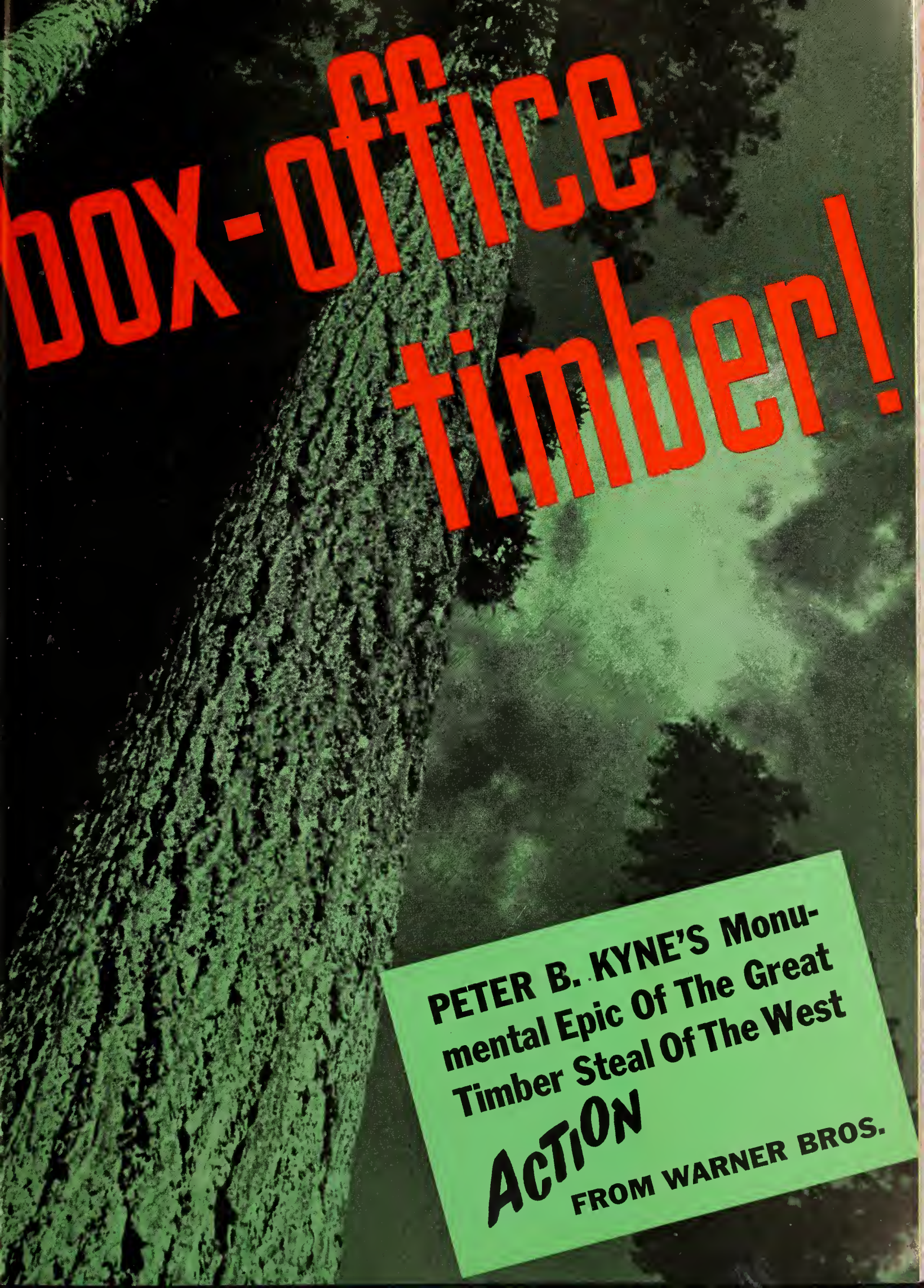
A great attraction plus high-powered promotion is an unbeatable combination. And the results prove it.

It's a pet of a show and showmen have a pet name for it.

Affectionately they're saying: "SWEET MARIE!"

Leo





# Box-office timber!

**PETER B. KYNE'S Monu-  
mental Epic Of The Great  
Timber Steal Of The West**

**ACTION**

**FROM WARNER BROS.**



90 MIGHTY MINUTES OF  
ACTION! THRILLS! SPECTACLE! COLOR!



# WALLEY

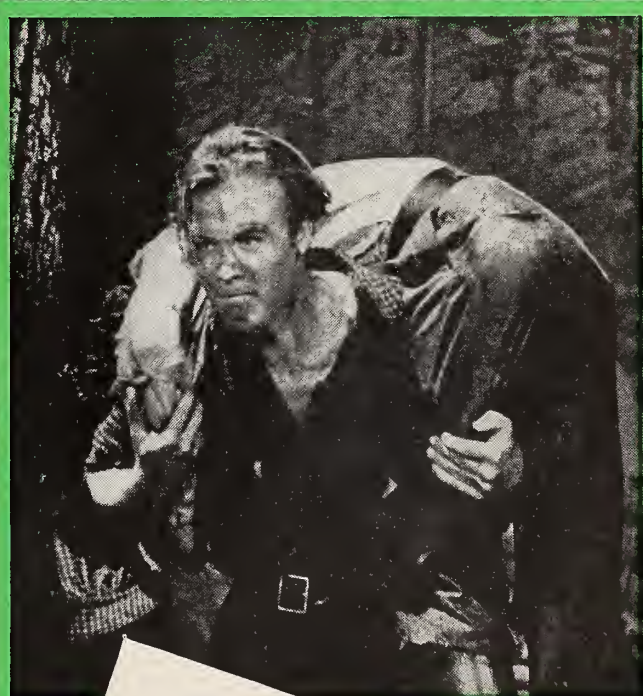
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# ANTS

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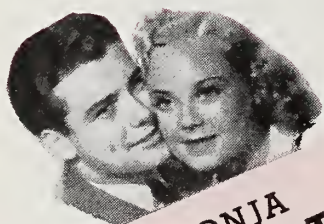
with **WAYNE MORRIS**  
**CLAIRE TREVOR**  
 FRANK McHUGH • ALAN HALE  
 DONALD CRISP • CHAS. BICKFORD  
 JACK LaRUE • JOHN LITEL  
 Directed by **WILLIAM KEIGHLEY**  
 Screen Play by Seton I. Miller and Michael Fessier • From the Novel by Peter B. Kyne



**"BIGGEST!  
BIGGEST!  
BIGGEST!"**

tells box-office story of

# MY LUCKY STAR



SONJA  
**HENIE**  
RICHARD  
**GREENE**  
in  
**MY LUCKY  
STAR**



with  
**JOAN DAVIS**  
**CESAR ROMERO**  
**BUDDY EBSEN**  
Arthur Treacher • George Barbier  
Louise Hovick • Billy Gilbert  
Patricia Wilder • Paul Hurst  
Directed by Roy Del Ruth  
Associate Producer Harry Joe Brown  
Screen play by Harry Tugend, Jack  
Yellen. From an original story by Karl  
Tunberg. Don Ettlinger. Music and  
lyrics by Gordon and Revel. Skating  
ensembles by Harry Losee.  
Darryl F. Zanuck  
in Charge of Production

Sonja Henie days are here again  
... as "My Lucky Star" brings  
boxoffice happiness every-  
where. **Biggest** opening of the  
year at PHILADELPHIA! **Biggest**  
business of year at RICHMOND  
... except "Alexander"! One of  
the **biggest** openings in months  
in DETROIT and MILWAUKEE.  
**Biggest** in eight months in  
SEATTLE. One of the year's  
**biggest** in BUFFALO. And another  
great 20th hit is on its way!



THE KEYSTONE OF YOUR FUTURE



# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 132, No. 11



September 10, 1938

## EXHIBITION'S DAY

**C**OGNIZANT of its special responsibility to the exhibitor and the service of the retail machine of the screen, MOTION PICTURE HERALD, in this issue, devotes particular attention to the drive known as "The Greatest Year" campaign.

In this endeavour the motion picture industry has gone to work for itself, in pleasant contrast with many of the somewhat recent manifestations of movement in which it was fighting itself in various internecine strifes.

Most significant in these days of stress and change, and impending new regulative forces, is the accent now, in this drive, being placed on the functions of the retailer, the showman who stands at the end of the line where the product goes out and the revenues come in.

For many years, too many years, Production has said to Distribution, "Here it is—you tell 'em to come and get it." Once that position was sound because it worked. But the rise of competitive amusements, the formation of new shopping habits among the customers, have conspired to bring about, to compel in fact, recognition of the truth that nowadays the motion picture has to be sold, not merely announced, that success can be had only through the box office, that, while the public may hear and read about Hollywood, the sales are as local as a hamburger sandwich. The answer and the results are to be had only at the theatre on Main Street, and selling the pictures has in the end to be a home-town job.

**T**HE contention that "Motion Pictures Are Your Best Entertainment" can be well supported, but the customers do not wait for analytical consideration of the subject. They go where the stimulus in front of them leads. That has to pertain precisely to a location on a street, a box office.

**I**N the news pages of this issue will be found account of current reaction to and future aspects of the "Greatest Year" campaign. The activities of the field are reported, with special accent and detail in an assembly of promotional activities by Mr. A-Mike Vogel and his Roundtablers. Particular interest, too, attaches to a setting down of fact and promises and prospects on the Hollywood product from the hand of Mr. William R. Weaver, Hollywood editor. It appears that Mr. Weaver finds for this coming product a spectacular predominance of American themes and locales. This indicates acute address to the customers at home.

△ △ △

**P**RINCETON UNIVERSITY has been digging up the Agora, the marketplace of ancient Athens, for eight years. The most interesting discovery has just come to light. It seems that a potsherd of the fifth century B.C. bears a drawing of a cockeyed satyr, which a professor of archaeology considers probably "due to the fuddled imagination of an inebriated brain". In our opinion, after twenty-four centuries of mornings—after it is time to forgive and forget. Just suppose that some day some one digs up Princeton and finds a mess of undergraduate pocket flasks circa 1927.

**I**T looks like we might be in for more trouble in film technique. The scientists have found that sound affects the visibility of colors. On the orange side of red, the more the noise the less you see, but the better you can see blue and green. The ability to see red, it is reported, is not affected. The report is not to be considered prejudiced with respect to red because it comes from Moscow. P. A. Yakolev of the Helmholtz Institute of Ophthalmology tells about it in the Journal of the Optical Society of America.

△ △ △

**T**HE last Congress appears to have considered some 17,000 measures and to have enacted something more than 1,700 of them. Once upon a time a famous pundit said, "I care not who writes a nation's laws if I may write its songs." Just now we seem to need more and better song writers.

△ △ △

**Q** Reviewers are discovering that in "While New York Sleeps" Mr. Michael Whalen makes his role of "Barney Callaghan" gentlemanly, even though a newspaper reporter. And yet we read so much about demands for hairy-chested realism on the screen.

△ △ △

**T**HE warden of Alcatraz, Mr. James A. Johnston, at a conference of prison officials in Springfield, Missouri, remarked the other day that important among the treatments of notorious convicts is the cutting off of their publicity. That method works elsewhere, too.

△ △ △

## EDUCATIONAL

**W**E formally present here a special item for the scrapbook of the Motion Picture Research Council, an item delivered to the daily papers by the Associated Press:

DAYTON, Ohio, Aug. 22 (A.P.).—The crime movie Steve Martin saw stood him in good stead. On the way from the theatre a robber thrust a gun through the window of his car. Recalling the tactics of the film hero, Martin put up his hands, then brought one down sharply on the man's wrist. The gun fell to the floor of the car and the robber fled down an alley.

This account will not appear in a new edition of "Our Movie Made Children".

△ △ △

**O**FFICIALLY summer has ended with the Labour Day twilight in which this is written. The swallows have gone south. The crows are assembling in the woodlands of our valley for their autumn caucuses. Your editor's garden is full of weeds and unfulfilled promises of the seedsmen's catalogues of spring. But the swing of the seasons has been a boon to one of the neighbors. With the migrations, Mr. Deems Taylor of high musical fame has been able to come home. He fled to Europe many weeks ago because an orange and black oriole, nesting outside his chamber door, flatted the last note of his mating song, and appeared to be planning to mate all summer.

—TERRY RAMSAYE



# This Week

## Fanfare

Preceded by proclamations by Governors and Mayors, by parades and a myriad of exploitation activities, the industry sent the message of the "Motion Pictures' Greatest Year" campaign to the public across the land. The machinery for the drive, carefully planned and erected during the last few weeks, slipped into high gear easily and efficiently and reports from the field immediately began to show results sufficient to support the prediction that the final count at the end of December will exceed previous expectations. Functioning in synchronization were the newspaper advertising campaign, the \$250,000 Movie Quiz contest, exploitation in the field conducted by regional committees and individual exhibitors, and Hollywood with its production line moving swiftly and toward new high quality.

## First Returns

The interest of the public, aroused by the first barrage of advertising and exploitation which marked the opening of the campaign was reflected in greatly increased attendance at participating theatres, particularly over the holiday weekend. Equally encouraging were reports of civic, newspaper and mercantile enthusiasm for the industry's effort and of corresponding cooperation in every phase of the drive. Municipal officials issued proclamations, newspapers contributed auxiliary advertisements and publicity, and merchants joined freely with tie-ins. One measure of public acceptance was the announcement by campaign headquarters that 20,000,000 contest booklets were distributed in the first week.

*Highlights of the campaign opening are reported on page 12.*

## Product

Behind the drums of the industry drive is a Hollywood schedule of forthcoming product, outstanding in its promise of quality and unusual in several aspects. Action, historical and present-day in addition to a full quota of the ever present ridin' and shootin' western, will predominate, present programs indicate. Additionally a survey of the plans indicates that the geographical settings of the product when they are not concerned with the canvas of history will be confined largely to these United States. Not forgotten will be musicals, a department spurred by the present success of several outstanding examples, and comedies, also exemplified profitably by opening pictures of the season.

*A careful analysis of the kind of productions to come and their settings, written in Hollywood by William R. Weaver, starts on page 39.*

## City by City

Regional committees which began their work several weeks ago with the organization of independent exhibitors in the field moved into the second phase of their activity with the coordination in their territories of exploitation activities which in most cases took the form of general promotion. Individual exhibitors and circuits joined enthusiastically with greatly expanded advertising appropriations. In most cities the favorite opening activities were parades and proclamations.

*A city by city resume of committee and exhibitor activities starts on page 13.*

## Mexican Shutdown

Intervention of President Lazaro Cardenas was sought this week by the motion picture industry in Mexico to settle a renewal of the dispute between the Federation of Film Workers and the National Union of Studio Workers which resulted in the suspension of activities at 38 studios. A one-day strike was called against the Cine Palacio, first run house in Mexico City, when it attempted to show a Mexican-made film. The Federation enforced a boycott against the film, claiming it was made under unfair labor conditions. The new trouble came as a surprise because the Confederation of Mexican Workers, the country's strongest labor organization, only recently brought apparent peace to the film labor situation.

## Exploitation

A vital part of the drive has been and will continue to be the exploitation methods employed by the exhibitor to insure his theatre's full share in the benefits of the drive. An elaborate press book issued by the national campaign committee and available to all exhibitors outlines a number of possibilities and lists accessories useful in carrying them out, but the success of the campaign in each neighborhood will depend, as always, to a great extent on the ingenuity and showmanship of the theatre operator.

*The contents of the press book, interesting variations on the methods it suggests as actually employed by men in the field, and new leads for the exhibitor willing to devote full interest to showmanship are explained and elaborated by A-Mike Vogel, chairman of the Managers' Round Table, starting on page 28.*

## Not on Film Houses

Regulations issued by the U. S. Internal Revenue Bureau under the amendment to the admission tax incorporated in the last revenue act, providing that the tax shall be assessed upon the price at which tickets are actually sold rather than the prices printed thereon, will not apply to motion picture houses.

The amendment was adopted at the request of the legitimate theatre owners, who explained that frequently, to give their shows a start or to keep them open, it was necessary to cut prices. When prices were cut, however, the tickets originally ordered, showing the prices it had been planned to get, were used, and the Treasury had always insisted that the theatre collect and account for the tax on the basis of the printed price.

The change in the law was hedged about with restrictions designed to restrict the relief to legitimate theatres, and there was no intention to impose any changes upon application of the tax to other types of amusements, it was said in Washington.

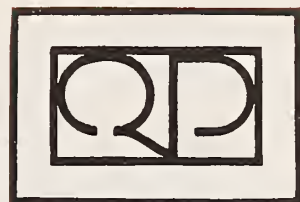
## Columbia in London

Columbia this week confirmed the tentative British production plan announced by Joseph A. McConville, foreign manager, upon his return to the United States from Europe. A minimum of three quota productions will be made at the Denham studios under the supervision of Irving Asher at a cost of over \$1,000,000.

Laurence Olivier and Ralph Richardson have been signed for the male roles in the first story, "Q Planes," an original by Brock Williams, Jack Wittingham and Arthur Limperiss. J. P. Priestly is expected to write the original story for the second production.

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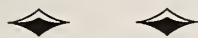
## Sound License

License to manufacture devices for the application of the photoelectric cell under the Radtke patent controlled by the Polytechnic Development Corporation, headed by Leonard Day, has been issued to the International Projector Corporation, manufacturers of Simplex projection and sound reproduction equipment.

At the same time, rights to manufacture under certain other patents held by the Polytechnic company were acquired by International. These include Nakken patents applying to various connecting and transmission appliances, and also patents assigned to Polytechnic on intermittent movement design, including that of a cushioned Geneva star.

With manufacturing rights under RCA and Western Electric patents previously acquired, International Projector's new acquisition effects a comprehensive "pooling" in one of the industry's oldest equipment manufacturers, of the sound patents which for years were the subject of bitter litigation.

In confirming the grant to International Projector, Mr. Day stated the opinion that their having taken out licenses under the Radtke and Nakken patents, added to similar action by RCA early this year, "virtually establishes that these patents are basic in sound manufacture."



## MOTION PICTURE HERALD

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## \$100,000 Was Paid to Bioff by Producers, Labor Board Is Told

Charging that major studios and the Association of Motion Picture Producers have obtained control of four Hollywood IATSE locals (Photographers' 659, Laboratory Workers' 583, Sound Technicians' 695 and Studio Technicians' 37) by "gifts, donations, concessions and payments" to William Bioff, personal representative of George Browne, Jeff Kibre, calling himself chairman of the Motion Picture Technicians committee, on Wednesday filed a complaint with the Los Angeles Regional Labor Board.

The complaint as it was presented contained the specific charge that "the producers caused to be paid to William Bioff \$100,000 on June 23, 1937, for the purpose of bringing the said four locals of the IATSE and their membership under the direct control and dominance of the producers and the Association." Claiming violation of the Wagner act by the producers in that studio employees were forced into the IATSE locals following such agreement between them and the International leaders, the complaint specified that by the terms of the said agreement "no local autonomy would be granted the four locals, all of said locals of that date being suspended and governed by Mr. Browne and Mr. Bioff" and that in fact such local autonomy had been suspended.

The complaint closed with the declaration that "since January 2, 1936, the Association and the studios have simulated the process of collective bargaining by purporting to deal with Browne and Bioff."

*A news story of the Bioff resignation appears on page 95.*

## Newsreels Suppressed

Pennsylvania authorities, handling the investigation of the death of four convicts in the "steam cells" of Holmesburg Prison, this week took drastic action to suppress newsreel pictures taken on the story, when they held J. Dennis Welsh, cameraman of Fox Movietone, and confiscated film of News of the Day. Mr. Welsh was held until he surrendered the negative film he had shot within the prison.

Attorneys for MGM, distributor of News of the Day, went into Judge Gerald F. Flood's court to argue against an injunction prohibiting the showing of the films while officials of the state department of welfare were inspecting the cell blocks. The film was confiscated by order of John A. Boyle, assistant district attorney. It was shown Tuesday in the MGM projection room in Philadelphia, with state officials and Judges Bok and Flood in attendance. The judges proposed the press be admitted but Mr. Boyle refused.

The film shows the exterior of "Klondike," the cell's super-radiation system and the doctor making tests on a guinea pig after exposure to the "heat."

## Italian Pact

Italy will denounce the Italian-United States film agreement made in 1936 and will reduce the quota on American films from 250 annually to 150 per year, according to reliable sources in Rome, Joseph D. Ravotto, MOTION PICTURE HERALD correspondent, cabled Tuesday.

The failure of the Italian government to assign quotas for the final quarter of 1938 is seen as further confirmation of Italy's plan to amend the present quota situation. The assignments were supposed to have been made September 1st, but it is generally expected that no action will be taken for at least two weeks. In the meantime, foreign distributors, including American film companies, are prohibited from importing any additional films.

Distribution officials in New York City regarded as likely the Rome report of a contemplated quota reduction. They admitted having heard rumors of some such plan but explained that no official communication had been received from Italy recording any changes in the present agreement.





Photo by Cosmo-Sileo

Three of the principals most concerned attend the premiere of Frank Capra's "You Can't Take It With You," at the Music Hall in New York, left, Jack Cohn, vice-president of Columbia; W. G. Van Schmus, managing director of the theatre, and Harry Cohn, president of Columbia.

A success machine in front of the Roxy, New York, registers the total attendance at the beginning of the fifth week for "Alexander's Ragtime Band" which week concluded Thursday with an estimated total gross for the run of \$340,000.

# This Week In Pictures

Hope Hampton, left, arrives in New York for a rest and vacation after the completion and premiere of Universal's "Road to Reno," in which she is starred.

Raymond Massey, below, the star of Alexander Korda's "Drums," and formerly of Toronto and Oxford and a member of the Hart Massey family of Canada, famed for farm implement manufacture and as the donors of Hart House at the University of Toronto, arrives in New York for a role in a stage production, "Abe Lincoln in Illinois."

Photo by Metropolitan



Photo by Cosmo-Sileo

John Rugar, operator of the Egyptian in Park City, Utah, and president of the Intermountain Theatres Association receives a Round-Up badge, emblematic of the industry campaign in the territory, from Miss Jane Harvey of the booking department of Fox Intermountain Theatres. Watching are Harry David, general manager of Intermountain Theatres and regional director of the campaign, and William Gordon, manager of the Warner Film Exchange.







T. Kennedy Stevenson, associated with Western Electric for 24 years, is the new president of Electrical Research Products. Story on page 66.



Walter Vincent, above right, president of Wilmer & Vincent and chairman of Republic Pictures, is greeted by Colonel Charles Curtis at a radio broadcast marking the opening of Republic's "Army Girl" at the circuit's Colonial theatre in Allentown, Pa.



Leaders of Catholic, Protestant and Jewish clergy, representatives of the Motion Picture Producers Association, Metro-Goldwyn-Mayer executives, stars and the press attend a luncheon given at the studio by Louis B. Mayer for the Rev. E. J. Flanagan, founder of Boys Town, Neb., subject of the MGM picture of that title. Above left, E. J. Mannix and Father Flanagan; left, Pat Casey, studio labor contact, and Maureen O'Sullivan; left below, Edwin Schallert and Will H. Hays.



Radio facsimile transmitting apparatus enables Ned E. Depinet, below, vice-president of RKO Radio Pictures, and Walt Disney whose productions RKO distributes, to throw the Bull (Ferdinand) from here to Buenos Aires and London to the delectation of film executives in those cities. The cartoon producer's "Ferdinand the Bull," based on the Munro Leaf-Robert Lawson book and now in production at the Disney studios in Hollywood is to be released November 25th.



Pictorial and documentary evidence that "Gone With the Wind" is coming, below, Louis B. Mayer signs the contracts (or a reasonably accurate facsimile) under which the Selznick International production will be released by Metro-Goldwyn-Mayer. Watching are David O. Selznick who will be in charge of production, and Al Lichtman, standing, and Clark Gable, who will play Rhett Butler, seated. Shooting is to start between November 15th and January 1st.





# BOX OFFICES BENEFIT WITH CAMPAIGN OPENING

## Theatres Participating in "Greatest Year" Report Increased Attendance; 150 Mayors and Governors Issue Proclamations

Nationwide interest in the Motion Pictures' Greatest Year campaign, created last week by the first of a series of a dozen advertisements in 2,000 daily newspapers, mounted this week as the industry released its second barrage of ads and as regional and local committees followed up their initial celebrations with exploitation and other activities designed to keep the drive in the public spotlight.

Reflecting the interest of the public were the reports received at campaign headquarters, telling of increased attendance at participating theatres throughout the country. The National newspaper advertising and the starting of the \$250,000 "Movie Quiz" contest were looked upon almost unanimously as major reasons for larger box office grosses than expected even for the Labor Day weekend.

### Newspapers Cooperate

Early reports to the campaign headquarters also indicated that newspapers in all territories were cooperating liberally and enthusiastically, giving space in both the news and the editorial columns.

Civic cooperation also has been practically unanimous, more than 150 mayors issuing proclamations, in addition to the issuance of statements by several governors.

Free advertisements, matching the regular ads issued through the campaign organization, appeared in more than a score of newspapers, following the lead of the Milwaukee *Sentinel* full page contributed ad.

Regarded by campaign officials as typical of the attention given to the drive by newspapers was an eight-page spread, in color, which appeared Sunday in the *Tribune-Telegram*, Salt Lake City.

Distribution of the 32-page "Movie Quiz" booklets, reports to the campaign headquarters revealed, was close to 20,000,000 in the first week of the drive.

By Wednesday independent exhibitors' \$250,000 quota was oversubscribed by almost \$25,000. Affiliated circuits are pledged to match the independents' contributions dollar for dollar.

### Restoring Showmanship Spirit

George J. Schaefer, executive chairman of the campaign committee, expressed satisfaction over the immediate results of the drive, declaring that it already has demonstrated its value to the industry.

"It has restored the spirit of showmanship to the industry," Mr. Schaefer said. "It has aroused a too long latent enthusiasm, and a spirit of cooperation that fully justifies the labor and energy and untiring devotion of the hundreds of my co-workers whose devotion to their duties I deeply appreciate."

"For my own part, witnessing the tre-

## BROADWAY GROSSES SHOW INCREASES

*Grosses in the first run Broadway theatres over the Labor Day weekend totaled about \$200,000 with several theatres reporting the best weekend business in months. Neighborhood business was described generally as "very brisk."*

*At the Music Hall, playing "You Can't Take It With You," the gross for Saturday, Sunday and Monday was reported as 50 per cent better than last year's holiday weekend. A 40 per cent increase over Labor Day weekend last year was reported at the Roxy where "Alexander's Ragtime Band" was in its fifth week.*

*With "Boy Meets Girl," and Ben Bernie in a second week, the Strand reported its best weekend in three years; the Paramount reported almost \$25,000 as the three-day gross, with the third week of "Sing You Sinners."*

*The Brooklyn Paramount, which dualled "Four's a Crowd," and "Bulldog Drummond in Africa," said it nearly doubled last year's holiday figure.*

mendous enthusiasm behind the drive, and feeling deeply convinced of its success, I am amply repaid for such time and labor as I have given to the common cause.

"The campaign has just begun. Between now and December 31st, we will continue to drive ahead, and to reap all possible fruits from this all-industry effort."

Simultaneously with the opening of the drive, production got underway in Hollywood on "The World is Yours," an all-industry short subject for the campaign.

The picture will give flashes of virtually every player of top bracket rating in addition to a cast of five in the narrative story that holds the central theme. In the cast are Samuel Hinds of Universal; Dorothy Peterson, free lance; Anne Shirley, of RKO; Johnny Walsh, 16-year-old son of Jack Welch, theatre executive; and Charlie Grapewin, Metro-Goldwyn-Mayer contract player.

Basin Wrangel of MGM is the director. Peter Ballbush of MGM and Gordon Jennings of Paramount are handling the montage and special effects. Frank Whitbeck is the producer, and Edward Selzer, Warner Brothers, is the casting director. The script was prepared by Herman Hoffman, MGM, and Lou Harris of Paramount.

The short subject, according to campaign officials, will get the greatest distribution of any picture ever made; it will be made available to every theatre in America.

The purposes of the campaign will be ex-

plained to an estimated 30,000,000 next Monday night when Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaks over the Columbia Broadcasting System network and the Canadian Broadcasting Company's facilities during the Lux Radio Theatre hour.

Beginning with the broadcasts last Sunday of the Major Bowes Capitol Family over Station WABC, and the Music Hall of the Air, over Station WJZ, both of which gave time to the drive, the programs will regularly and prominently feature the industry campaign through spot announcements spaced in their entertainment.

The Major Bowes program is carried over the Columbia network of 93 stations and the Music Hall program is broadcast over 100 stations through the National Broadcasting Company network. Arrangements for the radio notices were made through Ben Serkowitz, chairman of the Broadway Committee on the drive, and Hazel Flynn and Bessie Mack, representing W. G. Van Schmus, managing director of the Music Hall, and Major Bowes.

The entire "Musical Steeplechase" program of Mutual Wednesday night was on the campaign.

The National Chamber of Commerce instructed its 1,078 local chambers to cooperate.

### Sixth Trailer Completed

Trailer No. 6 for use in the campaign was completed under the supervision of Monroe Greenthal of United Artists. According to the campaign committee the trailer instructs audiences how to enter the \$250,000 quiz contest, explains the requirements and rules of the competition, emphasizes the fact that there are 5,404 prizes, and demonstrates by example just how to answer questions.

Ed Thorgersen did the explanatory talk with Jack Painter handling the camera work. The prints are being distributed through National Screen Service.

Western Union and Postal Telegraph completed plans this week for cooperating in the drive by displaying posters calling attention to it in all their offices throughout the country. Western Union will display a blow-up of a congratulatory telegram to the campaign directors.

Fawcett Publications, Inc., announced it is aiding the industry's campaign by including a line at the bottom of each advertising page in the November issues of the "women's group" magazines, calling attention to the drive and the contest.

Telegraphed reports of the drive obtaining favorable public response were received at campaign headquarters this week from Charles Skouras in Los Angeles; A. M. Bowles, San Francisco; H. G. Fitzgerald, Milwaukee; Rick Ricketson, Denver; Frank L. Newman, Sr., Seattle; W. R. Lynch, Miami; Myron N. Blank, Des Moines; George Zeppos, Wheeling, W. Va.; Harry L. Nace, Phoenix, Ariz.; William K. Jenkins, Atlanta; and Vincent R. McFaul, Buffalo.



# CITIES USHER IN CAMPAIGN WITH MYRIAD ACTIVITIES

## Proclamations by Governors and Mayors Help Showmen; Increased Attendance Re- ported from Many Localities

Weeks of intensive preparations by regional and local committees and sub-committees were climaxed this week with the actual application of a variety of exploitation activities heralding "Motion Pictures' Greatest Year."

Proclamations by governors and mayors were numerous as the country's showmen concentrated on making the public film conscious and completely aware of the drive's slogan: "Motion Pictures Are Your Best Entertainment."

An upward trend in attendance at theatres was reported as noticeable in many cities and towns as the 17-week campaign got underway. "Movie Quiz" booklets were distributed by the thousands.

Reports from various sections of the country indicated that parades ranked as a favorite among showmen striving to attract the public's attention to the industry's campaign.

## Radio Used to Promote Campaign in Albany Area

Exhibitors in the Albany area included in their promotional plans the banner of North Pearl Street in the business area, the decoration of street cars and the staging of three 15-minute radio programs.

Activities in the territory were launched at a meeting in the Ten Eyck Hotel, Albany, with more than 40 representatives of circuits, independent exhibitors and distributors on hand. Harold B. Franklin, business manager for the national campaign, addressed the group, outlining the purposes of the campaign.

Si H. Fabian, president of the circuit bearing his name, presided at the session. In attendance were Harold and Earl Sliter, Ward Craig, W. T. McNeily, Peter Vourmakis, Mitchell Connery, John Gardner, Sid Dwore, Saul Ullman, Harold Lewis, Louis Buckin, Frank Shea, Harry Black, Leo Rosen, Jack Swartout, Sid Sommer, Abraham Stone, Eddie Selette, Andrew Roy, Alfred LaFlamme, Robert Rosenthal and Sam Milbert.

Fabian executives attending included Louis R. Golding, Larry Cowan and Alex Sayles, while Warner Brothers was represented by Charles A. Smakwitz and Jules Curley. Branch managers present included Ralph Pielow, Norman Ayres, Clayton Eastman, M. A. Grassgreen, Philip C. Fox, Gene Vogel, Bernie Kranze.

Co-chairmen for the region were selected by Mr. Fabian and are Meyer Schine, M. J. Kallet, William A. Smalley, Moe A. Silver, Louis R. Golding and Phil Fox. Mr. Silver is serving as treasurer, Mr. Golding as secretary, and Mr. Fox is handling distribution.

Also named as members of Mr. Fabian's general committee are William Benton, John Gardner, Harold Lewis, Ralph Pielow, Bernie Kranze, Clayton Eastman, M. A. Grassgreen and Norman Ayres.

Previously 17 Warner circuit managers met in Albany with Joseph Bernhard, general man-



*Motion pictures of Governor Elmer E. Benson of Minnesota signing a proclamation calling upon the citizens to observe Monday, September 12th, as "Motion Picture Appreciation Day" are being shown in theatres of the northwest as part of the campaign. In the picture, left to right, seated: W. A. Steffes, president of Allied of the Northwest; Governor Benson, and Theo Hays, public relations and labor representative for the Minnesota Amusement Company. Standing, left to right: Bennie Ashe, manager of the Lyric theatre, Fergus Falls; William Donnelly, business representative of the stage hands local; George Grandstrom, manager of the Grandview, St. Paul; Charles Winchell, publicity manager for Minnesota Amusement; George Levictor, business representative of the projectionists' union, and Ben Blotcky, northwest manager for Paramount Pictures.*

ager, and Harry Goldberg, and pledged their support to the drive.

Present at the Warner meeting were James Wotton, Jules Curley, Jim Faughnam, Max Friedman, R. E. Craybill, Andy Roy, Robert A. Rosenthal, Albert LaFlamme, E. E. Selette, O. J. Macris, Alfred Beckerich, Alfred E. Newhall, Wallace Folkins, Melvin Conheim, William Leggie, Ralton Buegett, C. L. Hollister, F. M. Westfall, Ralph Booth, John Swartout, Sidney Sommer and Leo Rosen.

District managers and executives of the Schine Enterprises, Inc., indorsed the campaign at their annual convention in Gloversville. The drive is proof that producers are going to cooperate more fully with exhibitors throughout the country, Louis W. Schine, executive director of the circuit, declared.

Guests at the convention included Ned E. Depinet, J. R. Grainger, A. W. Smith, Jr.,

William Sussman, Carl Lesserman, Ed Golden, Abe Montague, William Scully and Charles Casanave.

▽

## Theatre and Exchange Staffs March in Atlanta Parade

"Motion Pictures Greatest Year" was ushered in by Atlanta showmen with a downtown parade in which hundreds of employees of the city's motion picture theatres and exchanges took part. Eleven theatres were represented in the parade.

Plans for making the campaign a success were drafted at a one-day meeting presided over by William K. Jenkins, vice-president and general manager of Lucas and Jenkins, Inc. A total of 250 delegates were registered for the session. Speakers included Mr. Jenkins, O. C. Lam, of Rome, Ga.; Roy Martin of Columbus, Ga., and Robert Mochri, of Atlanta.

▽

## Canadian Exhibitors Pledge More Than \$30,000

A 10,000-mile tour of Canada by a national committee for the Dominion resulted in pledges of more than \$30,000 being made to the industry's advertising campaign.

On the tour, during which regional and local committees were organized, were J. J. Fitzgibbons, Famous Players Canadian, chairman; H. M. Masters, United Artists; John A. Cooper, Motion Picture Distributors and Exhibitors; L. M. Devaney, RKO Distributing Corporation, and N. A. Taylor, Independent Theatres Association.

## Regional Committees

The following regional committee were established:

British Columbia: Hugo Ray, chairman, and Miss A. E. Scriven, secretary; Alberta: P. Egan, chairman, and V. M. Skorey, secretary; Saskatchewan: P. W. Mahon, chairman, and Bill Novak, secretary; Manitoba and Northwestern Ontario: J. H. Huber, chairman, and Thomas Pacey, secretary; Ontario: N. A. Taylor, chairman, and Harold Kay, secretary; Quebec: Arthur Hirsch, chairman, and D. A. Burpee, secretary; New Brunswick and Prince Edward Island: W. H. Golding, chairman, and Miss A. Fairweather, secretary; Nova Scotia: R. J. Macadam, chairman; T. J. Courtney, secretary, and A. J. Mason, national representative.

As an additional step in the promotion of the campaign a publicity and radio committee is functioning as a clearing house for information regarding the "Quiz" contest, the distribution of publicity material and the arranging for radio hookups. The committee has its headquarters in Toronto and comprises: Dewey D. Bloom, MGM exploitation manager with Regal Films, Ltd., chairman; James Nairn, advertising manager, Famous Players Canadian Corporation; Jack Arthur, manager Uptown Theatre, Toronto; S. H. Falk of the Independent Theatres Association; Mike Wilkes, exploitation manager, United Artists Corporation, Ltd., and Ray Lewis, editor of *Canadian Moving Picture Digest*.

A contest for cash awards has been arranged, the competition being divided into three classifications based on the population of cities in which the theatres are located, entries being judged on advertising and exploitation devised by managers apart from suggestions provided by the campaign committee and pressbook.

The original meeting at which it was voted

(Continued on following page)



# CHICAGO THEATRES REPORT GAINS

(Continued from preceding page)

to support the drive was held in Toronto. Among those present at the session were J. A. Cooper, president, Motion Picture Distributors Association; Mr. Fitzgibbons, N. A. Taylor, L. M. Devaney, Canadian general manager, Radio Pictures Corp.; A. W. Bolstad, Ben Geldsaler, Morris Stein, R. S. Roddick, Clarence Robson, J. R. Nairn, C. T. Appel, all of Famous Players Canadian Corp.; Mr. Freedman, J. M. Franklin, president, Franklin-Herschorn independent circuit, St. Johns, N. B.; P. J. Nolan, Ottawa;

Sam Fine and S. Bloom, B. & F. circuit, Toronto; Mr. Masters, M. A. Milligan, general manager, Paramount Film Service, and J. L. Hunter, Toronto branch manager; Henry L. Nathanson, general manager, Regal Films Limited; J. F. Myers, Ontario, RKO branch manager; Louis Rosenfeld, general sales manager, Columbia Pictures Corp. of Canada; Sam Glazer, United Artists;

S. Flak, Canadian Independent Theatres; Dewey D. Bloom, Regal, Ray and Herb Allen, Premier Theatres; Dave Coplan, Columbia; Harry Paynter, Harry Law, Wolfe Cohen, Warner Bros.; H. Pfaff, Paramount Ontario branch; H. Bailey, 20th Century-Fox Films; Jules Olfe, B. & F. Theatres;

R. Auerbach, Exhibitors Booking Association; A. B. Cass, Columbia; B. Fox, RKO, Toronto; E. H. Wells, secretary, Toronto Film Board of Trade; Harry Kauffman of Toronto; A. J. Laurie, general sales manager, Empire-Universal Films, Limited; H. C. D. Main, general manager, Hanson Theatres Corp.;

H. N. Alexander, J. A. Boyd, H. Firestone, Harold Kay, Sam Lester, A. Lester, I. Axler, H. Yudin, A. Snider, A. Polakoff, S. Firestone, J. Scott, V. Simone, B. Ulster, H. Pringle, A. Rotenberg, J. A. Kuderka, G. E. Farrow, S. Strashin, all Toronto exhibitors; L. Anderson of Caledonia, J. Ironstone, Toronto branch manager, Regal Films; S. Goldstone, Rex, Toronto, and R. Rush of Warton, Ontario.

▽

## Increased Attendance Noted in Chicago

Beneficial effects of the opening of Motion Pictures' Greatest Year campaign were noted in Chicago as newspapers cooperated actively in backing the drive.

All theatres in the city, and especially the first run houses in the Loop, are supporting the campaign wholeheartedly in an effort to make the city's public film conscious.

The city's theatremen voted support of the drive at a gathering held in the Stevens Hotel. Gradwell L. Sears of Warner Brothers was the principal speaker at the meeting, attended by more than 100 film men from Chicago, Indianapolis and Milwaukee. Pledges of financial support totaled more than \$10,000 at the initial session.

Among those present were:

From Milwaukee: H. J. Mirisch, Asher Levy, H. J. Fitzgerald, Frank Welter, George Levin, E. Weisner, Jack Silliman, Jack Fenry, Charles Trampe, John Ludwig, Jack Keegan, L. F. Gran, M. Harmon. From Indiana: Maurice Rubin, Michigan City; Dudley Williston, Gary; Kurt Laemmle, Lowell; from Ironton, Michigan: Martin Thomas, and from Pontiac, Eddie Zorn, also Milt Ellis of Beloit, Wisc. From downstate Illinois: A. B. McCullom, Hoopes-ton; George Kruger, Hinsdale; A. H. Hartford, Marsailles. Chicagoans present included: John Balaban, Eddie Silverman, Clyde Eckhardt, Alex Manta, Jack Kirsch, Charles Ryan, Maurice Leonard, Jules Rubens, William Hol-

## CHICAGO THEATRE OFFERS SPECIAL PRIZE

*In connection with the industry's \$250,000 "Movie Quiz" contest, the Adelphi Theatre, Chicago, this week announced it will award an additional \$250 to any patron who wins one of the 5,404 national prizes.*

*The theatre has had the offer stamped on the back of the "Quiz" booklets it is distributing. The only requirement is that the patron attend the Adelphi theatre at least ten times before December 31st, when the contest closes. Each time a patron attends the theatre, his booklet is stamped and when the necessary 30 questions are answered the patron's name is registered with the theatre.*

*The theatre also is offering to furnish stamped envelopes addressed to the national contest headquarters.*

lander, Larry Stein, Herb Elisberg, Harry Lorch, Nate Platta, Nate Wolf, Ludwig Sussman, Tom Gilliam and Mrs. G. L. Pierce.

▽

## Enthusiastic Cooperation Reported in Cincinnati

Enthusiastic cooperation from exhibitors in the Cincinnati trade territory, which embraces Columbus, O., and intervening points, as well as situations in portions of Kentucky, West Virginia and Indiana, was reported by Maurice White, regional chairman of the industry's drive.

At an early meeting unanimous support and financial pledges of 10 cents per seat were voted by Arthur M. Frudenberg, division manager RKO Midwest; Mr. White, president of United Theatres; F. W. Huss, Jr., president of Associated Theatres; Tracy Barham, general manager of Southio Theatres, Inc.; and approximately 100 independent exhibitors, branch managers, salesmen and bookers.

An appeal to leading publishers throughout the State of Ohio to cooperate in the drive was forwarded by the Independent Theatre Owners of Ohio. In the official communication it was pointed out that the film industry is the first to spend money for recovery. Such bold, aggressive action, the communication continued, will serve as the spark which will touch off the desire of other businesses to put idle dollars back to work.

▽

## Local Meetings Held in Des Moines, Omaha Area

Plans for making the advertising campaign a success in Des Moines and Omaha territory were drafted at a series of local meetings held throughout the territory.

Walter Creal was named to head campaign activities in Omaha, and Charles Williams for the activities outside the city. Assisting the latter are W. W. Troxell, Dewitt; C. N. Robinson, Blair; John Noffsinger, Madison, and H. D. Bowers, Weeping Water, Neb., and Toby Stewart, Shenandoah, Ia.

G. Ralph Branton, chairman of the territory committee, spoke at the initial meeting in Des Moines and reported that approximately 100

circuit and independent theatremen attended and pledged financial support on the established theatre basis of 10 cents per seat.

▽

## \$750 Prize Offered Salesmen in Dallas

A total of \$3,500 cash was collected at the initial meeting of exhibitors in the Dallas territory. Plans for local participation in the drive were detailed by R. J. O'Donnell, district executive committee member. He introduced R. E. Griffith, district chairman, who also explained the plans. J. W. Underwood and Hugh Owen were among the other speakers.

As an added incentive for salesmen to obtain pledges of financial cooperation in the campaign a prize of \$750 was set up for the salesman obtaining the greatest number of pledges in his territory.

▽

## Loew-Poli Houses Sponsor Motor Cavalcade

The proclamations by the governors of Massachusetts and Connecticut and the mayors of various cities, parades and a motor cavalcade covering all Loew-Poli towns featured the opening of the industry's drive in New England.

Headed by a large float, the motor cavalcade started in Waterbury, August 27th, stopped on succeeding days in Bridgeport, New Haven, Meriden, Hartford, Springfield and Worcester. A special assignment of Connecticut state police escorted the procession along the route, and, in addition, there were city police escorts in all the towns. The local parades included from three to six bands, four girls astride horses, ushers in uniform with banners, clowns, automobiles and floats, with a calliope bringing up the year.

The large float remained for a day in front of the theatres with a "man in the street" broadcast direct from the display interviewing passersby on questions relative to the "Movie Quiz" contest and the drive.

In cooperation with Chambers of Commerce throughout the territory, merchants decorated their store fronts and buildings.

An angel food cake was mailed to newspaper editors, film critics and city and state officials with a card inserted reading, "Cut yourself a piece of cake and help us celebrate Motion Pictures' Greatest Year."

The day the float visited the theatres, an 18-page album was given away by the thousands. Each week patrons will receive a still of a star to put in the book and at the end of the campaign the album will be filled.

Approximately 200 New England theatres had enrolled by the time the drive officially opened last week. The circuit of Nathan Yamins, Allied president, was among those signed. Eighty-nine Mullin and Pinanski theatres are participating.

Other cooperating circuits include Warner Brothers, Maine and New Hampshire, Loew's, Western Massachusetts, Louis Gordon, Cohen Brothers, Loew's-Poli, and Phil Smith.

Although there was no parade in Boston because of the narrowness of the streets, there was excellent newspaper and political cooperation and the first-run theatres in Boston reported a heavy demand for the "Quiz" booklets.

M. L. Levenson is chairman of the Boston committee and serving with him are Martin Mullin, Harold Stoneman, George Ramsdell,

(Continued on page 25)





**"Pipe the stamp, maties!  
And prepare for your  
biggest year with me  
and me pals!"**



# **PARAMOUNT SHORT-SUBJECTS**

**100%  
BOX-OFFICE  
tested**

## **1938 - 39**



By arrangement with King Features Syndicate Inc. and Segar. Popeye character copyright 1929 by King Features Syndicate Inc.



MAX FLEISCHER'S  
**POPEYE**

# 12 MAX FLEISCHER POPEYES



*"Shorts Sell Seats!"* During the new box-office season—as in the past—Popeye and his gang will be the standout seat-sellers in the field of shorts. Bad Man Bluto, sweet heroine Olive Oyl, Wimpy the hamburger muncher, and Popeye and his magic can of spinach, will again be magic names at your box-office. And what better box-office insurance can the exhibitor have than the myriads of daily newspaper readers who follow the King Features comic strip, and the hundreds of active Popeye Clubs throughout the country!

by arrangement with King Features Syndicate Inc. and Segar. Popeye character copyright 1929 by King Features Syndicate Inc.



**100 %**  
**BOX-OFFICE**  
*Tested*



# 12

## MAX FLEISCHER BETTY BOOPS

*Betty Boop introduces Sally Swing, a lively little lady who will keep 'em jammin' into your box-office. Her familiar, famous associates, Grampy and Pudgy, will be back, joining in the inimitable animated antics which have made this series one of the best in the business. Swing out and smile, Mr. Exhibitor, for Betty Boop and Sally Swing will have 'em truckin' and Susie Q'in into your box-office!*

INTRODUCING...

SALLY  
SWING



MAX FLEISCHER  
BETTY BOOPS



100% BOX-OFFICE *tested*





# 13

## PARAMOUNT PARAGRAPHS

What's new in short subjects? The answer to that frequent question is contained in Paragraphics—an amazingly entertaining melange of human facts, fancies and foibles. Newness and novelty comprise the keynote for every foot of these reels. So much so, that whole new series of shorts have been derived from them. It was out of Paragraphics, for example, that the "Popular Science" and "Unusual Occupations" series originated. Paragraphics have proved themselves a seat-selling added attraction in theatres everywhere.

**100% BOX-OFFICE** *tested*



PARAMOUNT  
PARAGRAPHS

PARAMOUNT  
PICTORIALS



# 12

## PARAMOUNT PICTORIALS

Adventures in out-of-the-way corners of the world, scenic wonders, personalities, startling oddities make this series the most colorful and fascinating of its type presented to a picture-wise public. They have that quality of universality which makes them appeal to every sort of moviegoer. Many of them will be photographed in color by ace color cameraman Robert C. Bruce, adding immeasurably to their pictorial beauty.

**100% BOX-OFFICE** *tested*

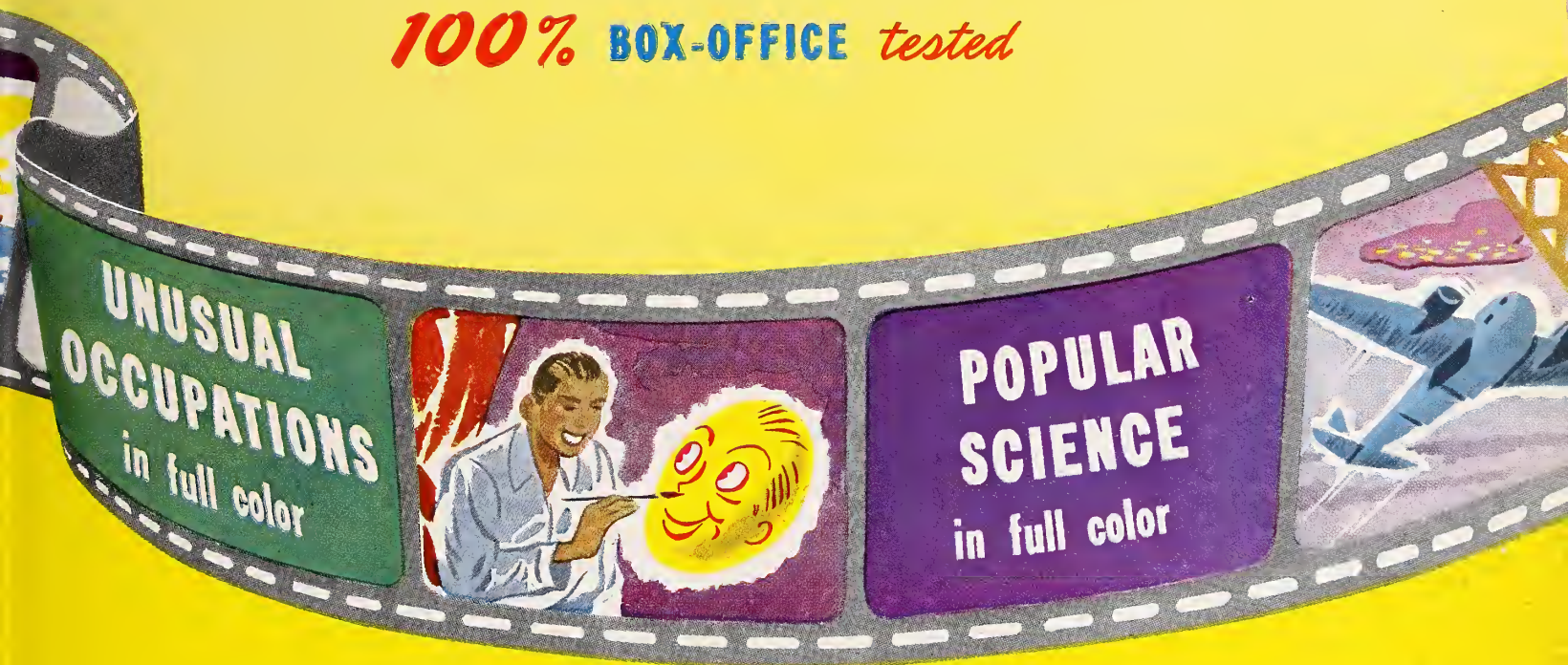




# 6 UNUSUAL OCCUPATIONS *in Full Color*

Definitely the shorts "scoop" of the past season, "Unusual Occupations" have been quick to capture audience attention because they have a strong vicarious appeal to people saddled by regular routine jobs. New and fascinating material has been unearthed to make these shorts even more popular at the box-office in the new season.

**100%** BOX-OFFICE *tested*



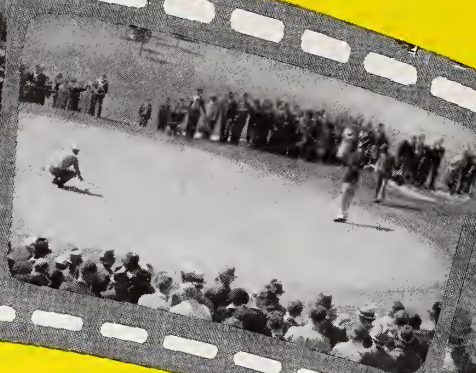
# 6 POPULAR SCIENCE *in Full Color*

Firmly established in the world of shorts, Paramount and "Popular Science Monthly" again present this popular and fascinating series, which invades the realm of the scientific miracle workers. Specifically designed to appeal to men, women and children, because it presents in interesting dramatic and spectacular fashion the application of scientific development to everyday life. Presold to millions of readers of "Popular Science Monthly", this short has proved itself an entertainment asset on any program.

**100%** BOX-OFFICE *tested*



PARAMOUNT'S  
GRANTLAND RICE  
SPORTLIGHTS



13

## PARAMOUNT'S GRANTLAND RICE SPORTLIGHTS

*With Grantland Rice, champ of all sports writers, providing interesting material, and Ted Husing, champ of all radio sports commentators, furnishing the dynamic voicing, it's no wonder that Sportlights—year in and year out—has proved to be the outstanding and most popular sports short of them all! This unbeatable combination of Rice and Husing packs into every issue a thrilling panorama of all sports from ping pong to football. Literally, the Sportlights are a sports column on celluloid, followed with avid interest by your audiences. They look for them on your program.*

**100 %**  
**BOX-OFFICE**  
*tested*







# 15

## PARAMOUNT HEADLINERS

*Praising the "Headliner" series has gotten to be a habit in the trade, for they are the high spots on any program. Fortified with the favorites of radio, stage and screen, "Headliners" are sockfull of the music of the moment, played and sung in the styles made popular with the masses by the Big-timers. Production novelty and sparkle take them far out of the class of "just another short!" The "Headliners" are headed for their biggest year. Let them make music at the box-office for you!*

**100 %**  
**BOX-OFFICE**  
*tested*

PARAMOUNT  
HEADLINERS







# 6

## PARAMOUNT COLOR CLASSICS

The Color Classics are in a class by themselves. They are the only 3-dimensional, all-color shorts made. Their content invariably tell a story with the gags and trick effects that appeal to all classes of audiences. Improving in popular interest each season, the new series will demand even greater attention at the box-office than ever before!

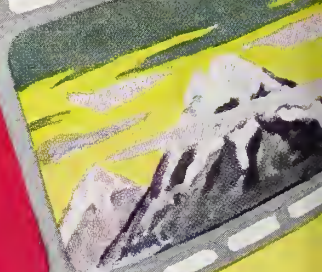


**100%** BOX-OFFICE *tested*

COLOR  
CLASSICS



COLOR  
CRUISES



# 7

## PARAMOUNT COLOR CRUISES

Again Paramount is first with a new series of shorts which fill a real need in the industry. The camera takes you to foreign ports... reveals the glamor... the strange customs... the colorful people... catches the sights and sounds of those heavens beyond the horizon. Of intense interest to the "stay-at-homes" as well as to those who look forward every now and then to taking a cruise sometime... somewhere! Smart shownmen will keep pace with the industry by being among the first to show this series!

**100%** BOX-OFFICE *tested*



"POPEYE, THE SAILOR"  
IN  
"ALADDIN AND HIS  
WONDERFUL LAMP"



# POPEYE

THE SAILOR

## "ALADDIN AND HIS WONDERFUL LAMP"

Only 3-Dimensional,  
3-Color Technicolor  
Short Feature!

*Runs 3 Times as Long  
as the Regular One-Reel  
Cartoon Subject!*



"Blast me, maties, if this here Orient ain't a wonderful place! All I does is rubs this magic lamp, and out pops this genie feller what helps me rescue Olive and foil the villain. Blow me down, but this lamp's almost as good as me trusky can of spinach!"

Paramount triumphs again! Brings you one of the world's best loved stories, with Popeye (himself) as "Aladdin, the wily Oriental," and Olive Oyl as the "Princess." Bluto, in the guise of a treacherous chemist, concocts vile and nefarious schemes to bedevil Popeye and add to the hilarity of the proceedings. Here is all the charm of the familiar story streamlined into a fast-moving production on a lavish scale . . . with thrilling action, special music, rib-tickling gags . . . and the whole done in scintillating Technicolor. The wizardry of Max Fleischer and his corps of skilled craftsmen achieves new and astounding entertainment magic in "ALADDIN"—destined to garner unprecedented public attention and reap great rewards at the ticket window!

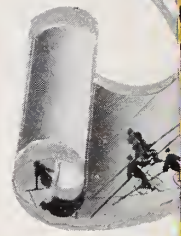
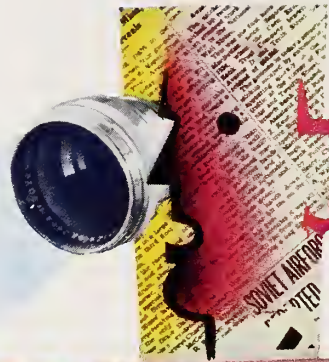
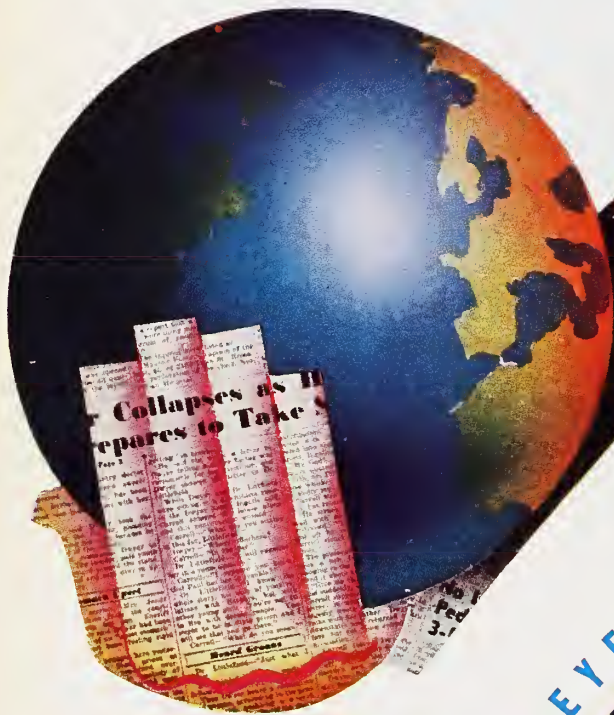
By arrangement with King Features Syndicate Inc. and Segar. Popeye character copyright 1929 by King Features Syndicate Inc.

**100%** BOX-OFFICE *tested*



PARAMOUNT  
**NEWS**  
104 ISSUES

Paramount News Leads the Parade! It is edited like one of the world's greatest newspapers . . . with a Paramount News cameraman first on the scene in every corner of the world to bring to your audiences the thrilling events that make history on war-torn fronts, in world capitals, where Nature wreaks devastation, wherever there is NEWS in the making! Sports, fashions, personalities and novelties help round out 104 issues of Paramount News while it is news!



THE EYES AND EARS OF THE WORLD!  
CRASH: IN ...  
SUICIDE TO ...  
AT SEA ...  
RAID NET ...  
Pier Boss Links Bitter Class ...  
McGuinness to MARKS DRAWING ...  
Perjury "Fix" OF HINES PAY ...  
Reds Nip Giants ...  
Beat Pirates ...  
100%  
BOX-OFFICE  
tested



# 'APPRECIATION DAY' IN MINNESOTA

(Continued from page 14)

Julius Joelson, Ralph Snider, Stanley Sumner, Ed Fay, Rom Bailey, Herman Rifkin, Russ Cropper, John Dervin, Maurice Wolf, Nate Furst, William Kelley, Harold Rogovin, William Erbb and Samuel Broidy.

Among the exploitation stunts in Providence was the showing of trailers on a giant screen set up on City Hall steps.

▽

## "Motion Picture Appreciation Day" Declared in Minnesota

Elmer E. Benson, governor of Minnesota, joined those who have thrown their support to "Motion Pictures' Greatest Year" campaign at the state capitol in St. Paul when he signed a proclamation calling upon the citizens of the state of observe Monday, September 12th, as "Motion Picture Appreciation Day."

A similar proclamation was signed in Minneapolis by George E. Leach, mayor.

Motion pictures of the governor signing the proclamation were taken and are being shown in theatres of the northwest.

The proclamation:

"Being fully cognizant of the important position that the motion picture and the motion picture theatre occupy in our state, and

"With a full realization of the essential character of the motion picture entertainment in the amusement life of our state, and

"Whereas, we appreciate to the fullest how greatly the motion picture theatre is constantly stimulating trade in our markets and stores, and

"Whereas, we highly approve of the plan of calling the favorable attention of our citizens to the superior quality and fitness of the new fall list of the specially prepared motion pictures, and

"Because we understand that, for the first time, this fall announcement is being made by a united industry and handled in all of its details by our own local people, I, Elmer A. Benson, Governor of Minnesota, do hereby

"Proclaim that the day of September 12th, 1938, has been set aside by me for special observance of the citizens of the State of Minnesota in celebration of Motion Pictures' Greatest Year, and I do officially urge the citizens of Minnesota to participate in fullest measure in this fall celebration and presentation of the splendid pictures which have been prepared by the motion picture studios in their avowed purpose of demonstrating that 'Motion Pictures Are Your Best Entertainment'."

Approximately \$4,000 was contributed by independent and affiliated exhibitors at an early meeting in Minneapolis. W. A. Steffes presided and A. W. Smith, Jr., of New York, addressed the group.

Named on committees were John Friedl, Will Glaser, Ben Friedman, S. J. Blackmore, John Pillar, Marty Lebedoff, Julius Overmoe, W. H. Workman, Ralph Crambley, Frank Mantsky, Charles Weiner, Moe Levy, Barry Burke, and Eddie Rubin.

▽

## 45 Community Committees Named in New York City

Handling of the advertising and exploitation drive in New York City included the setting up of 45 community committees covering 850 theatres. In this way, each neighborhood conducted its own drive with parades, stunts, merchant tieups, etc.

Broadway theatre managers and publicity men joined together for the first cooperative promotional campaign for the Times Square area. Their activities include a special campaign "dress" for Times Square theatres and the area itself. Ben Berkowich of the Capitol Theatre

## STAGE SHOWS PRAISED IN LABOR DAY PARADE

*Felix Snow, district manager for the International Alliance of Theatrical Stage Employes, arranged for a \$500 float in the Kansas City Labor Day parade to praise stage shows.*

*The Fox Tower line, the Adorables, rode in the float in costume. Banners on the float announced that "The twelve Tower Adorables on this float, through the courtesy of the Fox Tower Theatre where continuous stage shows have been presented for four years, making employment for almost 60 persons."*

*On a "billboard" carried by the float, it was urged that "Stage shows help make Kansas City a metropolitan center."*

was named chairman of the Times Square committee.

More than 450 exhibitors, affiliated and independent, launched the Brooklyn and Central Queens campaign for Motion Pictures' Greatest Year at a midnight supper at the Towers Hotel, Brooklyn.

Among those present were Charles C. Moskowitz, Joseph R. Vogel, Marvin Schenck, Samuel Meinhold, Eugene Picker, Oscar A. Doob, Ernest Emerling, John J. O'Connor, Fred Meyers, W. B. England, Max Fellerman, John Dowd, Si Fabian, Samuel Rosen, Al Reid, A. H. Schwartz, Joseph Springer, Fred Schwartz, Albert Burns, Arthur Baker, Samuel Rinzler, Louis Frisch, Harold J. Rinzler, Emanuel Frisch, Erwin Gold and George Schenck.

The plan for organizing the entire New York area into community committees to direct advertising and exploitation in neighborhoods was proposed by Oscar Doob at a meeting in the Astor Hotel, New York.

Speaking at that meeting, Mr. Schaefer said: "It is important to stress that this campaign was inspired from the very beginning by Independent exhibitors participated from the very inception of the campaign and it was with their cooperation that the plan of procedure and the details of the \$250,000 'Movie Quiz' contest were formulated."

Although it was suggested that the meeting go on record as indorsing the drive, this step was not taken subject to the consideration of the campaign by the Independent Theatre Owners Association.

A total of 3,456,000 "Quiz" booklets was distributed to the public in New York during the first six days.

▽

## "Jubilee of Hits" Paves Way for Campaign

To "start the ball rolling" for the national advertising campaign, the Criterion and Midwest, Standard first-run theatres in Oklahoma City, staged an "August Jubilee of Movie Hits." The "Jubilee," according to Walter B. Shuttee, general manager of Standard, proved a success and boosted receipts at the theatres considerably.

The state committee for the national campaign includes Morris Loewenstein, Oklahoma

City; L. C. Griffith, president of Griffith Amusement Company, and Ralph Talbot of Ralph Talbot Theatres, Tulsa.

Mr. Griffith has offered \$200 for division among the three film salesmen turning in the largest number of subscriptions from their territories.

▽

## Kansas City Theatremen Report Increased Business

Motion picture theatres in Kansas City, particularly the first-run houses, have been doing the best business in weeks as a result of the introduction of the Motion Pictures' Greatest Year campaign.

Theatre managers reported a heavy demand for "Movie Quiz" booklets. Most theatres have equipped ushers and usherettes with pouches for distribution of the booklets.

Approximately 250 theatres in the Kansas City area are participating in the drive. The figure includes 175 circuit houses and 75 independent theatres operated by 63 exhibitors.

September 1st was set aside by Bryce B. Smith, Mayor, as "Greater Movie Day."

Elmer C. Rhoden, Fox Midwest head; Clarence A. Schultz, Commonwealth Amusement Corporation; Glen W. Dickinson, head of the Dickinson circuit, and Ed Dubinsky-Durwood, head of the Dubinsky Brothers circuit, were among the speakers at a Kansas City meeting at which plans for handling the drive were discussed.

The cooperation of National Theatres was pledged by Spyros Skouras at the recent district and division managers convention in Kansas City.

▽

## Proclamations Issued By Governor, Mayor

The film industry's drive got underway in Los Angeles with the issuing of proclamations by Frank Merriam, Governor of California, and Frank L. Shaw, Mayor of Los Angeles. Indorsement was voiced by Jimmy Fidler and George McCall, radio broadcasters. All southern California and Arizona theares are joining in the campaign.

A parade is to be held in Hollywood sometime before the opening of the American Legion Convention, September 19th.

Approximately 200 circuit and unaffiliated exhibitors met at the Ambassador Hotel, Los Angeles, to pledge their support to the drive. Albert Glaston, president, and R. H. Poole, general manager of the Independent Theatre Owners of Southern California, pledged their organization's unequivocal support.

Speakers at the session were Herman Wober, Twentieth Century-Fox general sales manager; William F. Rodgers, MGM sales head; Spyros and Charles Skouras of Fox West Coast; Frank Whitbeck, of MGM, and Gabe Yorke, chairman of the Hollywood committee for the drive.

Darryl F. Zanuck, head of production for Twentieth Century-Fox, predicted that production expenditures will set an all-time high during the period of the Motion Pictures' Greatest Year campaign.

"This circumstance," he said, "is of inestimable importance, not only to the motion picture industry and its allied businesses but to many other branches of endeavor as well. Hollywood payrolls undoubtedly will reach new peaks, adding thousands of unemployed to working payrolls."

"The increased purchasing power of persons  
(Continued on following page)



# INDEPENDENTS JOIN CAMPAIGN

(Continued from preceding page)

connected with the industry will make itself felt throughout this area and, by the same token, the better business conditions which are making possible this expanded production program should give the entire country a heartening lift.

"American production companies will have the best pictures in their history this year. They will provide a broad and firm foundation for the cooperative campaign being undertaken by the industry—a drive involving one of the greatest joint budgets ever undertaken."

The campaign plans received the unanimous endorsement of the Screen Actors Guild.

Cliff Lewis is chairman of the exploitation subcommittee of the Hollywood executive committee for the drive and his assistants are Tom Alfred, Twentieth Century-Fox; Irving Rubine, Warner Brothers; Frank McFadden, Universal; Russ Phelps, Walter Wanger Productions; Harry Loud, MGM; Cy Allen, RKO; Jack Sherman, Orpheum Theatre; Willis Kinnear, Paramount Theatre; Bob Kasner, RKO Hill-street Theatre, and Dean Hyskell, Fox West Coast Theatres.

The proclamation issued by Governor Merriam said:

"Aggressive action has ever been the tradition in the film industry. It is therefore particularly fitting that the industry assume leadership at this time and display its confidence in general business conditions by presenting this series of unusually fine productions.

"For years the motion picture industry has played an important part in American life. In view of these sentiments, now, therefore, I, Frank F. Merriam, Governor of California, do hereby proclaim the period of September 1 to December 31 as Greater Motion Picture Period in California and urge the people of this state to cooperate with the film industry sponsoring various celebrations which will be held throughout the state."

Mayor Shaw, in his statement, declared:

"Whereas, the motion picture industry in all of its phases occupies the principal position in interest and activities of our city; and, whereas, the City of Los Angeles, world-renowned as the capital of the motion picture industry, has a special obligation to support and encourage the advancement of motion picture production as a science, as an art, as an industry and as a medium of public entertainment and education; and, whereas, studios of this metropolitan community are about to release a program of motion pictures that will establish new high standards of quality and appeal; now, therefore, as Mayor of the City of Los Angeles, I do hereby urge upon you all due observance of and participation in this event."

▽

## UMPTO Pledges Drive Cooperation

Members of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware pledged complete cooperation for the Motion Pictures' Greatest Year campaign at a meeting in Philadelphia. George Aarons was named secretary for the Philadelphia drive committee, which consists of Ten Schlesinger, Lewen Pizor, Ben Amsterdam, Sam Gross, Harry Bodkin, Luke Gring, Milt Rogasner and Leo Posel.

The drive in Delaware was launched at a dinner in the Hotel DuPont, Wilmington. It was attended by state and city officials, managers of circuit-operated and independent theatres and leading distributors.

Richard C. McMullen, Governor of Delaware, and Walter W. Bacon, Mayor of Wilmington, were among the speakers. Harry Goldberg,



*Florida and a beauty contest capitalize on the industry's \$250,000 Movie Quiz Contest by claiming a first as the contest opens. Miss Mary Joyce Walsh, Miss Florida of 1938, receives what was said to be the first contest booklet issued to the public from Austin Moon, manager of the Colony theatre, Miami Beach, one minute after the contest opened at midnight September 1st.*

Philadelphia, director of advertising for Warner Theatres, also spoke.

Theatre representatives present included A. J. Vannie, Philadelphia zone manager, Warner Theatres; Jack Mulhall, Warners district manager, and the following managers: Benjamin Shindler, Ace; Edgar Doob, Loew's; Benjamin Seligman, Strand; A. J. Deflore, Park; John O. Hopkins, National; Lewis S. Black, Aldine; Sidney Hunter, Arcadia; John Harding, Grand; Arthur Cohn, Queen, and Earl G. Finney, Savoy.

▽

## Stars Asked to Join Parade in St. Louis

With the opening of the industry's national advertising campaign in St. Louis, it was revealed that Bernard Dickmann, Mayor, will issue a proclamation for a "Movie Week."

A parade is scheduled for this Saturday and Chick Evans, manager of Loew's and chairman of the publicity committee for the campaign, is attempting to have Tyrone Power and Henry Fonda join the marchers. The stars are now on location at nearby Pineville, Mo., making the picture "Jesse James."

The aid of four of the six radio stations in St. Louis was obtained and Les Kaufmann, of Fanchon & Marco, and a member of the publicity committee, opened the drive to make the radio fans motion picture conscious by interviewing Thomas N. Dysart, president of the Cham-

ber of Commerce, on the importance of the campaign to all commercial St. Louis.

Transcribed notices of the campaign will be broadcast at regular intervals over the four stations, KWK, KMOX, WTMV and WIL, during the next two weeks.

Public response to the campaign was immediate. Managers of the theatres enlisted said there was a perceptible increase in attendance and that most of the patrons were eager to participate in the prize contest.

▽

## San Francisco Exhibitors To Distribute 500,000 Booklets

With all of San Francisco's 71 downtown and neighborhood theatres participating in the drive, it is estimated that some 500,000 "Movie Quiz" booklets will be distributed in the city.

Angelo Rossi, mayor, issued a proclamation proclaiming the city's celebration of "Motion Pictures' Greatest Year" officially opened.

A float was entered by theatremen in the Labor Day parade.

Robert A. McNeil is regional chairman and Morgan Walsh associate chairman for the San Francisco area.

▽

## Cleveland Theatres Advertise "Quiz" Contest

Advertising of the \$250,000 "Movie Quiz" contest was in full swing in Cleveland again this week after a mid-August start that was halted by Mr. Schaefer. The downtown exhibitors launched the early advertising but stopped the practice after independent exhibitors protested to the national committee.

Cooperation in the business building campaign was voted at a meeting attended by Mr. Sears and M. B. Horowitz. Harry Reinhart, owner of the Mozart, was the first to sign the campaign pledge.

▽

## Carolina Exhibitors Meet in Charlotte

Exhibitors in North and South Carolina learned details of the national advertising campaign and drafted plans for their participation at a meeting held in the Chamber of Commerce offices in Charlotte.

A regional committee was appointed by Mr. Schaefer and includes George W. Parr, Lyle M. Wilson, H. F. Kinney, Ben Rosenwald and J. J. Ingram.

▽

## Newspapers Publish Governor's Statement

Seattle and the state of Washington inaugurated the motion picture campaign with an official proclamation by Clarence D. Martin, governor. The proclamation was published in a majority of the state's newspapers.

In Seattle, a downtown street parade, participated in by all Seattle theatres, was staged and the first few days of the campaign indicated an unusual amount of interest on the part of the public, according to theatre managers.

The governor's proclamation stated:

"I am glad to urge the people of our state to participate in fullest measure in the fall celebration and presentation of pictures which will be shown in theatres to make this motion pictures' greatest year.

"For years the motion picture has played an important part in American life. It has widened the horizon of the average citizen and has given him a broader concept of living conditions in all walks of life and all parts of the world.

"The motion picture has provided an emotional outlet for countless millions and has placed a fine, educational entertainment within the reach of most persons."



# 217 MANAGING 'GREATEST YEAR' DRIVE

Nineteen committees in New York and Hollywood are centrally managing the "Motion Pictures' Greatest Year" campaign, assisted by 37 committees operating locally in the field, a total of 217 officially serving the drive. To these, however, could be added scores of others, in all branches, who individually are working to bring the drive to a successful conclusion in behalf of the nation's box offices. The personnel of the 56 committees and of drive executive staffs follows:

## Executive Committee

GEORGE SCHAEFER, vice-president and general manager of distribution, United Artists, chairman.  
NEIL AGNEW, vice-president and general sales manager, Paramount.  
JOSEPH BERNHARD, general manager, Warner Brothers Theatres.  
GEORGE E. BROWNE, president, International Alliance of Theatrical Stage Employees.  
J. J. FITZGIBBONS, Famous Players Canadian circuit.  
Y. FRANK FREEMAN, Sr., vice-president in charge of theatre operations, Paramount.  
CHARLES MOSKOWITZ, vice-president of Loew's, Inc.  
JOHN J. O'CONNOR, vice-president and general manager of RKO Theatres.  
GRADWELL SEARS, general sales manager, Warner Brothers.  
SPYROS SKOURAS, executive, Fox West Coast Theatres.  
HERMAN WOBBER, general manager of distribution, Twentieth Century-Fox.

## Executive Promotion Committee

HOWARD DIETZ, director of advertising and publicity, MGM, chairman.  
ROBERT GILLHAM, director of advertising and publicity, Paramount.  
CHARLES MCCARTHY, director of advertising and publicity, Twentieth Century-Fox.

## General Publicity Committee

MAURICE BERGMAN, director of advertising and publicity, Columbia.  
LYNN FARNOL, director of advertising and publicity, United Artists.  
MONROE GREENTHAL, director of exploitation and trade paper advertising, United Artists.  
LOUIS LIFTON, director of advertising and publicity, Monogram.  
BARRET McCORMICK, advertising manager, RKO  
LOUIS POLLOCK, eastern publicity director, Universal.

## Exploitation

OSCAR A. DOOB, advertising and publicity director, Loew's Theatres.  
JOHN DOWD, advertising and publicity director, RKO Theatres.  
HARRY GOLDBERG, advertising and publicity manager, Warner Brothers Theatres.

## Coast Publicity Committee

HARRY BURKHARDT.  
CLIFF LEWIS.  
JOSEPH C. SHEA.  
GEORGE THOMAS.  
FRANK WHITBECK, studio, publicity director for MGM.

## Special Features Committee

JOHN BALABAN, in charge of operations, Balaban and Katz circuit.  
J. J. FORD.  
J. J. O'REILLY.

## HEADQUARTERS FOR DRIVE ACCESSORIES

Distributors' exchanges in the field are the headquarters for the purchase by exhibitors of official accessories to be used in exploiting the "Motion Pictures' Greatest Year" campaign, one exchange having been so designated in each key city for the purpose. The exchanges and the cities they serve follow:

Albany .. Columbia	Milwaukee ... MGM
Atlanta ... 20th-Fox	Minneapolis ... Fox
Boston ... 20th-Fox	New Haven ... Univ.
Buffalo ... 20th-Fox	New Orleans ... MGM
Charlotte ... RKO	New York ... Par.
Chicago ... MGM	Oklahoma City ... WB.
Cincinnati ... Par.	Omaha ... UA.
Cleveland ... MGM	Philadelphia ... RKO
Dallas ... 20th-Fox	Pittsburgh ... MGM
Denver ... UA.	Portland (Ore.) RKO
Des Moines ... Col.	St. Louis ... Universal
Detroit ... RKO	Salt Lake City ... UA.
Indianapolis 20th-Fox	San Antonio ... Par.
Jacksonville ... Par.	San Francisco ... WB.
Kansas City ... Warner	Seattle ... WB.
Los Angeles ... Par.	Sioux Falls ... RKO
Portland (Me.) ... Par.	Washington ... Par.
Memphis ... WB.	

## IN CANADA

Calgary ... Par.	Toronto ... Par.
Montreal ... Par.	Vancouver ... Par.
Saint John ... Par.	Winnipeg ... Par.

ROBERT J. O'DONNELL, general manager of Interstate Circuit.  
CHARLES SKOURAS, executive of Fox West Coast Theatres.

## Exhibitors Committee

JOHN DANZ, president of Sterling Theatres, Seattle.  
R. E. GRIFFITH, Griffith Brothers Theatres.  
MOE HOROWITZ, Cleveland.  
M. A. LIGHTMAN, president and general manager of Malco Theatres, Memphis.  
H. M. RICHEY, Cooperative Theatres of Michigan.  
JOSEPH SEIDER, president of Prudential Playhouses, New York.  
EDWIN SILVERMAN, S. and S. Theatres.  
NATHAN YAMINS, president of Allied States Association.

## Newsreel Committee

MICHAEL CLOFINE, managing editor of News of the Day.  
THOMAS MEAD, managing editor of Universal News.  
ALBERT J. RICHARDS, editor of Paramount News.  
TRUMAN TALLEY, vice-president and general manager of Movietone News.  
FRED ULLMAN, Jr., vice-president of Pathe News.

## Radio Committee

MORT BLUMENSTOCK, eastern advertising and publicity manager, Warner Brothers.  
IRVINE RUBINE, west coast publicity, Warner Brothers.

## Treasurer

FRANK C. WALKER, vice-president and general counsel of Comerford Theatres, Inc.  
W. F. CRONIN, assistant.  
A. BATTISTA, accountant.

## Campaign Coordinator

PAUL GULICK.

## Business Manager

HAROLD B. FRANKLIN.

## New York Staff

SYDNEY SINGERMAN, assistant to coordinator.  
SIDNEY DAVIDSON, exploitation.  
LOUIS BERG, trade paper publicity.  
BEN ATWELL, publicity, New York Committee.  
P. K. THOMAJAN, feature stories.  
BEULAH LIVINGSTONE, magazine contact.

## Broadway Committee

BEN SERKOWICH, Capitol theatre advertising and publicity director, chairman.  
HERMAN LANDWEHR, manager, Capitol.  
JOHN MCINERNEY, publicity, Paramount theatre.  
ROBERT WEITMAN, manager, Paramount.  
IRVING WINDISCH, publicity, Strand theatre.  
CHARLES BOWERS, manager, Strand.  
JAMES DUNNE, publicity, Rivoli theatre.  
JOHN C. WRIGHT, manager, Rivoli.  
HAZEL FLYNN, publicity, Music Hall.  
NEIL FOLWELL, publicity, Music Hall.  
FRED CRUISE, Music Hall.  
PHIL LAUFER, publicity, Criterion.  
WALTER SELIGMAN, manager, Criterion.  
ARTHUR MAYER, Rialto.  
HOMER HARMON, publicity, Roxy.  
IRVING LESSER, manager, Roxy.  
JOHN DOWD, RKO Theatres.  
MAURICE HARRIS, RKO Theatres.  
RAY CONNOR, RKO Theatres.  
AL ROSEN, manager, Loew's State.  
JACK FINEMAN, manager, Mayfair theatre.  
LEON CAMERON, manager, Astor.  
GENE MURPHY, Loew's Theatres.  
E. E. EMERLING, Loew's Theatres.  
OSCAR DOOB, Loew's Theatres.

## Hollywood Chairman

GABE YORKE, head of Advertising Advisory Council, Motion Picture Producers and Distributors of America.

## Sales and Physical Distribution

JAMES CLARK, RKO accessories department.  
CHARLES B. PAINE.

## Purchasing Committee

AGNES MENGEL, purchasing department, Paramount, chairman.  
JERRY LOEB, Warners.  
IDA GARRETSON, United Artists.

## Advertising Agencies

BIOW COMPANY, INC.  
BLAINE-THOMPSON.  
BUCHANAN AND COMPANY.  
DONAHUE AND COE.  
J. WALTER THOMPSON.  
KAYTON-SPIERO COMPANY.  
LORD AND THOMAS.

## Canadian Publicity Committee

DEWEY D. BLOOM, MGM representative, chairman.  
JAMES R. NAIRN.  
JACK ARTHUR.  
JULES BERNSTEIN.  
J. L. SMITH.  
MRS. S. H. FALK.  
DEACON MAIN.  
FRANK O'BYRNE.

## Regional Committee Chairmen

S. FABIAN, Albany.  
W. K. JENKINS, Atlanta.  
MAX LEVENSON, Boston.

(Continued on page 32)



# WHAT SHOWMEN ARE DOING ON CAMPAIGN

Theatremen, Seeking to Get Best Box Office Results of 17 Weeks' Drive, Are Laying Out Plans as Far in Advance as Possible; Wealth of Material in Two Pressbooks Issued by Committee Found Adaptable to Local Usage

by A-MIKE VOGEL

Chairman, Managers' Round Table

SINCE the life of the Big Drive is a matter of some 17 weeks, theatremen intending to get the most boxoffice good out of it are laying out as far as is possible, a complete plan of campaign as far in advance as possible. Essentially, it is vital that the public interest be kept high during every week of the Drive. This will be brought about by various managers in various ways. The smart boys will pace themselves so that advertising, exploitation and publicity will be spread evenly and effectively over the entire period. With this in mind, at least one outstanding idea developed for each week of the Drive in every situation is suggested.

Examination of the two Drive pressbooks finds a wealth of material to be adapted for local usage and if readers would like to go through these manuals as we discuss their various boxoffice points, let's start with the book with the colored cover, containing the exploitation, advertising and accessories. On the first inside right hand page, is a suggestion for a gala opening. Many have taken advantage of this slant. It still has possibilities for other periods of the Drive in the form of a Hollywood premiere, as utilized widely by Round Tablers. An impersonation contest to go with it, with locals taking off stars who appear in pictures booked during the campaign, is a hefty. M. C. on the lobby broadcast can also plug the Drive and Quiz contest.

Street parades, also mentioned, is another natural. This form has been used by division chief Harry Shaw, and publicist Erle Wright, in the last two weeks, in every city of the Poli-New England area. Campaign detailed in last week's Round Table stressed the local parade angle, heightened by a special float, illustrated on a following page. In Waterbury, Conn., some 50,000 turned out for the procession.

Now turn the page. A contest register is suggested to tie-in with the Booklet distribution. Since these Booklets are paid for by the exhibitor, care is to be exercised so that more than one Booklet is not given to the same person. Sid Holland has placed a table in the lobby in charge of a neat looking gal and will have the Booklets distributed there, the gal answering questions at the same time.

In Miami, W. R. Lynch, local Paramount Theatres headman, has had blank cards, about postcard size, made up headed "Movie Quiz Contest Record," name of each theatre rubber-stamped on bottom. Each patron receiving Booklet is asked to fill out card with name, address and phone number. Cards are to be used to expand mailing lists and check record of local entries in contest.

To encourage registering, a local contest turn might be in order. Perhaps every fiftieth name might rate a guest ticket, or cer-

tain names taken from the register and planted in your daily's classified page might win a few bucks. On this, the paper would pay off in free display space to advertise the Drive.

Coming to "Banners," in addition to the various uses described, the same idea can go for a street stunt. For instance, a couple, in evening clothes, can stroll the main streets, man carrying suitcase. At busy corners, they stop, man opens case, takes out folded banner, opens it with aid of woman. Banner contains Contest copy. Also interesting is variation of back banner stunt reported recently here and there.



Representative Theatre Lobby Quiz Poster

## "Stunt-a-Day" Plan Helpful for Campaign

On the front page of the advertising section of the "Greatest Year" pressbook, one finds a campaign plan laid out to check up on the progress of each local campaign. This slant is helpful and immediately suggests something similar sponsored by the Warner Ohio theatres, a "Stunt-A-Day" drive, detailed by Dick Wright, in the ROUND TABLE, August 13 issue. The Warner plan was in the form of a calendar with spaces for 30 days. Each manager was required to fill in the actual stunt to be put over on each day in the space reserved for it. It was found that the idea kept the men on their toes since every stunt listed became a "must" and being listed far enough in advance, gave each manager time enough to get behind it.

### Tieups with Schools

Opposite the front page in the ad section is a number of tieups with schools and colleges, an invaluable source of tieins. In addition to the ideas listed, there are countless others used by Round Tablers in promoting their student bodies, high school or college that may be adapted for the Drive. The drama societies may be interested in radio dramatizations of coming pictures as well as staged scenes from certain of the bigger features. Or perhaps a college Movie Ball, with students in costumes suggesting their favorite stars. Or the idea might be staged at the theatre and made into somewhat of a gala night.

Much can be done with the free special short subject entitled "500,000,000 People Can't Be Wrong." Since a lot of top talent in Hollywood, writers, directors, and cameramen, was drafted to make this picture, it has every possibility for entertainment. The title possesses a lot of sock for a teaser campaign for advertising and posting. Photos of those who appear in it can be posted in special 40 by 60 and newspaper publicity can stress the greatest number of Hollywood names ever assembled to appear in or to work on one picture. In addition, it makes a splendid trailer idea for the rest of the campaign and should be advertised heavily when it is played.

### Composite Ads

The various composite ads speak for themselves and theatremen on their toes will not neglect the opportunity of keeping their Drives on high with the use of these displays, for which mats are available. No. 302 is small enough to be dropped into a corner of most any sizeable ad, and No. 204 can be run now and then through the life

(Continued on following page, column 1)



# HOST OF IDEAS IN THE PRESSBOOKS

(Continued from opposite page)

of the contest. Suggestions for tying in titles of pictures advertised with the contest are also in keeping and a number of these are illustrated.

Some of the ad ideas suggest other uses. For instance, the "pot of gold" slant might be worked for the old reliable gag of a big pot filled with pennies, gold-colored chips, etc., and prizes given for those guessing nearest number. Good for window display or lobby flash. Drive can be plugged in a street stunt by having some of the Boy Scouts drum their way down the main street to the theatre or around town on a direct tie-in with "Drums." Banners or other advertising can tie in both picture and Drive. "Is \$50,000 Too Hot to Handle" is a tie-in line for the picture of that name and "Be a Financial Gladiator" might be another to hook the Quiz Contest to the Joe E. Brown picture.

## Pictures and Stars

Following the ad section is a page containing all the pictures and stars in the Quiz bannered by star heads. An informative and decorative 40 by 60 or larger might be made up by the selection of those pictures to be played in one situation and bordered with heads of the stars concerned, these to be clipped from scene or star stills, or if there is sufficient room, by using the star stills, as is.

The next page illustrates a full page, available in mat form, of personality and scene shots of some of the contest pictures, with each photo carrying caption. Many papers will go for this, of course, but where it cannot be planted, it's still a good bet for display in some good downtown window or, for a change of pace, in the lobby, with appropriate copy to go with it in space at top. Same goes for mat on following page, for tab sheets.

## Merchants' Cooperative Page

The full page merchants' co-op single truck in the pressbook is another slant to tie to and already in work. Erle Wright, for instance, has created a full page for all the Loew-Poli houses with ten spaces for co-op ads. Another spread, but confined to the coming pictures, is the Tri-States "Happy New Year" campaign which ties in with the national drive. Here a double truck has been assembled with the banner across the top carrying copy and photos of A. H. Blank, Ralph Branton and Everett Cummings. Bordered by two-column cuts from some of the coming pictures, the rest of the



*Float Featured in Loew-Poli Division Parades*

space is given over to pictures of the personnel, in this instance, of the Strand and Rivoli, in Hastings, Neb. Spotlight plays on a number of star cuts, each enclosing titles and stars of top dates.

On the inside back cover of the pressbook is a series of five sprightly four-column institutional ads, mats of which are given free of charge providing theatremen can plant them locally. Managers are having little difficulty in convincing publishers to run institutional ads without charge for the benefit of the Drive and the five illustrated should obtain wide coverage. After papers are through with them, these are good enough for blowups to be promoted in good windows or for lobby display.

## Publicity Stories

There is also a lot of stuff in the second pressbook confined to publicity stories. Obviously, every manager is not going to be able to plant every story in the book—and, incidentally, there is a lot of ace yarns, too. However, since, every possible use should be made of this material, the suggestion is made that whether an individual story be planted or not, it be used in blowup form for window or lobby. After the papers have run them, double their use by display with the pictures they fit. For instance, the Capra story could be worked into posters advertising "You Can't Take It With You," and so on.

## Camera Contest

The page of individual stills on page three following suggests a camera contest, with prizes for those who take the best pictures patterned upon those in the layout.

Incidentally, the candid camera craze should be turned to profit with tie-ins of patrons in line at boxoffice, in the theatre itself or the lobby or other shots calculated to feature the house as well as provide good camera compositions.

The suggestion for school tie-ins can be aided by the full page article on page five written by Terry Ramsaye, on the progress of the motion picture. Tie-in can be made with local paper for an essay contest based on the Ramsaye article. Same slant might be sold direct to school or even to the local supervisors.

## Dogs and Schools

The dog yarn on page eight suggests pet contests and the stories on growth of music in pictures lead to a tie-in with music stores and schools. The yarn on juvenile film personalities, page 10, suggests a kid talent party on your stage. Other publicity can be tied in similarly with particular stores and of course, the fashion material on page 9 presents many possibilities for fall fashion shows and other devices, familiar to theatremen. The phone yarn on page 12 brings up a tie-in with your public utilities company and the stand-in story on the same page, an impersonation contest. On page 13, eyes of the stars suggests a beautiful eyes or most interesting eyes contest and the caricatures of the stars on the same page should interest the local artists. The photos and stories of film executives and producers on pages 14 and 15 make fine prestige material, and a little thoughtful reading of the other pages should suggest other possibilities and variations to ingenious showmen.

There is plenty of stuff to work with during the life of the Drive. Go to it.

## A SUGGESTION

So that there will be no confusion in the public mind, theatremen are cautioned against using any local quiz contest slant in the Drive promotion that will conflict with the national contest.



# THEATRE ACTIVITIES AT NEW HIGH

Broadway managers and advertising men have launched plans for a joint promotional campaign in the Times Square area including banners, posters, and other displays with bands, show girls, parades and lights. Theatres in the Broadway area will make joint announcement of their attractions and will display campaign slogans and decorations. Permission has been secured from the city to erect a 30 by 50 foot banner across Broadway, from the Loew Building to the Astor Theatre, right in the heart of the White Way district.

Ben H. Serkowich was designated chairman of the committee, which includes Ray Connor, Al Rosen, Robert Weitman, John Wright, Arthur Mayer, Jack Fine-man, Herman Landwehr, Irving Lesser, Fred Cruise, Homer H. Harman, Jack McNerny, James Dunne, Irving Windisch, Phil Laufer, John Dowd and Oscar Doob.

## Richmond Committee Promotes Posting, Newspaper Contests

From Richmond, Va., David Kamsky, advertising manager, Neighborhood Theatres, working with Frank O'Brien of Wilmer and Vincent and Allen Sparrow of Loew's as a committee reports the following highlights. General Outdoors has given space on 100-24 sheet stands and numerous three-sheets, theatres to contribute posters. A 20-day contest has been planted in the *News-Dealer*, for 12 days paper will carry four-column layout of contest pictures. The *Times-Dispatch* is also starting a contest using stills from the Quiz pictures, readers asked to furnish dialogue between characters in stills.

Mayor has proclaimed a "Go to Movies Day," merchants are tying in with cooperative ads, radio stations cooperating, street cars and busses carrying contest copy.

## Rocky Mountain Area Showmen Attend Meet to Aid Drive

An eight page full size section in color was the opening salute in the Utah-Idaho territory, Harry David, Intermountain Theatres zone director, aiding prominently in obtaining first time cooperation from Salt Lake *Tribune-Telegram*, until now cold on movie news and art. Front page published, September 4, carried national slogan and publicity.

Highlight of district campaign was a convention in Salt Lake, September 7, 8 and 9 called the "First Annual Rocky Mountain Showmen's Conference."

## Loewmen Active in Campaigns In Various Situations

Reported by Ernie Emerling are flashes forwarded to Oscar Doob by various Loewmen including a "Trade Follows the Movies" angle from Francis Deering, Loew's, Houston, Tex., wherein local committee offers \$50 prize to downtown window dresser creating best display with motion pictures as theme.

## SUGGESTS DRIVE SLUG REPLACE CUT-OFF RULES

*An idea suggested by Oscar A. Doob, Loew Theatres ad head, now planted by the circuit theatremen in many situations, is being picked up for duplication generally. Instead of using the regulation cut-off rule between items on the amusement pages, it is proposed that newspapers replace rules with slugs reading "Motion Pictures' Greatest Year."*

Effort by committee in Harrisburg, Pa., to obtain \$50,000 in cash from local bank for display in leading store window is reported by Sam Gilman of Loew's. If obtained, money will be covered by insurance and protected by adequate number of armed guards. Harrisburg committee has constructed unusual float of two immense river barges, fastened together, upon which has been built replica of theatre front. Float participated in annual city water carnival on Labor Day.

Carl Fishman of the Loew home office ad staff is preparing eight-page tab paper on new season product, quiz contest, etc. Local committees in metropolitan area will be assigned to sell ads in an effort to receive sufficient revenue to cover cost of printing. In Jamaica, L. I., Tom Rogers, of Loew's Valencia obtained four unit animated display on refrigerators and revamped into layout for drive campaign.

Three leading papers in St. Louis, Mo., *Post-Dispatch*, *Globe-Democrat* and *Star-Times* are each running series of institutional drive ads. All taxi cabs in Indianapolis, Ind., are carrying window stickers and downtown lamp poles within a mile radius are placarded with drive material.

## Cincinnati Radio Program Salutes Industry Drive

Plans for broadcast tieup with Station WLW in Cincinnati were reported by E. V. "Dinny" Dinerman, ad director RKO Midwest Theatres, idea being to have radio salute its sister of the entertainment world, the motion picture. Program went over Mutual broadcast on September 7, as part of weekly feature "The Musical Steeplechase." Col. Arthur Frudenfeld, RKO divisional director, acted as master of ceremonies, accepting the salute from radio.

## Reading Theatremen Stage Civic Rally and Concert

Comprehensive campaign now in operation in Reading, Pa., is detailed by George Peters, chairman of local committee working with G. C. Keeney, Lester Stallman, Paul Glase, Calvin Lieberman, Dave Brodstein, G. B. Jeffrey and W. H. Smith. Featured were civic rally and band concert at city park on September 2, followed by parade down main street. Rally was addressed by Mayor Stump and other local prominent. Community singing was led by local Penn

Wheelmen Chorus, and 1,000 gas balloons containing guest tickets were released during ceremonies. Chamber of Commerce sent out 3,000 letters to members requesting cooperation in theatre celebration.

Local merchants' bureau put up street decorations and posters and participated in movie sales day wherein merchants in downtown district cooperated with display windows on new seasons pictures including a still identification contest offering guest tickets for first 50 correct answers. Special 10 page movie season section were run by both Reading papers, sidewalks and traffic crosswalks were stencilled with "Let's Go to the Movies."

## Warner Theatres Ad Director Finds Newspapers Cooperating

Publicity already received and reported by Harry Goldberg, Warner Theatres advertising director, in various situations includes full displays in all Philadelphia papers, full page in the *Evening Ledger* running twice. Both Milwaukee *Sentinel* and *News* have already run full pages. In Pittsburgh, proclamation was issued by the local committee and all publishers, managing editors of newspapers invited to luncheon at which they pledged their support. Institutional ads have already been run by the *Press* and *Post-Gazette*. From Memphis, Goldberg reports proclamation by the Mayor and extensive newspaper participation in Washington, D. C.

## Canadians Score High In Spreading the Word

Tying in to the publicity obtained by "Miss Florida of 1938" in the Atlantic City beauty contest, W. R. Lynch, head of Paramount Enterprises, Miami reports a stunt developed by Austin Moon, manager, Colony Theatre. Local beauty winner was promoted to be the first entry nationally in the movie quiz contest, filling out blank card at the Colony, at one minute after midnight on September 1. Photo and story was carried by local papers, released to International News and Associated Press.

From Lowell, Mass., Max Melincoff, district manager Warners Theatres includes a monster parade and Mayor's proclamation, the official shown signing his name in front of committee of local managers. Every local merchant used contest window card and another promotion embraced cooperation of all members of Chamber of Commerce in local contest. All stores distributed heralds. Local committee of theatremen working with Melincoff includes William Kelly, Chris McHale, Harry Furst and Jack Melincoff.

Also up on their toes are the Canadian theatremen among which are those in Regina, Sask., from where Bill Novak reports a series of institutional newspaper ads in color. Other highlights of the campaign cover broadcasts, window displays, posting of heading highways, etc. In addition to Novak others on the committee are H. A. Bercovitch, Otis Bowes, M. Bloom, C. Bahrynowski and I. Reinhorn. Papers also ran extensive publicity and art.



# ROUND TABLERS WIRE DRIVE REPORTS

## Chakeres Warner Theatremen Arrange Talks at Clubs

Top campaign stunts Chakeres Warner Springfield, Ohio theatres. Speakers at most all civic clubs, fraternal orders, sorority and fraternity meetings explaining contest urging individual participation and group discussion. Bumper strips all city cabs. Have arranged for speakers in all public schools. Four consecutive Sunday pages of excellent art on new product in *News* and *Sun*. Special lobby front displays. Chamber Commerce tieup with all merchants arranging special sales day, etc. Two elaborate window displays, merchants slugging ads with our campaign. Proclamation Mayor Kenneth Weimer. Plenty newspaper publicity cards in all buses, local orchestra leaders announcing tunes from contest pictures with reference movie Quiz plus regular ballyhoo. Regards.—KROGER BABB, Publicity Director.

## Newspaper and Radio Tieins Stressed by Corker in Athens

Complete tieup two local newspapers and radio staging contests at quiz pictures. Now under way. Daily contest both cooperating "Be a winner daily."

Score prizes given. Newspapers have already contributed many lines and radio many minutes of publicity toward these contests. At the end of three months thousands lines and many hours of this free publicity will undoubtedly have created a momentous appeal to all movie goers and swell box office receipts. Giant lobby display in Palace with stills of stars and prizes offered. Also pictures listed as they will be played. These pictures will be changed as they play. Regards.—MOON CORKER, City Manager, L. & J. Theatres, Athens, Ga.

## Main Street Decorated for First Time in Houston

All theatremen Houston banded together to work as unit in promoting campaign now under way. Following a meeting of all independent and circuit managers, work was begun ten days ago.

Have already decorated main street, which marks the first time this has been done by commercial enterprise.

Much free time from radio stations, with daily talks and transcriptions. We are making speeches before all clubs to get co-operation, going into the public schools in intensive campaign, and planning to put out hundreds of thousands of pieces of literature during next four months. Also have obtained free posting for 26 twenty-four sheets and 300 three-sheets. We are still working out further details.

## Miami Theatres Offer Prizes To Personnel for Signatures

Contest open to blast of enthusiasm. Over 10,000 people joined our quiz on first day. Paramount and Wometco combined campaign covered almost every conceivable medium. Radio, newspaper publicity and extra advertising, street cars, buses, automobiles,

## ALL THEATRES IN AREA JOINING GIANT PARADE

*Highlight of campaign planned by theatres in Elkhart, Indiana, district, will be participation of all theatres within trading area for a giant parade consisting of floats to represent each picture in the Movie Quiz Contest. American Legion and Eagle bands plan to furnish the music gratis. All floats and individuals participating in parade will meet at given point and parade to and through each town represented.*

*The cost of the Quiz booklets will be underwritten through the co-operative advertisements of local merchants on the back cover of the booklet.—SID HOLLAND, City Manager, Elkhart Amuse. Co.*

posting, house to house canvass. Big stimulant is local prize of \$25 to theatre employee who gets most contestants. Every theatre employee pledged to get at least 10 signers. Believe this to be the biggest campaign either of our circuits have ever participated in. Cannot help but feel that this will be the biggest thing that has ever happened to Miami movies.—HAL KOPPLIN, Advertising Manager, Wometco Theatres, Miami, Fla.

## San Francisco Labor Day Parade Headed by Theatres' Float

Every exhibitor in San Francisco is co-operating in greatest concentrated drive for the new season. In full cooperation of all theatres we have obtained full-page composite layouts in all newspapers. Daily art and stores in all news and drama pages. CHARLES SCHLAIFER, Advertising Director, United Artists Theatres, San Francisco, Cal.

## Wilmer & Vincent Theatremen Obtain Citywide Coverage

Here's campaign in part: Front plastered with movie quiz copy. Lobby displays: Life-size cutout, setpiece using scene stills and neon for some of the copy. Standee made like a question mark with the proper copy.

Special window cards and emblem on all other advertising. Window tieups with seven stores. Street ballyhoo: Usher on the street carrying special sign. Parade. *Liberty Magazine* carriers. Gala openings: Fall opening with special slogan. Autos and taxi tieups: Auto stripes and streamers. Library tieup: Special sign and tickets for the best review on the current picture. Radio broadcasts: Three different types of programs. Novelty advertising and throw-aways: Grocery bags, paper napkins and phoney auto tags. Trailers: Five movie quiz trailers. Stage: Large cutouts of show girl carrying banner with movie quiz copy. This much has been accomplished to date—more to follow.—CHARLES BIERBAUER, Manager; Nick Todorov, assistant, Colonial Theatre, Allentown, Pa.

## Atlanta Managers Cooperate To Put On Biggest Parade

All Atlanta cooperated to put over biggest parade city has ever had, two miles; 15 special floats, 115 decorated cars, 500 industry employees riding, 206 uniformed employees marching, led by Mayor Hartsfield, who turned the town over to motion pictures, proclamation banner across street every 50 feet for 25 business blocks and for 15 neighborhood blocks in front of neighborhood theatres. Film exchanges closed. Entered floats, cars, and employees' union employees had float and marched.—E. E. WHITAKER, District Manager, Lucas & Jenkins Theatres, Atlanta, Ga.

## Cleveland Chamber of Commerce Aids Benefit Ticket Sale Plan

Tieups made with local merchants on distribution of quiz booklets first 500 women patronizing store receiving booklets, merchant paying newspaper ads publicizing same. Using double trucks newspaper and merchant tieup trade follows the movies with scattered jigsaw puzzle idea in co-operating merchants' ads. Special fund raised among theatres to pay for bumper strips, taxi cabs, telephone pole shields, magazine, truck, banners, newsstands, throwaways.—DICK WRIGHT, District Manager, Warner Bros. Theatres.

## Buffalo Showmen Promote Posting, Publicity, Parades

Working with Bill Brearton, Shea's Theatres, Buffalo, promoted 25 twenty-four sheet boards. Printer donated paper, obtained proclamation from Mayor and blew up for lobby display. Special new season stories, editorials, in all papers. Both Sunday's papers carried double truck using photos coming attractions in roto sections. Arranged parade seven blocks long with three bands, floats, etc. All papers carried stories about coming parade day before and stories and pictures day after. Radio stations WKBW and WGR mentioned slogan Motion Pictures' Greatest Year on 32 news flashes.—DICK WALSH, Publicity Director, Lafayette Theatre.

## Redmond Organizes Parade To Cover 26 Communities

Started with band, street parade, using banners and ballyhoo with public address system. Used the band in 26 towns. Each of these towns covered with booklets, window cards, one-sheets and heralds.

Special trailer being used advertising happy new year of productions, followed by teaser trailer on coming attractions. Have increased our advertising budget 20 per cent to cover the new drive. All newspaper advertising features, new movie cuts and quiz contest insignia ads have been increased in size in all small town newspapers, doing everything possible to sell movie quiz and new season and to make this a greater movie year.—JIMMIE REDMOND, Manager, Bonham Theatre, Fairbury, Neb.



# REGIONAL CHAIRMEN AND MEMBERS

(Continued from page 27)

A. M. SCHUMAN, Bridgeport.  
VINCENT McFAUL, Buffalo.  
H. F. KINCEY, Atlanta.  
EDWIN SILVERMAN, Chicago.  
MAURICE WHITE, Cincinnati.  
MOE HORWITZ, Cleveland.  
J. REAL NETH, Columbus.  
R. E. GRIFFITH, Dallas.  
RICK RICKETSON, Denver.  
RALPH BRANTON, Des Moines.  
H. M. RICHEY, Detroit.  
ELMER RHODEN, Kansas City, Mo.  
CHARLES P. SKOURAS, Los Angeles.  
B. B. GARNER, Lakeland, Fla.  
S. J. SWITOW, Louisville.  
M. A. LIGHTMAN, Memphis.  
H. J. FITZGERALD, Milwaukee.  
W. A. STEFFES, Minneapolis.  
TONY SUDEKUM, Nashville.  
JACK FISHMAN, New Haven.  
W. L. CARTER, New Orleans.  
JOSEPH M. SEIDER, New York.  
C. W. TRAMPE, Milwaukee.  
R. E. GRIFFITH, Dallas.  
JOHN RUEGAR, Park City, Utah.  
LEWEN PIZOR, Philadelphia.  
JOHN HARRIS, Pittsburgh.  
TED GAMBLE, Portland, Ore.  
FRED WEHRENBURG, St. Louis.  
HARRY DAVID, Salt Lake City.  
R. A. McNEIL, San Francisco.  
MORGAN WALSH, San Francisco.  
JOHN DANZ, Seattle.  
NATE S. GOLDSTEIN, Springfield, Mass.  
R. SMELTZER, Washington, D. C.  
J. J. FITZGIBBONS, Toronto, Canada.  
W. A. KEYES, Dayton, Ohio.

## Regional Committees (Partial List)

### CALIFORNIA

San Francisco: A. M. Bowles, George Nasser, Rufus Harvey.  
Los Angeles: C. N. Peacock.

### CONNECTICUT

Bridgeport: Al Schuman.  
Hartford: Murray Schuman.  
New Haven: J. B. Fishman.

### FLORIDA

Miami Beach: Sonny Shepherd.

### ILLINOIS

Chicago: William Hollander, Herbert Elisburg, Larry Stein.

### IOWA

Des Moines: G. Ralph Branton.

### LOUISIANA

New Orleans: C. J. Briant.

### MASSACHUSETTS

Boston: Max Levenson.

### RHODE ISLAND

Providence: Ed. Fay.

### MINNESOTA

Minneapolis: Charles Winchell, Clifford Gill, Maury Abrams, Ben Blotcky, George Granstrom.

### MAINE

Portland: J. H. Steven.

### MICHIGAN

Detroit: H. M. Richey.

### MISSOURI

St. Louis: C. D. Hill, B. B. Reingold, Harry Arthur, Clarence Kahmann, Harold Evans, J. E. Garrison.

Kansas City: Senn Lawler.

### NEW YORK

Buffalo: Sydney Samson.

Syracuse: Gus Lampe, Frank Murphy, Nat Marcus.

## DRIVE ADS APPEARING IN 1,460 COMMUNITIES

A total of 1,875 newspapers in 1,460 communities in the United States are being used for the publishing of advertisements on the film industry's "Motion Pictures' Greatest Year" campaign. In the following list, arranged alphabetically by exchange territories, are the number of papers in which ads have appeared or will in the near future. The list also shows the number of cities in which the newspapers are located.

Exchange	Number of Cities	Number of Papers
Albany .....	25	32
Atlanta .....	50	64
Boston .....	64	83
Buffalo .....	25	32
Charlotte .....	42	56
Chicago .....	51	60
Cincinnati .....	58	78
Cleveland .....	52	62
Dallas .....	98	128
Denver .....	48	64
Des Moines .....	34	38
Detroit .....	44	48
Indianapolis .....	67	93
Jacksonville .....	32	43
Kansas City .....	86	104
Los Angeles .....	51	71
Memphis .....	44	56
Milwaukee .....	41	44
Minneapolis .....	49	60
New Haven .....	21	29
New Jersey .....	18	23
New Orleans .....	23	29
New York .....	17	40
Oklahoma City .....	53	62
Omaha .....	23	27
Philadelphia .....	66	89
Pittsburgh .....	61	70
Portland (Me.) .....	8	11
Portland (Ore.) .....	19	23
St. Louis .....	45	56
Salt Lake City .....	30	40
San Antonio .....	2	3
San Francisco .....	57	77
Seattle .....	22	30
Sioux Falls .....	1	1
Washington, D. C. ....	33	49

Total ..... 1,460 1,875

Not listed are the Canadian exchanges with the papers which will be utilized in their territories. Taking these into consideration brings the number of publication points to well over 2,000.

Rochester: W. H. Cadoret, Lester Pollock, W. C. Howell.  
Binghamton: T. J. Walsh.

### OHIO

Cincinnati: E. V. Dinnerman.  
Zanesville: Caldwell Brown.

### OREGON

Portland: Ted Gamble.

### PENNSYLVANIA

Pittsburgh: Joe Feldman, Ken Hoel.  
Philadelphia: Everett Callow.

### TEXAS

Dallas: R. E. Griffith, R. J. O'Donnell, W. J. Underwood, Hugh Owen.

### TENNESSEE

Memphis: M. A. Lightman.  
Nashville: Charles H. Amos.

### WASHINGTON

Seattle: Frank Newman, John Danz, Le Roy Johnson.

### WASHINGTON, D. C.

Washington: John J. Payette.  
Baltimore: Carter Barron.  
Maryland: Sidney Lust.  
Virginia: Robert Smeltzer.

### CANADA

Alberta-Calgary: Pete Egan, Gelen Peacock, Harry Friedman, Alt Shockleford, Mike Healu.  
Manitoba-Winnipeg: Joe Huber, P. W. Mahon.  
Toronto: Derrey Bloom, James Nairn, M. H. Wilkes, Mrs. S. H. Falk, J. L. Smith.  
Montreal: Arthur Hirsch.  
New Brunswick: W. H. Golding, A. J. Mason.  
Vancouver: Hugo Ray.

## Paramount Launches Magazine Ad Campaign

Paramount this week announced the insertion dates for the first 18 in a series of magazine advertisements which the company is using to replace cooperative campaigns in which exhibitors shared the expenses of newspaper advertising. The ads will have an estimated total of 68,942,206 readers.

\*Two-page advertisements on "Spawn of the North" appear in the September issue of Screenbook, Movie Story, Modern Screen, Hollywood and Motion Picture. A full page ad will appear in Screen Guide and two pages in Movie Mirror for October on "Sing You Sinners," "Arkansas Traveler," "Men With Wings," and "If I Were King." In Saturday Evening Post, September 3rd, Look, September 13th, and Collier's September 5th, "Spawn of the North," "Sing You Sinners," "If I Were King," and "Men With Wings" were advertised.

"Sing You Sinners" was advertised in a full page in Life, September 5th. Other magazines to be used for advertising the same pictures as listed above are Screenland, October; Saturday Evening Post, September 10th; Time, September 12th; Photoplay, October; Silver Screen, October; Liberty, September 14th, and Collier's, September 24th.

## More Prizes Added On 20th-Fox Shorts

Movietone and Terry-Toon have offered a total of \$2,000 in prize money to cover the domestic organization's revenue returns in the 52-week seasonal delivery campaign.

W. C. Michel of Movietone and Paul Terry, producer of the Terry-Toons, informed Herman Wobber, sales manager for Twentieth Century-Fox, of their joint offer of \$1,000 each. Division of the prize money will be left to the distribution head.

The 52-week short subjects prize money makes this season the richest in point of awards from that type of films, insofar as this company is concerned.



"I believe 'Four Daughters' is the best picture of my career"

*J. L. Warner*  
VICE-PRESIDENT IN CHARGE OF PRODUCTION  
FOR WARNER BROS.

"'Four Daughters' is one of the best pictures of anyone's career"

*The New York Times*

**F***our Daughters'*

*is the triumphant  
beginning of a  
glorious career for all  
these brilliant  
personalities . . .*



# These Are T



## ROSEMARY LANE

plays *Kay*

Rosemary Lane is perfect!

*N. Y. Daily News*

Rosemary Lane turns in an excellent performance! *Variety Daily*

Rosemary Lane is tops! *M. P. Herald*

## LOLA LANE

plays *Thea*

Lola Lane is practically perfection!

*N. Y. Herald-Tribune*

Lola Lane excels anything she's done!

*Hollywood Reporter*

Lola Lane plays her stirring role unusually well! *N. Y. World-Telegram*





# *he Four Daughters*



## PRISCILLA LANE

plays *Ann*

Priscilla Lane's stardom is assured!

*N. Y. Daily News*

Priscilla Lane is a certain bet for stardom!

*Film Daily*

Priscilla Lane is on the road to stardom!

*N. Y. Sun*



## GALE PAGE

plays *Emma*

Gale Page is a brilliant actress!

*Brooklyn Daily Eagle*

Gale Page turns in an excellent performance!

*Variety Daily*

Gale Page is marked for cinema greatness!

*Hollywood Reporter*



# These Are The Two



**JOHN GARFIELD**

plays *Mickey*

John Garfield is the film find of  
the year!

*N. Y. Daily Mirror*

John Garfield is sensational!

*M. P. Herald*

John Garfield gives a performance  
seldom equalled!

*N. Y. World-Telegram*



# Surprise Personalities



**JEFFREY LYNN**

plays *Felix*

Jeffrey Lynn clicks decisively!

*N. Y. Journal American*

Jeffrey Lynn triumphs! *N. Y. Times*

Jeffrey Lynn is outstanding!

*Showmen's Trade Review*



# Walter Winchell:

"The rave of the city, to read the critics, is  
'FOUR DAUGHTERS' at the Music Hall.  
It gives your emotions a workout . . . Pictures  
like 'FOUR DAUGHTERS' will put Bank  
Night out of business."



Following its remarkable Radio City holdover, 'FOUR DAUGHTERS' is now included on the exceptional program available to the Industry Drive from

# WARNER BROS.



# STUDY OF NEW PRODUCT SHOWS EMPHASIS ON U. S. HOME THEMES

by WILLIAM R. WEAVER  
*Hollywood Editor*

The American motion picture is going to stick pretty close to home during 1938-39, but that doesn't mean it'll be inactive. Some 481 of the 574 feature pictures Hollywood producers have in mind for the season, and more or less on paper, will depict life as it is lived within the borders of these United States, and at least 324 of these (Westerns and declared melodrama) will be definitely on the action side. A lot of comedies, service films and aviation epics will have plenty of movement in them, too, because the word's been going around that movies have been talking too much, moving too little.

Conspicuous among the lateral observations that overtake a geographer sleuthing the story departments for clues to the probable whereabouts of the far-flung goings-on to be photographed in Hollywood after Thanksgiving (they're fairly sure about things up to then) is the fact that nobody's listing a story of contemporary Spain, Germany, Italy, Japan or Russia. A net total of three films use one or another of these settings, but definitely in the past tense—long past. It would seem that Mr. Walter Wanger's experience with the experimental "Blockade" has not inspired his professional brethren to emulation. ("And besides," adds an unquotable production executive, "maybe those places wouldn't be there when the pictures arrived.")

## Subject to Change, of Course

Now of course all that may be changed. There is nothing hard and fast about the locale of a picture until the carpenters begin building the sets. Even then it's no great trick to move the scene half way 'round the world if some particular spot on the other side of the globe starts figuring provocatively in the right kind of headlines. It's been done before and will be again. And by the same sort of psychology that producers seem to have arrived at a decision to let the newspapers unroll the Spanish conflict for the public, it would be quite natural for producers to shoot around any one or more of the nations now on the list for cinematic attention, if press cables begin bringing bad news. The single thing agreed upon by all the sources canvassed for the information assembled in this survey is that said information is tentative, subject to change and altogether flexible.

The strictly present prospect, as to locale, for the 1938-39 season, is presented in boxes on this and the following page.

It would be in the nature of things in

## Locales of Films For 1938-39 Season

United States.....	481
West .....	244
East .....	135
Midwest .....	63
South .....	39
England .....	14
Hawaii .....	14
France .....	12
Oceania .....	12
Continental Europe.....	9
Africa .....	8
Canada .....	8
China .....	7
India .....	4
Mexico .....	4
Malaya .....	2
Mythical Kingdom.....	2
Adriatic, Mediterranean, Egypt, Philippine Islands, Far East, Morocco, Australia, Switzer- land, old Austria, each.....	1

these parts if the very publication of these figures, even bound 'round as they are with cancellation privileges, turned out to be a sure means of putting them out of gear. The Middle West seems to be taking quite a beating from East and West, for one thing. Undoubtedly something will be done about that. And there may be reasonable doubt that Hawaii is entitled to as much audience attention this year as England. After all, a lei is a lei, where England is the home of an empire. It's a good bet, too, that more than two of the year's pictures will show the world a mythical kingdom. Some of the fancier films are still in that stage described as "starring so-and-so with a large and important cast."

## As for the Great West—

That whopping statistic denoting the preponderance of production interest in the West as a setting is due in part, of course, to the numerical strength of those active lots where the staff writers all wear spurs and sing tenor. But the West is also getting plenty of expensive exposure to the big guns that echo on metropolitan marquees. Twentieth Century-Fox, for instance, has Tyrone Power, Henry Fonda and a lot of high pitch talent on location at this writing for "Jesse James." Cecil B. DeMille is about to set about re-creating the epic story of "Union Pacific" for Paramount, with Joel McCrea

and comparable cast associates, while MGM's Hardy Family are "Out West with the Hardys." Somewhat later on, Warners will have decided whom to send into "Dodge City," for which great plans are in making, and RKO-Radio will be getting started on "Virginia City." Gary Cooper, Merle Oberon and important affiliates are a-toil on "The Lady and the Cowboy" even now. Walter Wanger has a deal with John Ford to direct a characteristically thorough production called "Stagecoach," and these are by no means all of the so known horse operas to be sung against resounding budgetary accompaniment.

Naturally, not all of the 481 pictures glamorizing this nation, by numerical inference, have been tagged with the names of definite cities, or states. (An earnest effort to list for showmen the names of pictures theoretically representing each of the 48 states, which might have been nice to have around when writing ad copy, went by the board early in these investigations.) But New York City, as always, leads all the rest of the nation's cities as favored by writers seeking a place in which to make things happen. This is no unfamiliar condition, but the rise of San Francisco in the list of popular happening places is a new manifestation. Possibly the picture of the same name had a lot to do with bringing it into the forefront of writer consciousness. Or maybe the advance publicity about the Fair did the trick. Anyway, the Bay City gets its biggest break in years.

"A Big City," which usually turns out to be New York, although Los Angeles popped up quite a few times last season, is in for the customary extensive exposure. "A Small Town" appears to be getting something of a run-around, for no reason anybody in authority saw fit to offer. Things like that, it seems, just happen, so maybe there'll just happen to be a lot more than 40 pictures staged without benefit of tall buildings.

## The Horse-Racing Factor

If the Louisville and Saratoga figures look high, it's because there's going to be a lot of horse-racing on the screen this season. The production forces have been slow in finding out how much drama there is in the king of sports, but the tide is in. The race track happens to be the only location this side of Monte Carlo where gambling can be presented as a legal adventure, a circumstance writers are finding convenient to their imaginative needs. (Besides, race tracks are becoming almost as numerous around Los Angeles as realtors used to be.)

Annapolis and West Point are neck and neck as of now for honors as sites for Ser-

(Continued on following page)



# HOLLYWOOD PLAYING UP ACTION

(Continued from preceding page)

vice pictures, by no means all of which will be located at either place. And this listing takes no account of various football pictures which are quite likely to wind up on the Army or Navy gridiron. Pigskin pictures start with a pigskin, generally, and by the time the writers get through kicking it around anything can happen. Certainly, too, there'll be more than one shot of Boston, and Reno will achieve publicity, if only fleetingly, in many and many a film before year's end.

Overseas cities, likewise, will be flashed into and out of all sorts of pictures, but those listed now as principal settings for stories of known identity are:

Paris	11
London	9
Riviera	7
Shanghai	4
Honolulu	3
Algiers	2
Cairo	2
Melbourne, Istanbul, Rio, Trinidad, Stockholm, each	1

Don't let that Riviera listing trip you up. Riviera, it turns out, means "a swank European watering place" to a great many of the persons who have something to say about where a story is to be located. The pictures now scheduled for there may land anywhere. Consider it, then, an atmosphere rather than a place, and don't despair if the word never appears on a leader. Quite probably its present discovery traces to its recent use in "I'll Give a Million," which showed it as a vague but pleasant place where comedy need have no relation to plausibility. Hollywood writers are fond of places like that.

The foregoing is the result of the first known effort to find out at this point on the calendar just where the motion picture entertainment of a given year is to be located. There is always a more or less inter-studio check on this matter, a loose and largely hearsay espionage, but none of the estimable organizations devoted to keeping track of things pertaining to motion pictures has set up machinery for compiling these data. One reason may be because the story departments are never over-sure of next month's proceedings. There are others. But the kind and character of entertainment to be offered in all these engaging locales are matters a deal more definitely known.

## Types of Entertainment

The figures on indicated types of entertainment, with melodrama second only to Westerns, embarrass a number of press releases recently issued in various guises, primarily for the purpose of getting news about motion pictures, or about one or a group of same, special attention in the public prints. One of these had it, quite recently, that musicals were dead at the box office and, therefore, on their way out. That was before "Alexander's Ragtime Band" started playing. But even then the 50 indicated in the listing in the box, which does not include a great many pictures in which songs

## Cities Mentioned In Production Plans

*The cities specifically mentioned in production plannings to date, together with the number of films set for each, are:*

New York	78
"A Big City"	53
"A Small Town"	40
San Francisco	16
Hollywood	8
Washington	7
Louisville	5
Miami	4
Saratoga	4
Annapolis	3
West Point	3
Chicago	2
Cleveland	2
Philadelphia	2
Reno	2
Boston, Denver, Dodge City, Kansas City, Memphis, New Orleans, Omaha, San Antonio, each	1

are sung incidentally, were on the fire.

High in the list of important musicals for the coming year is MGM's "Sweethearts," now nearing completion, with Jeannette MacDonald and Nelson Eddy singing it. In cutting now at the same plant is "The Great Waltz," with Luise Rainer, Fernand Gravet and a nameful cast, and coming up is the memorable "Wizard of Oz," which will have such players as Judy Garland, Ray Bolger, Buddy Ebsen and Charlie Grapevin. Eleanor Powell will dance again in "Broadway Melody of 1939." Victor Herbert's "Red Mill" and "Rose of Algeria" are also set, but not cast, for MGM production.

## "Sally" and "Desert Song"

Warner Brothers will produce "Sally," with Dick Powell, Rosemary Lane and a representative Warner cast, and "The Desert Song" is also on their list of expensive and expansive musicals. Oddly, their list shows no "Golddiggers" for this year, although that can be remedied. RKO-Radio already has turned in "Carefree," pronounced by many the best of the Astaire-Rogers dancing musicals, and the studio writers are busy on a script for "The Castles," for the same pair, Mrs. Irene Castle MacLaughlin sitting in with them to help keep the record straight.

Deanna Durbin is down for three singeroos (if she'll forgive it, please) and there's to be swinging done in at least one of them, "That Certain Age." The same studio has a Bergen-McCarthy special coming up and it's a foregone conclusion that there'll be music in that. Paramount's Bing Crosby pictures—a late bulletin says he'll also make one for Universal—starting with

"Sing You Sinners," will be opulently tuneful, as will Jack Benny's "Artists and Models in Paris" and, no doubt, Dorothy Lamour's "Tahiti," which she will do in the usual sarong and in full color with Ray Milland alongside. "Cafe Society," vaguely defined as yet, can't fail to include a floor show.

## And After "Alexander"—

Twentieth Century-Fox, with "Alexander" under its belt, can be expected to turn out copiously lyrical screenfare for the season. Announced just now, as new, since product announcement time, is "Thanks for Everthing," a musical by the hit-writing team of Gordon and Revell, with Adolphe Menjou, Jack Haley and, later, others. (There's a story going around that this was originally "The Average Man," previously announced as a terrific vehicle for Eddie Cantor, whose contract went into the wastebasket the other day. No matter.) The studio will produce three Ritz Brothers musicals ("Straight Place and Show" coming first) plus 2 Sonja Henie films, necessarily musical, and the Temple pictures wouldn't be Temple pictures without song... she'll have Bill Robinson back with her in the first, "Just Around the Corner."

Sam Goldwyn's "Daring Age," which will introduce Jascha Heifitz to picture fans, will not be primarily musical, but the maestro will do some fiddling in it and that's enough basis for marquee copy that'll catch the music minded. Gaumont-British is to send over four Jessie Matthews musicals, among others. Monogram's singing stars, Movita and John Carroll, will sing the Cadman light classics in "Under Northern Lights" and other tunes in "The Girl from Rio."

## Comedies Yes, But—

Another recent release that got quite a bit of circulation proclaimed that the world is ready to laugh now, so there would be more comedies than anything else this year. A nice thought, that one about the happy population, but without recognition in production calculations. This year, as every year, there will be more western pictures than any other kind, not all big ones, a great many very small ones, but plenty to satisfy that very large sector of the American population which insists upon a certain amount of ridin' 'n' shootin'.

Naturally, all of these Westerns will be melodramas—or try to—but they are not included under that heading in the accompanying tabulation. Indicated thereunder are only those films which are to be produced with implicit intent to excite, thrill, stimulate, mystify and hold. Included are murder thrillers, racket exposes, cops-and-robbers chases, reportorial escapades, crime pictures generally and prison pictures—of which at least 7 are in prospect—in particular. Of course, some of the pictures conceived of now as falling into other categories will spill over into this one when the rushes display that tepid look.

The line between comedy melodrama and comedy is not hard and fast. Those classifications will blend quite a bit. As well to lump them together now under the general



# MILITARISTIC NOTE IS ABSENT

heading of credible stories about plausible people which turn out pleasantly.

## Not Militaristic

The upswing in the Service picture department derives in about equal parts from a couple of pretty successful ones turned out last year and from a growing consciousness among Americans of their national defenses, the processes of their development and so on. It is to be noted, though, that the boys in uniform are not going to be doing much fighting in these pictures. They'll play a lot of football, row some boats and fly some planes. The general effect is not militaristic.

There is a tinge of international amity about MGM's "Hands Across the Border," a Robert Taylor vehicle having to do with the comradely relations between students at West Point and those at Royal Military College, Ontario, Canada, announcement of which was made long before President Roosevelt personally assured our Canadian neighbors that this country is on their side for keeps. The same studio will make "Soldiers Three," from the Kipling work, noting the virtues of British military men in the Queen's service. Paramount, which has "Men with Wings" finished, but as yet unseen, with Fred MacMurray and Ray Milland in flying khaki, goes to West Point for "Touchdown Army," and Warners have had Errol Flynn, Basil Rathbone, John Payne, Donald Crisp, Olivia de Havilland, George Brent and a large company on location at Pensacola and San Diego making "Wings of the Navy," an upper bracket investment. Warners' "Brother Rat" is well on toward completion.

## Into History

David O. Selznick is finally getting around to "Gone with the Wind," which is not likely to be set into the 1938-39 group of MGM releases, and 20th Century-Fox goes even further back into American military history for "Drums Along the Mohawk," from Walter Edmond's book about the Revolution. RKO-Radio will offer "60 Glorious Years," a Herbert Wilcox pageant of English martial supremacy, starring Anna Neagle. Edward Small will produce "The Duke of West Point" for United Artists when he finds a star to substitute for the late Jack Dunn. Sam Goldwyn will cover the Philippine operations of this nation's troops in "The Last Frontier," Gary Cooper and Andrea Leeds heading the regiment, Universal is preparing a serial treatment of the Boy Scout branch of the service, and it isn't quite settled yet whether or not MGM will film the world war play, "Idiot's Delight," calculations in this connection having international complications on account of locale, connotation and so on, some or all of which may have to be changed for commercial reasons.

## One Poem

History and biography may look pretty dry in the statistics, but there's nothing dry about the plans behind the numbers. The upturn in aviation pictures is an inevitable

## Indicated Types Of Entertainment

*This year, according to present planings, the studios are going to dish out the following kinds of entertainment in approximately the indicated doses:*

Western .....	244
Melodrama .....	80
Comedy-Melodrama .....	73
Comedy .....	53
Musical .....	50
Service (U.S.) .....	27
History .....	21
Biography .....	18
Aviation .....	13
Spectacle .....	10
Turf .....	9
Fantasy .....	3
Poem .....	1

aftermath of "Test Pilot," Hughes and Corrigan. Other figures are about normal, except that one denoting the poem. That's "Evangeline," which Republic has on its list.

## Repeating on a Large Scale

History on a large scale—the history of the Suez Canal—is being repeated this week on the 20th Century-Fox preserves, where Tyrone Power, Loretta Young and Annabella, among thousands, are putting costly finishing touches on "Suez" for Gene Markey, associate producer. This studio contemplates similarly expensive retelling of "The Life of Alexander Graham Bell," with the Bell of the piece not yet named, a costly recording of the "Stanley and Livingston" adventures and, now in work, "Submarine Patrol," which was "Wooden Anchors" and, before that, "Splinter Fleet," a war time chronicle featuring Richard Greene, Nancy Kelly, Preston Foster and George Bancroft. "Hudson's Bay Company" is another big one on this company's agenda.

## Ancient Adventure

Largely historical, and a shade biographical, is Paramount's "If I Were King," starring Ronald Colman, about due for preview. Paramount's "Beau Geste" is also factual in part, as is, probably in lesser part, its contemplated "Knights of the Round Table." Greta Garbo is down for an MGM portrayal of "Mme. Curie," planned as authentic throughout, and Norma Shearer's "Marie Antoinette" is a known quantity. MGM's "Northwest Passage" has run into storm warnings and may not be ready for release this year, but Henry Sienkiewicz's "Quo Vadis" is a comparably substantial enterprise, as yet uncast.

RKO Radio is several weeks into "Gunga Din," a historically backgrounded military spectacle with Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen and others shooting it out at Lone Pine, Cal., in approximation of Kipling's India. Warner

Brothers' Bette Davis will portray a certain famous actress under title of "The Lady with Red Hair," while Paul Muni is exercising his distinguished talent in bringing the colorful "Juarez" to the screen. It seems probable he'll also get "The Life of Hyam Salomon" to do later on.

## Title Changes

Known titles of the 574 creations dealt with in this survey have been made available to the trade in previous editions of MOTION PICTURE HERALD. Each issue informs of title changes, postponements and added starters. Each Hollywood week witnesses the launching of new production enterprises, and resuscitations of languishing ones, and hardly a week goes by that Jack Warner doesn't dig up a new topical theme and set his staff of writers about the job of whipping it into picture form. Darryl Zanuck's flair for box office is a constant threat to the accuracy of this or any classifying of his company's future output. Louis B. Mayer is quick to take a tip from nature when an unseasonable autumn threatens a "Northwest Passage," and Cliff Work is inflexibly committed to a policy of keeping Universal's program flexible.

## Ideas Don't Wait

It isn't reasonable to expect that Harry Cohn would stick to announced schedule if tomorrow he could lay hands on another "You Can't Take It with You." Pandro Berman couldn't be expected to let a hot picture idea get cold waiting for next season's listing, and the Messrs. Samuel Goldwyn, David O. Selznick, Hal Roach, Walter Wanger and Edward Small are at liberty to add to their United Artists commitments at will.

## Sticking Close to Home

Scott Dunlap's peppy Monogram list is as full of surprises as he is of energy. Moe Siegel's Republic units are always subject to reinstruction. Sol Lesser is likely as not to pop up at any time of year with new and noteworthy product. Any of Harry Sherman's plans are pliable. And now E. W. Hammonds' entrance upon the Grand National scene augurs inevitable change.

For all these reasons, the cinematic geography taught in this piece is likely to exist, precisely thus, nowhere save on paper. The story classifications will not vary much. And, shift about the country as it may, the motion picture is going to stick pretty close to home. Home folks, now paying a larger share of the overhead than in other years, ought to like that.

**AUTHOR'S NOTE:** At the precise moment when the foregoing statistics had been overhauled for the final count and duly audited, B. P. Schulberg announced his resignation from the production staff of Selznick-International to set up shop as an independent producer contributing to the United Artists program with "The House of Morgan," from the book by Lewis Corey, as one of his first undertakings. That would appear to throw the biographical, the historical and possibly some of the other totals out of balance again. Better allow for things like that—symptomatic of a free art-industry—to happen right along throughout the season.



# FEDERAL AGENCIES SPUR INTEREST IN BORROWING FOR MODERNIZATION

## Publicity Campaign Planned to Encourage Exhibitors and Merchants to Accept FHA Aid in Altering, Improving Property

Money-lending agencies of the United States Government which insure loans for reconstruction of and improvements to properties of exhibitors and other local merchants are undertaking a campaign, directed from Washington, to give impetus to a substantial volume of modernization this Autumn.

With the Reconstruction Finance Corporation prepared to continue its lending to theatre operators for the reconditioning of their properties, the Federal Housing Administration has decided to undertake a special campaign to interest property owners in a new wave of modernization, and, accordingly, is gearing its machinery to meet the anticipated heavy demand for materials and funds.

After a long period of indecision as to the eligibility of theatre owners for RFC loans for modernization, that agency last May, ruled that exhibitors are in as favorable a position to secure financial assistance as are any other business men.

The RFC then stated that any exhibitor who wants an RFC advance can secure it provided he can meet the requirements of the governmental bureau. Briefly, those requirements were listed as the submission of collateral adequate to protect the loan, and the showing by the exhibitor, or other businessman borrower that he will be able to repay the money.

"RFC officials realize the necessity of some exhibitors for loans to improve their houses and are sympathetic, but each application will be considered on its own merits by the RFC field agency to which it must be submitted," it was explained in Quigley Publications' *Better Theatres*, on May 28th.

"Recent extension of the lending powers of the RFC by no means involved any relaxation of the requirements," the explanation continued, adding: "There will be no 'character' loans backed up by nothing more substantial than promissory notes, despite a belief which seems to be prevalent in some quarters that the Government will take promises to pay."

## None for Removable Equipment

There is, moreover, no set maximum amount of money that the RFC will loan for theatre construction or remodeling. On the other hand, the RFC will not give any financial aid to the purchases of removable equipment.

Announcement that the Federal Housing Administration is expecting that many financial institutions and industries, including operators in exhibition, will engage in a substantial volume of modernization and repair of real property these autumn months, was made this week at FHA headquarters, 1001 Vermont Avenue, Washington.

The Federal Housing Administration said it is preparing for this campaign informative material for dissemination through various channels directing public attention, including that of exhibitors, to the loans which it insures for property improvement purposes.

Since reenactment of Title I in February,

## U. S. Not to Make Housing Film, But Eyes "Ecce Homo" Dramatization

*The United States Government is contemplating a third motion picture dramatization of the work of its New Deal agencies, to follow "The River" and "The Plough That Broke the Plains," for showing in theatres or any other available places of public assemblage where they can get bookings. Many exhibitors refused to screen the original two pictures on the grounds they were "political propaganda."*

*Contrary to widely published reports, however, Uncle Sam has no intention at this time of dramatizing his Federal Housing Administration. Pare Lorentz and his official government film-producing unit, which made "The Plough" (U.S. soil conservation) and "The River" (U.S. flood control), were reported assigned to make a third documentary subject, dealing with the FHA.*

*A group of New York architects will produce a housing film, as a private venture, through American Documentary Films, to show needs for more adequate housing.*

*However, plans are in process in Washington for a dramatization of unemployment and human conservation in a motion picture to be made for and distributed by the Federal Government.*

*Conceived by the National Emergency Council, the possibilities of such a picture are now being explored by Mr. Lorentz. The project has been approved in principle by the Public Works Administration, the Works Progress Administration and the Reconstruction Finance Corporation, the three agencies which jointly will finance the picture, subject to final approval by their officials.*

*Whether the picture will be entitled "Ecce Homo," (meaning, "Behold the Man") as was the radio production broadcast on unemployment two months ago by Mr. Lorentz, is not yet certain. However, the theme is the same, and it would be developed by showing the causes and effects of unemployment throughout the country.*

*Coordination of plans for the wider usefulness of motion pictures made and distributed for educational purposes by the government and the further exploitation of possibilities in this field are being considered by the National Emergency Council, as was reported in MOTION PICTURE HERALD on July 26th.*

1938, more than \$75,000,000 of loans have been reported to the Federal Housing Administration for modernization insurance, and the weekly volume is now approaching \$5,000,000. Since Title I first went into effect in 1934, more than 1,500,000 loans have been made, totaling approximately \$630,000,000. A large number of the loans were made to theatre owners, but figures are not available at FHA on the exact amount.

Basically, the rules allow for modernization or reequipment of "immovable" nature. Machinery, therefore, is not eligible, "machinery" including projection and sound equipment, air conditioning and the like. It does, however, allow for air conditioning ducts, any and all form of wiring installations which are built-in, marquees, theatre front upright signs, new rest rooms, etc.

In addition, FHA Title I provides insurance for loans used to construct new buildings on property already owned or leased by the borrower, including those on theatre properties. FHA loans for new construction, however, are limited to \$2,500 each, whereas modernization loans may amount to as much as \$10,000.

Property owners or lessees with satisfactory credit standing are eligible to obtain FHA Title I loans. The loans are made by private lending institutions such as banks, building and loan associations, and finance companies, after they have qualified as lenders and accepted the FHA's contract of insurance.

Charges on most FHA Title I loans cannot

exceed a figure equivalent to \$5 discount per \$100 face amount of a one-year note payable in equal monthly installments. Loans may run for a maximum of five years, except in the case of new residential construction loans, where the maximum is seven years.

"This cooperative lending system provides many business opportunities for manufacturers of building materials and improvements, together with dealers in related lines," including those in exhibition, said the FHA.

## National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Barefoot Boy," "Breaking the Ice," "Freshman Year," "Fugitives for a Night," "The Gladiator," "My Lucky Star," "Road Demons," "You Can't Take it With You." Class A-2, Unobjectionable for Adults: "Convicted," "Meet the Girls," "Three Loves has Nancy." Class B, Objectionable in Part: "Spawn of the North."





**IT'S  
THE MAGIC  
TOUCH OF  
SHOWMANSHIP**





MAGIC?  
How did you  
like this cute trick  
from UNIVERSAL?

DANIELLE  
**DARRIEUX**

The in  
**RAGE of PARIS**

A JOE PASTERNAK  
PRODUCTION



AND **NOW** LADIES and GENTLEMEN,

**PRESTO!**

Appearing September 16<sup>th</sup>  
—for National Release!

Girl finds Boy  
with eyes for Love  
—but no mind for Marriage!

**JOEL McCREA**  
**ANDREA LEEDS**

in

// **YOUTH TAKES**  
**A FLING** //

WITH

DOROTHEA KENT • FRANK JENKS • VIRGINIA GREY  
GRANT MITCHELL • ISABEL JEANS • MARION MARTIN

Screen play by  
MYLES CONNOLLY and TOM REED  
Original Story by  
PHIL EPSTEIN

DIRECTED BY  
ARCHIE  
MAYO

A JOE PASTERNAK PRODUCTION







MAGIC? It's sweeping the country...

# "LETTER OF INTRODUCTION"

... right into the box office!



AND NOW

The Rainbow Girl  
of Music and  
Loveliness!

# HOOPLA!

Look what we have here

[September 30th]  
Release]

NEW UNIVERSAL presents

# DEANNA DURBIN

in

# THAT CERTAIN AGE

with

# MELVYN DOUGLAS

JACKIE COOPER  
IRENE RICH  
NANCY CARROLL  
JOHN HALLIDAY

JACKIE SEARL · JUANITA QUIGLEY

Screen Play by

Bruce Manning

From an original story by

F. Hugh Herbert

Music by Jimmy McHugh and Harold Adamson

DIRECTED BY

EDWARD LUDWIG

A JOE PASTERNAK PRODUCTION





ABRACADABRA!

(Meaning Release October 14th by UNIVERSAL)

# CONSTANCE BENNETT in SERVICE DE LUXE

with

VINCENT PRICE

CHARLIE RUGGLES

HELEN BRODERICK

MISCHA AUER

JOY HODGES

A  
NEW UNIVERSAL  
PICTURE

Produced by  
EDMUND GRAINGER

Directed by  
ROWLAND V. LEE



AND THEN — SEPTEMBER 23rd!



A  
NEW UNIVERSAL  
PICTURE

## RANDOLPH SCOTT in *THE ROAD TO RENO*

CO-STARRING  
HOPE HAMPTON

with

Helen BRODERICK

Alan MARSHAL

Glenda FARRELL

Samuel S. HINDS


David OLIVER

Screen Play by  
ROY CHANSELOE  
and  
ADELE COMANDINI

Story by Charles Kenyon and F. Hugh Herbert  
Based on the novel "The Road to Reno" by I. A. R. Wylie  
Directed by S. SYLVAN SIMON • Produced by EDMUND GRAINGER





MAGIC! Here was a wand that's still  
changing empty seats into golden receipts!  
"LITTLE TOUGH GUY"  


AND NOW  
**KAZAAM!** October 28th brings  
this pounding, thrill-charged, exploitation powerhouse!



# The STORM

Charles BICKFORD  
Tom BROWN  
Barton MacLANE  
NAN GREY  
ANDY DEVINE  
Preston FOSTER  
FRANK JENKS

PRODUCED BY  
HEN GOLDSMITH  
The Little Tough Guy "Magicians"  
DIRECTED BY  
HAROLD YOUNG




A  
NEW UNIVERSAL  
PICTURE




AND NOW—Watch Closely Please!  
for these from UNIVERSAL!



DEANNA  
**DURBIN** in  
**"3 SMART GIRLS  
GROW UP"**



**W. C. FIELDS** in  
**"YOU CAN'T CHEAT  
AN HONEST MAN"**




DANIELLE  
**DARRIEUX**  
in **"RIO"**





"The secret lives  
loves of the Congo"



**DARK  
RAPTURE**



**JACKIE  
COOPER**  
with  
"The Little Tough  
Guy" Kids  
in  
**"NEWSBOYS'  
HOME"**



Another  
riotous  
**EDGAR  
BERGEN**  
and  
**CHARLIE  
MC CARTHY**



*Play  
Trumps*



*Play  
Universal*





## GN-Anglo Pact Not Settled as Jackson Departs

The proposed reciprocal distribution deal between New Grand National and Anglo-American Films of London, discussed in New York in the last two weeks was not completed up to the departure for London Wednesday of Louis Jackson, the negotiating principal for the British company.

Before sailing on the Queen Mary Mr. Jackson said he planned to return to New York in about four weeks to discuss further the distribution proposal with Earle W. Hammons, president of New Grand National.

Meanwhile Mr. Hammons, Edward L. Alpers, vice-president and distribution head of New Grand National, and Jack Skirball, Educational general manager, continued their conferences in New York on production plans. A schedule of approximately 50 features and westerns was indicated, although no official announcement of the plans was made.

The company already has commitments for 30 features and eight westerns. Mr. Hammons may contribute eight to 10 additionally, dependent upon the amount of product lined up from other producers.

In connection with Mr. Jackson's plans it was reported that his company would re-establish the Elstree Studio, which has been used little since Gaumont British curtailed its production operations. Mr. Jackson is understood to have the backing of the Prudential Assurance Company of London.

Mrs. Florence Marston, eastern head of the Screen Actors Guild, this week revealed that existing contracts with Educational and Grand National cover the contingency of a merger such as that recently completed by the companies and make it unnecessary to negotiate a new guild contract to cover the company's proposed feature production in the east.

The contracts also cover the production activities of subsidiaries of the companies with which they are made, Mrs. Marston explained, and they apply to production by signatories on either coast.

### Start Fashion Series

The first of four one-reel "Fashion Forecasts" series in color for Twentieth Century-Fox release was started this week at the Movietone Studio, New York, by Vyvyan Donner, fashion director for Movietone News. The short subject deals with mid-winter fashions, furs and jewelry and is set for late September release.

### Mirpo Joins Grand National

Paul Mirpo has joined the Grand National exchange in New Orleans as cashier, succeeding Alma Sherman, who joins the Universal exchange there in a similar post.

### Zaidins Heads Union

Maurice Zaidins, manager of the Gayety, Cincinnati, has been elected chairman of the Theatrical Managers, Agents and Treasurers Union there. Charles Dare is vice-chairman, Eddie Nordman is secretary and treasurer.

## Garod Places Television Kits on the Market

The Garod Radio Corporation of New York this week placed on the market television kits, with which amateurs can construct their own television receivers for the home. The kits sell for \$100 and a companion sound receiver costs \$26.75.

The company demonstrated the kits Tuesday night, picking up a regular National Broadcasting Company experimental program. The picture was received on a screen 2¾ by 3¾ inches and was sharp at closeup, but lost clarity at a distance.

The Garod kit uses 15 tubes in addition to a five-inch cathode ray tube. According to the manufacturer the set can be assembled by the average technically-minded experimenter. However, a service bureau has been established to give advice and instruction without charge to purchasers.

## MGM Short Subject Plans

Metro-Goldwyn-Mayer is considering producing a number of short subjects in the east, and a decision may be made next month when Fred Quimby, head of the department, arrives in New York for home office conferences. Actual work at an eastern studio will not start until late in the year or early in 1939, following completion of plans by Jack Chertok, production head. The company also plans to continue with the production of factual short subjects, topical or otherwise. Herb Morgan, short subject publicity head, returned to New York last week from the coast. He said that the cartoon department is being reorganized and it is probable that Harman-Ising may be put in charge of this activity. Milt Gross is re-vamping the cartoon division.

## Dickinson, Jr., Admitted to Bar

Glen W. Dickinson, Jr., son of the head of the Dickinson circuit, has been admitted to the bar in Kansas and is now associated with the circuit, managing the theatres in Manhattan, Kan., and supervising those in Herington, Junction City, Great Bend, Ellsworth, and Beloit, Kan. He also will act as counsel for the company.

## Road Show Pictures Formed

Road Show Pictures, Inc., through which it is planned to produce four films starring Gene Austin and Candy & Coco, has been formed in Hollywood by Max and Arthur Alexander. The produced film and an incidental vaudeville feature starring the three entertainers will be offered to theatres as a single roadshow unit.

## Acquires Foreign Rights

Louis A. Solomon has acquired all foreign distribution rights to the first three productions with all-Negro casts, made by Million Dollars Productions, Inc. The films are "The Duke Is Tops" and "Bargain with Bullets," starring Ralph Cooper, and "Life Goes On," starring Louise Beavers.

## Theatre and Radio Studio

Plans for a \$400,000 motion picture theatre and radio broadcasting studio have been drawn by Armand Carroll for Morris Mechanic, president of the New Theatre company in Baltimore. Ground already has been broken.

## RKO Agreement On Management Expected Soon

An agreement on the designation of a new board of directors and management of the reorganized RKO company is expected to be reached by major creditors by the end of the month.

Although it is understood that little definite progress has been made, the leading creditor factions have been conferring informally for the last two weeks on the subject of the board and the management.

The creditors hope to reach an agreement in time to present it to Federal Judge William Bondy at the first hearing on the reorganizer's motion to confirm the report of George W. Alger, special master, approving the reorganization plan.

The hearing was scheduled for Thursday, but application was to be made for an adjournment until the last of the month. Hamilton C. Rickaby, attorney for Floyd Odum's Atlas Corporation, proponent of the plan, was to make the request for an adjournment to Samuel Mendelbaum, United States district judge.

Mr. Bondy is vacationing in the south.

The extended delay will permit whatever tentative agreements on board and management may be made within the next few weeks to be submitted to David Sarnoff, RCA head, for approval on his return from Europe in about two weeks.

## Completing Film "Saga"

"Hollywood Saga," adapted from the book by Joseph Balaber and embodying original scenes from the screen classics of 10 and 20 years ago, is being completed at New York studios and will be released by Exhibitors Pictures in this country and in foreign countries with commentary in the native language of each nation.

## Fawcett Personnel Changes

William Hartley, a member of the Fawcett editorial staff for the last two years has been advanced to the editorship of *Screen Book*, replacing Tom De Vane. Mr. De Vane has resigned to return to Hollywood. Helen Cunningham, formerly of the Dell Publishing Company, has been appointed editor of *Romantic Story*, replacing Mary Lou Butler, resigned.

## Five New Orleans Projects

Three new theatres are planned for New Orleans and two others, closed for a year, are to be reopened. Henry Lazarus will build a 2,000 seat Circle theatre. Ira Weingrum will operate the new St. Charles. The third new theatre will be the United Artists.

Harry Sherman, producer of the "Hop-along Cassidy" pictures for Paramount release, said this week in Hollywood that 7,500 exhibitors are playing his pictures, an increase of 2,500 over three years ago. Mr. Sherman plans to use one or more name players in the pictures in the future in addition to the regular featured actors. Evelyn Venable will play the lead in "Frontiersman," under the new policy.



# TODD GROUP, HANDLING "QUIZ," GETS FIRST CONTEST REPLIES FROM PUBLIC

## Battery of Judges Already Organized; 300 to 500 on Calling List as Checking Staff; Grading Rules

Although the \$250,000 "Movie Quiz" contests, the main feature of the industry-wide business building drive, was launched only a few days ago, the first of the expected millions of answers have been received at contest headquarters, 480 Lexington Avenue, New York City.

Wise in the ways of contests and contestants, Jack Todd, vice-president of the officially designated judging organization, Radio and Publication Contests, Inc., expressed no surprise that the early entrants answered questions based on motion picture that have not yet been released. The Todd organization is a professional group specializing in the physical handling and tabulating of "quiz," "puzzle" and other forms of public contests.

While reluctant to estimate the total number of entries which will be received in the contest, Mr. Todd pointed out that during his 15 years' experience in conducting contests he has heard of no drive which brought entries from more than two and a half million contestants.

Nevertheless, Mr. Todd already is setting up machinery for handling a record number of replies. He himself will head a battery of working judges who will scrutinize the millions of replies and then pass on to the honorary judges those entries which are considered the best.

Assisting Mr. Todd as judges will be the following:

EVERETT LANE, president of the National Contestants Association.

AL PERVAS, chief judge in the Ed Wynn contest which was conducted over the National Broadcasting Company network for twenty-six weeks.

ALMA COOK, chief judge in the recent Shell Oil contest.

LOUIS DAVIDSON, former feature writer for the New York Post.

GERTRUDE (News-Hen) GORDON, judge in the recent Pittsburgh Press contest and the recent American Weekly contest.

Officers of Radio and Publication Contests, Inc., in addition to Mr. Todd, are G. L. Van de Water, president, and Mr. Pervas, secretary.

## Experienced Checking Staff

Working for the judging organization, in addition to the aforementioned judges, will be a checking staff of men and women experienced in handling contest entries. Although the number on this staff will vary according to the number of replies received daily, Mr. Todd pointed out that he is prepared for a deluge of mail. He said that he has on his "calling" list the names of 300 to 500 men and women who are prepared to go to work.

As another indication that his organization is prepared for thousands of replies each day, Mr. Todd displayed three letter opening machines.

"They are of the very latest type," he said. "Each machine is capable of opening 30,000 let-

## FIRST ENTRY IN 'QUIZ' HAS ALL THE ANSWERS

*The first entry in the \$250,000 "Movie Quiz" contest was received by Jack Todd, vice-president of Radio and Publication Contests Inc., from a Philadelphia resident. Distribution of the "Quiz" booklets started last Thursday morning and the No. One entry was mailed from Philadelphia Thursday night.*

*The contestant not only checked answers to all 94 questions in the booklet but he also answered the question on "Snow White" which is used in the booklet as an example.*

*For his 50-word letter on the picture he liked best, the Philadelphia resident listed the names of five stars.*

ters per hour which means that we can handle 90,000 entries an hour."

After the entries are sent through the opening machine they will be turned over to a staff of girls who will remove the entries from the envelopes. Another group, "checkers," then will check the answers to the questions, each of the workers being supplied with a list of the 94 correct replies.

## Then the Grading

The next step will be the grading of the 50-word letters by Mr. Todd and his associate judges. Those receiving the highest grades will be turned over to the honorary judges who have not yet been appointed by the industry's campaign committee.

This point is explained in the contest rules. The 12th rule states:

"To assure absolute fairness to each and all contestants, the final judging and distribution of awards will be made by an honorary committee of prominent persons of unimpeachable character."

Before Radio and Publication Contests, Inc., was chosen to handle the industry's contest, the campaign committee consulted with officials of virtually every judging organization, according to Paul Gulick, co-ordinator for the drive.

## Payment on Number of Replies

Payment for handling the contest will be made on a percentage basis, depending upon the number of replies received.

Among the recent contests conducted by Mr. Todd's organization were the National Broadcasting Company's 10th anniversary letter contest which was conducted over a coast-to-coast network of 100 stations; the Spud Cigaret (Ed Wynn) question contest which ran for 26 weeks over a coast-to-coast network of 103 stations; the Shell Oil jingle contest, broadcast over the NBC network; the American Beauty Flour 100 word letter contest; the Pebeco Tooth Paste statement contest, broadcast over the Columbia Broadcasting System; the Hinds Honey and Almond Cream contest, broadcast over the CBS network, and the American Type Founders contest.

In declining to estimate the number of entries which will be received, Mr. Todd explained

that "each contest is an unknown quantity." He amplified this by pointing out that this is the first time the motion picture industry has staged such a contest and that, therefore, there is nothing upon which to base an estimate. He declined to disclose the number of replies received in other contests.

Grading of the entries, Mr. Todd said, will be based upon

1. Adherence to contest rules.
2. Originality.
3. Sincerity.
4. Truthfulness.

## The Titles and Star Credits

The pictures on which the contest questions are based are listed below with their release dates and star credits:

**Mother Carey's Chickens:** July 29, RKO, with Anne Shirley, Ruby Keeler, Fay Bainter.

**The Chaser:** July 29, MGM, with Dennis O'Keefe, Anne Morrison, Lewis Stone, Nat Pendleton, Henry O'Neill.

**The Amazing Dr. Clitterhouse:** July 29, Warner, Edward G. Robinson with Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page.

**Professor Beware:** July 29, Paramount, Harold Lloyd with Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall.

**Little Miss Broadway:** July 29, 20th-Fox, Shirley Temple with George Murphy, Jimmy Durante, Phyllis Brooks, Edna Mae Oliver, George Barbier, Edward Ellis.

**Barefoot Boy:** Aug. 3, Monogram, Jackie Moran, Marcia Mae Jones, Claire Windsor, Ralph Morgan.

**Algiers:** Aug. 5, United Artists, Charles Boyer, Sigrid Gurie, Hedy Lamarr with Joseph Calleia, Alan Hale, Gene Lockhart, Nina Koshetz.

**The Crowd Roars:** Aug. 5, MGM, Robert Taylor with Edward Arnold, Frank Morgan, Maureen O'Sullivan, William Gargan, Lionel Stander.

**Gateway:** Aug. 5, 20th-Fox, Don Ameche, Arleen Whelan with Gregory Ratoff, Binnie Barnes, Gilbert Roland, Raymond Walburn.

**Bulldog Drummond in Africa:** Aug. 5, Paramount, with John Howard, Heather Angel, H. B. Warner, J. Carrol Naish, Reginald Denny, E. E. Clive, Anthony Quinn.

**Letter of Introduction:** Aug. 5, Universal, with Adolphe Menjou, Andrea Leeds, Edgar Bergen and "Charlie McCarthy," George Murphy, Rita Johnson.

**I'm from the City:** Aug. 5, RKO, Joe Penner with Richard Lane, Lorraine Krueger, Paul Guilfoyle, Kay Sutton.

**Mr. Chump:** Aug. 8, Warner, with Lola Lane, Penny Singleton, Johnnie Davis and Donald Briggs.

**Rich Man, Poor Girl:** Aug. 12, MGM, with Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee, Rita Johnson, Lana Turner.

**Keep Smiling:** Aug. 12, 20th-Fox, Jane Withers with Gloria Stuart, Henry Wilcoxon, Helen Westley, Jed Prouty, Douglas Fowley, Robert Allen.

**The Texans:** Aug. 12, Paramount, Joan Bennett and Randolph Scott with May Robson, Walter Brennan, Robert Cummings, Raymond Hatton.

**The Missing Guest:** Aug. 12, Universal, Paul Kelly, Constance Moore, William Lundigan, Edwin Stanley, Selmer Jackson, Billy Wayne, George Cooper.

**Painted Desert:** Aug. 12, RKO, George O'Brien with Laraine Johnson, Ray Whitley.

**Racket Busters:** Aug. 13, Warner, with Humphrey Bogart, George Brent, Gloria Dickson, Allen Jenkins, Walter Abel.

**The Gladiator:** Aug. 15, Columbia, Joe E. Brown with Man Mountain Dean, June Travis, Dickie Moore, Lucien Littlefield, Robert Kent.

**Block-Heads:** Aug. 19, MGM, Stan Laurel and Oliver Hardy with Patricia Ellis, Minna Gombell, Billy Gilbert, James Finlayson.

**Alexander's Ragtime Band:** Aug. 19, 20th-Fox, with Tyrone Power, Alice Faye, Don Ameche and Ethel Merman, Jack Haley, Jean Hersholt, Helen Westley.

**Give Me a Sailor:** Aug. 19, Paramount, Martha Raye, Bob Hope with Betty Grable, Jack Whiting, J. C. Nugent, Clarence Kolb.

**Smashing the Rackets:** Aug. 19, RKO, with Chester Morris, Frances Mercer, Rita Johnson, Bruce Cabot.

**Marie Antoinette:** Aug. 26, MGM, Norma Shearer,

(Continued on next page, bottom of column 1)



# STAFF HANDLING CONTEST AT WORK



The mechanics of sorting and judging the millions of answers expected in the Movie Quiz contest are shown above and at right in the offices of Radio and Publications Contests, Inc., New York, the company charged with its administration. Attendants above are feeding the machine which opens the contestants' entries and separates the booklets. Above and below right are a close up and a general view of the checking of the answers to the contest questions.

Photos by Cosmo-Sileo



## TITLES AND STAR CREDITS OF FILMS IN NATIONAL "QUIZ"

(Continued from opposite page)

Tyrone Power with John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut.

**Dark Rapture:** Aug. 26, Universal, African Jungle feature.

**Speed to Burn:** Aug. 26, 20th-Fox, with Michael Whalen, Lynn Bari, Marvin Stephens, Henry Armetta, Chick Chandler, Sidney Blackmer.

**Spawn of the North:** Aug. 26, Paramount, George Raft, Henry Fonda, Dorothy Lamour with Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman.

**Breaking the Ice:** Aug. 26, RKO, Bobby Breen with Charlie Ruggles, Dolores Costello and Irene Dare.

**Boy Meets Girl:** Aug. 27, Warner, James Cagney and Pat O'Brien with Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Foran.

**Under the Big Top:** Aug. 31, Monogram, Anne Nagel, Marjorie Main, Jack LaRue, Grant Richards.

**I Am the Law:** Sept. 2, Columbia, Edward G. Robinson with Barbara O'Neil, John Beal, Wendy Barrie, Otto Kruger.

**Three Loves Has Nancy:** Sept. 2, MGM, Robert Montgomery, Janet Gaynor, Franchot Tone, Claire Dodd, Cora Witherspoon, Reginald Owen, Guy Kibbee.

**My Lucky Star:** Sept. 2, 20th-Fox, Sonja Henie and Richard Greene with Joan Davis, Cesar Romero, Buddy Ebsen, Arthur Treacher, George Barbier.

**Sing You Sinners:** Sept. 2, Paramount, Bing Crosby, Fred MacMurray with Ellen Drew, Elizabeth Patterson, Donald O'Connor.

**Freshman Year:** Sept. 2, Universal, with Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes, Frank Melton.

**Carefree:** Sept. 2, RKO, Fred Astaire, Ginger Rogers with Ralph Bellamy, Luella Gear, Jack Carson, Clarence Kolb, Franklin Pangborn.

**Four's a Crowd:** Sept. 2, Warner, Errol Flynn, Olivia de Havilland, Rosalind Russell, Patrick Knowles with Walter Connolly, Hugh Herbert.

**Safety in Numbers:** Sept. 9, 20th-Fox, The Jones Family with Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts.

**In Old Mexico:** Sept. 9, Paramount, William Boyd with George Hayes, Russell Hayden, Paul Sutton, Betty Amann, Jane Clayton.

**The Comet:** Sept. 9, Universal, William Gargan, Joyce Hodges, Andy Devine.

**The Affairs of Annabel:** Sept. 9, RKO, Jack Oakie, Lucille Ball with Ruth Donnelly, Bradley Page, Fritz Feld, Thurstion Hall, Elisabeth Risdon.

**Boys' Town:** Sept. 9, MGM, Spencer Tracy, Mickey Rooney with Henry Hull, Leslie Fenton, Gene Reynolds.

**Secrets of an Actress:** Sept. 10, Warner, Kay Francis, George Brent, Ian Hunter, Gloria Dickson, Isabel Jeans.

**The Lady Objects:** Sept. 14, Columbia, with Lanny Ross and Gloria Stuart, Joan Marsh, Roy Benson, Pierre Watkin, Robert Paige, Arthur Loft.

**Juvenile Court:** Sept. 15, Columbia, Paul Kelly, Rita Hayworth, Frankie Darrow, David Gorcey, Hally

Chester, Don Lattore, Allan Ramsey, Johnny Tyrrell, Dick Curtis, Lee Shumway, Dick Ellis, Joe De Stephani.

**Road to Reno:** Sept. 16, Universal, Randolph Scott, Hope Hampton, Glenda Farrell, Alan Marshall, Helen Broderick, David Oliver.

**Hold that Co-ed:** Sept. 16, 20th-Fox, with John Barrymore, George Murphy, Marjorie Weaver, Joan Davis, Jack Haley, George Barbier.

**Sons of the Legion:** Sept. 16, Paramount, Donald O'Connor, Billy Lee, Billy Cook, L. Overman, E. Patterson, William Frawley, E. Keyes.

**Ranger Code:** Sept. 16, RKO, George O'Brien with Rita Hayworth, Ray Whitley, Tim Holt, Cecilia Gallaejo, Lucio Villegas, Charles Stevens.

**Too Hot to Handle:** Sept. 16, MGM, Clark Gable and Myrna Loy with Walter Pidgeon, Walter Connolly, Leo Carrillo, Johnny Hines.

**The Valley of the Giants:** Sept. 17, Warner, Charles Bickford, Claire Trevor, Jack LaRue, Wayne Morris, Alan Hale, Frank McHugh.

**Drums:** Sept. 22, United Artists, with Sabu, Raymond Massey, Valerie Hobson.

**Listen Darling:** Sept. 23, MGM, with Judy Garland, Freddie Bartholomew, Mary Astor, Alan Hale, Walter Pidgeon.

**Last Express:** Sept. 23, Universal, Preston Foster.

**Time Out for Murder:** Sept. 23, 20th-Fox, Gloria Stuart, Michael Whalen, Chick Chandler, Douglas Fowley.

**Campus Confessions:** Sept. 23, Paramount, with Betty

(Continued on following page, column 1)



# PICTURES IN CONTEST

(Continued from preceding page)

Grable, Eleanore Whitney, William Henry, Fritz Feld and "Hank" Luisetti.

**Fugitives for a Night:** Sept. 23, RKO, with Frank Albertson, Eleanor Lynn and Allan Lane, Bradley Page, Adrienne Ames, Jonathan Hale.

**Four Daughters:** Sept. 24, Warner, Priscilla Lane, Claude Rains, Jeffrey Lynn, John Garfield, Rosemary Lane, Dick Foran, Lola Lane, Gale Page, May Robson, Frank McHugh.

**Wanted by the Police:** Sept. 24, Monogram, starring Frankie Darrow.

**Mr. Wong, Detective:** Sept. 28, Monogram, starring Boris Karloff.

**Girls' School:** Sept. 28, Columbia, Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr., Cecil Cunningham, Margaret Tallichet, Doris Kenyon, Marjorie Main.

**You Can't Take It With You:** Sept. 28, Columbia, with Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, and Mischa Auer.

**Submarine Patrol:** Sept. 30, 20th-Fox, Richard Greene, Nancy Kelly, George Bancroft, Slim Summerville, Preston Foster, John Carradine.

**Room Service:** Sept. 30, RKO, Marx Brothers with Frank Albertson, Lucille Ball, Ann Miller, Clifford Dustan, Donald MacBride.

**Youth Takes a Fling:** Sept. 30, Universal, Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks, Virginia Grey, Granville Bates.

**Stablemates:** Sept. 30, MGM, Wallace Beery, Mickey Rooney, Minor Watson, Arthur Hohl.

**Garden of the Moon:** Oct. 1, Warner, with Pat O'Brien, John Payne, Margaret Lindsay, Joe Venuti and His Swing Cats, Johnnie Davis, Jerry Colonna, Jimmy Fidler.

**Crime Takes a Holiday:** Oct. 4, Columbia, Jack Holt with Marcia Ralston, Russell Hopton, Douglas Dumbrille.

**The Young in Heart:** Oct. 7, United Artists, Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard with Roland Young, Billie Burke.

**Vacation from Love:** Oct. 7, MGM, Florence Rice, Dennie O'Keefe, Frank Morgan.

**Touchdown, Army:** Oct. 7, Paramount, Mary Carlisle, John Howard, Robert Cummings, William Frawley.

**Meet the Girls:** Oct. 7, 20th-Fox, Big Town Girls with June Lang, Lynn Bari, Robert Allen, Ruth Donnelly.

**Mr. Doodle Kicks Off:** Oct. 7, RKO, Joe Penner.

**Swing That Cheer:** Oct. 7, Universal, Tom Brown, Andy Devine, Robert Wilcox.

**Broadway Musketeers:** Oct. 8, Warner, with Anne Sheridan, Marie Wilson, Margaret Lindsay, Janet Chapman and John Littel.

**There Goes My Heart:** Oct. 14, United Artists, starring Fredric March, Virginia Bruce with Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.

**That Certain Age:** Oct. 14, Universal, with Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich.

**The Great Waltz:** Oct. 14, MGM, Luise Rainer, Fernand Gravet, Miliza Korjus with Hugh Herbert, Lionel Atwill.

**Arkansas Traveler:** Oct. 14, Paramount, Bob Burns, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal.

**Straight, Place and Show:** Oct. 14, 20th-Fox, The Ritz Brothers with Richard Arlen, Ethel Merman, Phyllis Brooks, George Barbier, Willie Best.

**The Sisters:** Oct. 15, Warner, Betty Davis, Errol Flynn, Anita Louise, Jane Bryan, Lee Patrick, Henry Travers.

**The Cowboy and the Lady:** Oct. 21, United Artists, Gary Cooper and Merle Oberon with David Niven, Patsy Kelly, Walter Brennan.

**Mysterious Rider:** Oct. 21, Paramount, Douglas Dumbrille, Russell Hayden, Sidney Toler.

**Mysterious Mr. Moto:** Oct. 21, 20th-Fox, Peter Lorre with Mary Maguire, Henry Wilcoxon, Erik Rhodes, Harold Huber.

**Young Dr. Kildare:** Oct. 21, cast not set.

**King of Alcatraz:** Oct. 21, Paramount, Lloyd Nolan, Gail Patrick, J. Carol Naish, Preston Stanley.

**The Mad Miss Manton:** Oct. 21, RKO, Barbara Stanwyck, Henry Fonda.

**Girls on Probation:** Oct. 22, Warner, with Jane Bryan, Ronald Reagan, Anthony Averill, Sheila Bromley, Henry O'Neill.

**Sweethearts:** Oct. 28, MGM, Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger, Mischa Auer.

**Suez:** Oct. 28, 20th-Fox, with Tyrone Power, Loretta Young, Annabella, and J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Sig Ruman.

**Brother Rat:** Oct. 29, Warner, Wayne Morris, Priscilla Lane, Eddie Albert, Jane Bryan, Ronald Reagan, Jane Wyman, Henry O'Neill, Johnny "Scat" Davis.

**Thoroughbred:** Oct. 31, Columbia, Edith Fellows.

**Men with Wings:** October Special: Paramount, Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine.

## 5,404 PRIZES

**TOTAL \$250,000**

There are 5,404 prizes in the "Movie Quiz" contest, totaling \$250,000. The first prize is \$50,000; second prize, \$25,000, and the remaining prizes are:

Two of \$10,000 each.

Five of \$5,000 each.

Five of \$2,000 each.

Ten of \$1,000 each.

Forty of \$500 each.

Forty of \$250 each.

Three hundred of \$100 each.

Five thousand of \$10 each.

The prize winners are to be announced as soon as possible after the close of the contest on December 31, 1938.

## New Orleans Exchanges Protest Tax Increase

A raise in assessment on films stored or passing through New Orleans film exchanges to many times the previous valuation, was protested last week by attorneys for film exchanges at a meeting of the Orleans parish (New Orleans) board of equalization.

The six exchanges affected were subjected to an increase from an average of \$2,500 in past years to a straight \$50,000 each on the 1938 assessment.

Charles Rosen, representing the film exchanges, told the board that the increase was an effort to collect taxes on rental value of films. He also pointed out that films handled in many instances were not the property of the exchange and that the films were prints, not originals. It is expected the protest will be put in writing and referred to the Louisiana Tax Commission.

## Preserve President's Address

Because of their historical value, the Canadian government has taken steps to preserve both the news films and the recording of the radio broadcast of President Roosevelt's address at the opening of the International Bridge, when the President declared the United States would not remain idle if the soil of the Dominion were violated by a foreign power. The government motion picture record was taken by Canadian Government cameramen under the direction of F. C. Badgley.

## RKO Exploitation Portfolio

The product announcement of RKO Radio for the coming season was distributed from S. Barret McCormick's home office advertising department this week. The announcements were contained in a white leather zipper portfolio. In the portfolio a red and plush-covered volume contains descriptions of the forthcoming RKO product. The enclosed volume is entitled "Headlines that Tell the Story."

## Canada Seeks To Reorganize Film Industry

by COLIN R. HAWORTH  
in Montreal

A drive to put Canadian motion picture making on a more prolific and financially successful basis is gathering speed here with British Government film officials doing their best to prod hesitant Canadian producers along. Hanging in the air at present is a scheme to bring a Britisher over for the purpose of reorganizing the industry and turning out "strictly Canadian" films, probably under Government control.

It is expected that the emphasis will be placed upon short subjects, newsreel material and documentary films rather than features.

So far this year three leading government film men from overseas have visited the Dominion each in turn urging Canadians to supply more and better films for distribution in Great Britain. Arthur W. Jarrett, director of theatres for Gaumont British, told the press: "Canada is very poorly advertised in England despite the fact that English people and exhibitors are much interested in the Dominion."

"We have received nothing from Canada of recent years except 'Great Barriers,' which we had to come over and make ourselves. We get all kinds of films on the United States but there is a definite need for newsreel shots depicting Canada and Canadian life." Jarrett deplored "the lack of anything in Canadian motion pictures which would show the ordinary man what you really have in this country."

Sir Henry Lindsay, director of the Imperial Institute, who arrived recently on the *Empress of Britain* for a lecture tour, said: "We cannot satisfy the demand for Canadian films in the United Kingdom. We need double the number of pictures."

John Grierson, producer-member of the British Government Advisory Film Council, who if present plans go through, will probably be the man selected to revamp the Canadian industry, spent two months in Canada on the invitation of the Dominion Government looking over the field. Mr. Grierson summed up his decision, when he left, with: "The industry here has all it wants technically, but lacks the initiative and creative imagination required. There are far too many Gems of This and Gems of That."

If Mr. Grierson returns within a year, as is expected by some in the trade, he will probably form a Government producing unit.

"Less of 'Appletime in Evangeline Country,' 'Wander Through Quintupland' and 'The Glories of Banff,'" he insists. "Get the story of the farmer and his crops, the miner and his delving, the Dominion meteorologists, and the airmen of the country."

Flora Gordon, former secretary to Joseph M. Schenck while he was head of United Artists, has been named private secretary to Maurice Silverstone, general manager and chairman of the executive committee of United Artists.





**HOLD THAT POSE, GOVERNOR!**



**HOLD THAT CLINCH, GEORGE AND MARJORIE!**



**HOLD THAT HALEY, FULLBACK JOAN!**

**HOLD THAT PLAYTIME MR. EXHIBITOR,  
you'll be needing it for hold-overs!**

**For a Fall up-swing mop-up  
20th's timely showmanship  
again brings you the sen-  
sationally new!**

• Goofier political shenanigans than  
"Thanks A Million"... football more  
screwball than "Pigskin Parade"...  
and wilder-eyed than "Life Begins in  
College!" Even Darryl F. Zanuck never  
equalled it for happy, howling laughter!

**HOLD THAT CO-ED**



**A JAMMING, WHAMMING FUN-FOR-ALL!**



A vote-chasing, ga-ga governor parks his swing-bandwagon on a crack-pot campus! The cutest trick in college gives the coach a co-education! The world's only female fullback kicks in the clinches! Varsity cut-ups and Suzy-cuties sing and spark! S-R-O... here we go! Yeah...man!

# HOLD THAT CO-ED



**JOHN BARRYMORE • GEORGE MURPHY • MARJORIE WEAVER**

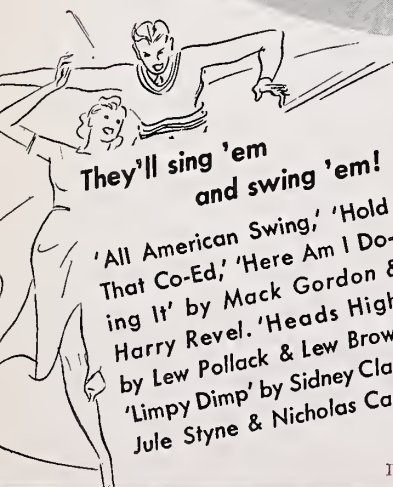
**JACK HALEY • JOAN DAVIS**

**GEORGE BARBIER • RUTH TERRY  
DONALD MEEK • JOHNNY DOWNS**

Directed by George Marshall  
Associate Producer David Hempstead • Screen play by Karl Tunberg, Don Ettlinger and Jack Yellen  
Original story by Karl Tunberg and Don Ettlinger  
Dances staged by Nicholas Castle and Geneva Sawyer  
Darryl F. Zanuck  
in Charge of Production



THE KEYSTONE OF YOUR FUTURE



They'll sing 'em and swing 'em!

'All American Swing,' 'Hold That Co-Ed,' 'Here Am I Doing It' by Mack Gordon & Harry Revel. 'Heads High' by Lew Pollack & Lew Brown. 'Limpy Dimp' by Sidney Clare, Jule Styne & Nicholas Castle

Printed in U. S. A.



# SHOWMEN'S REVIEWS

## Boys Town

(Metro-Goldwyn-Mayer)

### Something Different

Cold black type alone cannot begin to describe the dramatic power of "Boys Town." Words alone cannot express its realistic humanism. That audiences—and it should appeal strongly to any kind of audience—may appreciate its gripping entertainment merit and exhibitors realize its rare commercial value, there should be an understanding of Boys Town, an institution near Omaha, the priest who founded it, the boys who inhabit it and their spirit and ideals. But before that is entered into it should be known that the picture "Boys Town" is not merely a grouping of theatric fundamentals, not a spectacle, not a lot of heroics, but rather the saga of an idea and an ideal.

Here is the history of the community. About twenty-five years ago, Reverend E. J. Flanagan, consoling a criminal who was about to be executed, heard him say that if he only had had one friend when he was twelve years old, he might have become a good citizen, certainly not a murderer. Reverend Flanagan had been conducting a "flop-house" for adult men. The words of the condemned man made a powerful impress upon him. Witnessing the acts of some boy hoodlums made that impress more vivid. He realized that if homeless boys might be helped when they were around 12 years old they might be saved for society. In the face of almost insurmountable handicaps, lack of finances, public indifference, even outright opposition, he founded Boys Town. Today the community stands a symbol to faith in an ideal. It is a haven for helpless boys, but it is not a corrective institution. There are no fences around it. It has chapels, school rooms and workshops instead of jails. Its boys govern themselves. They live under the honor system. There are no fees. Any boy, no matter what his race, creed or color, may become a citizen of Boys Town if there is room for him.

Now as the theme sticks to fact, but makes use of necessary theatrical license, the picture tells the story of Reverend Flanagan and Boys Town.

Reverend Flanagan, played by Spencer Tracy, hears convict "Farrow's" bitter story. With the willing but sometimes skeptical moral and financial support of pawnbroker "Dave Morris," he starts the first poverty stricken "Boys Town." The courts, social organizations and the press, even the Bishop, at first, doubt that he can succeed, that he can reclaim potential criminals. But as the priest pleads and prays, the community grows. "Boys Town," that started in a ramshackle hovel, that began with a few, soon has hundreds of citizens. It has its own fine building which the boys themselves built and of which the doubting "Morris" was the financial agent.

Comes to it a thoroughly bad boy, a yegg in the making, "Whitey Marsh." He sneers at the ideals of "Boys Town." It's not a place for a "big shot" but no one lets him think he is one. He's nothing and the boys tell him he can be nothing. In ruthless ways, but ways that have touches of humor, he tries to dominate things. Failing, his resentment toward the institution, the priest and boys intensifies. He

runs away, but the dinner bell brings him back. Beaten in a supervised ring bout by "Freddie," he starts to run away again, but when his little pal "Pee Wee" is hit by an auto, he brings him back. Still he's outcast in the community, and he makes good his determination to run away. Wandering around the streets of Omaha, he is wounded in a bank holdup. One of the criminals is his brother, "Joe," an escaped convict, who had asked the priest to take him in charge.

Hidden in a church by "Joe," he is found by the priest, and as "Hargraves," publisher, indulges in flaming headline scandal-mongering, condemning the priest and his school, the man and the community come to a crisis. "Whitey" won't talk. The priest gives him up as a bad boy. Somehow "Whitey" knows where "Joe" and his gang are hiding out. Escaping—but followed by several boys—he goes there. The boys report to the priest. Going to the hide-out, the boys and the priest, bent on avenging an ideal and a spirit, capture the criminals.

The money reward, which saves "Boys Town" from financial failure, is nothing in comparison to the profound joy and happiness that knows a bad boy has been saved. In the heart warming climax, the honor of being Mayor of the community comes to "Whitey" by acclamation.

While the screen has had many stories concerned with juvenile regeneration, it never has had one like "Boys Town." That it is sure to receive the commendation of all right thinking forces is a foregone conclusion. Whether "Boys Town," as an item of screen merchandise or as a social document that is not a preaching, gets the financial returns at the box office which it merits as human interest entertainment, depends in the final sense upon the exhibitors who may play it. If screen names alone are to be considered, MGM has made available Academy Award winner Spencer Tracy, who was the priest in "San Francisco," and the skyrocketing Mickey Rooney. They perform masterfully, and Henry Hull gives as fine a characterization as anyone would want to see. The boys are just boys, who seem to be living the story rather than acting it.

Literally, based on a semi-biographical story by Dore Schary and Eleanore Griffin, the well written screen play by John Meehan and Dore Schary is a blending of understandable dialogue and vivid action sequences. Under Norman Taurog's capable direction the spirit of the story always is within the understanding and appreciation of any mentality.

*Previewed in the Village Theatre, Westwood, Cal. A significant burst of applause accompanied the title credits. There was applause several times as the picture progressed. Generally, however, the spectators watched and listened silently, but they almost tore up the seats at the finish.*—GUS MCCARTHY.

Distributed by MGM. Produced by John W. Considine, Jr. Directed by Norman Taurog. Screen play by John Meehan and Dore Schary. Story by Dore Schary and Eleanore Griffin. Musical score by Edward Ward. Musical arrangements by Leo Arnaud. Montage effects by Slavko Vorkanich. Elmo Veron, film editor. Photographed by Sidney Wagner. P.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

C. A. certificate number 4528. Running time 100 minutes. Release date: Sept. 16, 1938, General audience classification.

#### CAST

Father Flanagan.....	Spencer Tracy
Whitey Marsh.....	Mickey Rooney
Dave Morris.....	Henry Hull
Dan Farrow.....	Leslie Fenton
Tony Ponessa.....	Gene Reynolds
Joe Marsh.....	Edward Norris
The Judge.....	Addison Richards
The Bishop.....	Minor Watson
John Hargraves.....	Jonathan Hale
Pee Wee.....	Bobs Watson
Skinny.....	Martin Spellman
Tommy Anderson.....	Mickey Rentschler
Freddie Fuller.....	Frankie Thomas
Paul Ferguson.....	Jimmy Butler
Mo Kahn.....	Sidney Miller
Burton.....	Robert Emmett Keane
The Sheriff.....	Victor Killian

## Pygmalion

(Pascal Production)

Whimsical Comedy

[This George Bernard Shaw play, translated to the screen by Gabriel Pascal as the first of the Irish dramatist's work to be produced as a feature motion picture, has been purchased for distribution in the United States by Metro-Goldwyn-Mayer. Although a release date has not been set it is expected that the picture will be included in the MGM 1938-39 program. Exploitation plans, involving the use of the Shaw name, are reported being formulated.]

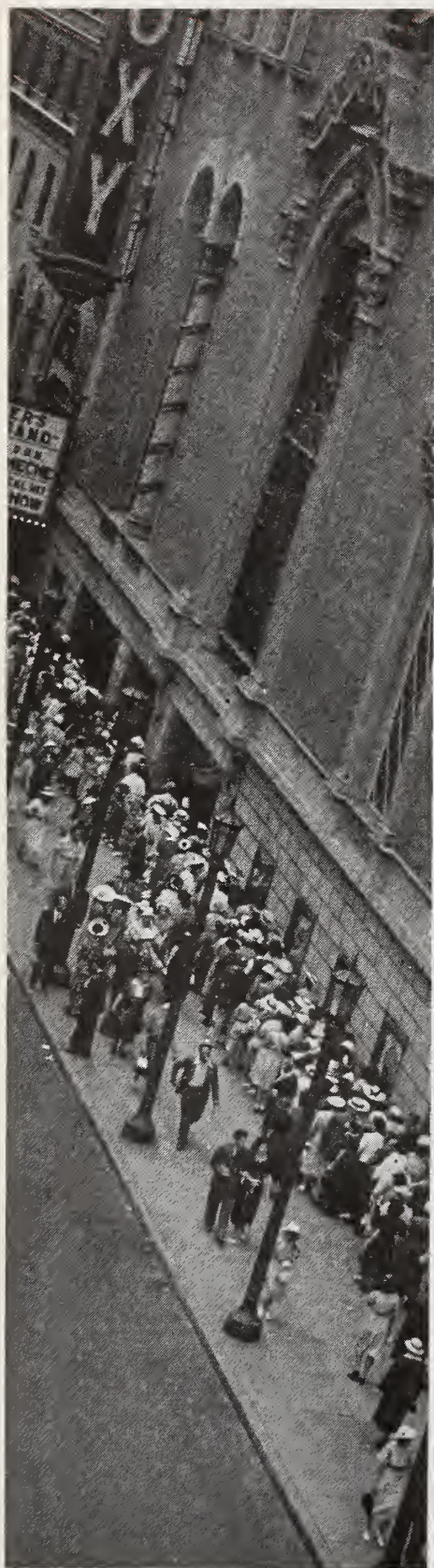
For three reasons "Pygmalion" is an experimental production. It is the first George Bernard Shaw full length film; it marks the entry into the British field of Producer Gabriel Pascal, and it introduces an artiste new to the English screen, Wendy Hiller. On all three it would seem to be a success. Despite the incessant loquacity of Mr. Shaw the play adapts itself into a pleasant and witty whimsy; Pascal's production is of superlative quality, with imaginative and zealous directorial support from Anthony Asquith—assisted by Leslie Howard—and in Wendy Hiller a star is born whose strange wistful charm, uncanny intelligence and arresting histrionic powers offer a combination unprecedented in British films. Critical caution with superlatives hardly deters the deliberate judgment that Miss Hiller is magnificent.

Shaw's whimsical comedy concerns an impulsive and emotionally remote professor of phonetics who, for a bet, adopts a Cockney flowergirl and builds her into a social blossom which deludes Duchesses and Ambassadors to the belief that she is a Princess. It is a characteristically Shavian conception, dressed out with discursive dialogue and acid barbs in the approved G. B. S. manner. Asquith's direction and the moving portrayal of Wendy Hiller introduce a fascinating humanity into the theme and the psychological riposte, when Eliza realizes that, the experiment over, she is left with nothing, between both worlds, so to speak, is both pointed and poignant. As most films do, it ends happily, with the stereotyped dawn of love in the final fadeout.

The loquacity of the film, incessantly witty,



# 20<sup>TH</sup>'S PRODUCT IS THAT OLD THEATRE



Exhibitors everywhere are noticing that 20th's *consistent* delivery of hit attractions is creating an ever-increasing *steady* patronage for their houses.

In New York, for example, people are saying, "There's *always* a swell show at the Roxy"—and, as a result, give the Roxy *first choice* when they plan to go to the movies.

That's how theatres build good will.

Typical of the 20th Century-Fox year-in, year-out product—which has been giving theatres greater prosperity—are the following Movie Quiz releases:



## **LITTLE MISS BROADWAY**

Starring Shirley Temple. Released July 29.

## **GATEWAY**

Starring Don Ameche and Arleen Whelan  
Released August 5.

## **KEEP SMILING**

Starring Jane Withers. Released August 12.

## **ALEXANDER'S RAGTIME BAND**

All-time record-breaker everywhere.  
Released August 19.

## **SPEED TO BURN**

First of the Sports Adventure series.  
Released August 26.



# BRINGING BACK -GOING HABIT!

## **MY LUCKY STAR**

Biggest of all Sonja Henie hits. *Released September 2.*

## **THE JONES FAMILY in SAFETY IN NUMBERS**

Acclaimed the best of them all. *Released September 9.*

## **HOLD THAT CO-ED**

Timed-to-the-season laugh entertainment.

*Released September 16.*

## **The Roving Reporters in TIME OUT FOR MURDER**

First of the series. *Released September 23.*

## **STRAIGHT, PLACE AND SHOW**

Starring those Ritz Brothers. *Released September 30.*

## **The Big Town Girls in MEET THE GIRLS**

No. 1 of the series. *Released October 7.*

## **SUBMARINE PATROL**

Starring Richard Greene and Nancy Kelly—thrilling new youth team. *Released October 14.*

## **MYSTERIOUS MR. MOTO**

Starring Peter Lorre. *Released October 21.*

## **SUEZ**

The biggest, most important, most expensive picture 20th ever made. *Released October 28.*



THE KEYSTONE OF YOUR FUTURE





(Continued from page 55)

often brilliant and seldom dull, at times verges on the verbose, and indicates an appeal rather to the more sophisticated type of audience, but the unusual comedy of the film devised for the most part around "Eliza's" struggles with the intricacies of polite speech, the famous "Not bloody likely" scene, and the vivid breathless characterization of Miss Hiller, provides entertainment in a new genre, stagey in some respects maybe, but courageously refreshing. Though Leslie Howard struts and storms a charming way through his role of Professor Higgins, the critic will see romanticization of the mundane in his reading of a dogmatic scientist, but the ordinary patron will, none the less, vote him a gay and charming fellow. The whole cast—mostly of names renowned on the British stage—is excellent. Wilfred Lawson's philosophizing dustman is one of the best efforts, despite a lapse into the vaudevillian, Marie Lohr as the composed calm mother of Higgins, Esme Percy as a mincing Count, and O. B. Clarence as a shocked and dumbfounded Vicar, are but three selected from the cast. It is Wendy Hiller, however, who shines with an easy brilliance which dims the rest, offering a characterization many will hail as the best yet seen on the British film.

The Asquith-Howard direction is imaginative and inventive in its transmutation of the staginess of Shaw into screen terms, and technical qualities—despite an occasional backcloth of fictitious genre—are first rate. "Pygmalion" is mature production and entirely engaging entertainment. With the name of Shaw, the selling angle of Leslie Howard, and the promise of a new experience in Miss Hiller, British exhibitors should find it possible to sell it without reminding their audience that it is a British film—for it is something more—a good film.

*Previewed at the Piccadilly Theatre to a trade audience the film was hailed as a meritorious effort in all ways. Laughter punctuated the screening with a boisterous outburst for the "not bloody likely" scene. Miss Hiller was hailed as a find. Only the excessive talkativeness of the dialogue came in for criticism.*—AUBREY FLANAGAN.

A Pascal Production. Distributed by General Film Distributors. Produced by Gabriel Pascal. Directed by Anthony Asquith and Leslie Howard. Original story and dialogue by George Bernard Shaw. Scenario, W. P. Lipscomb and Cecil Lewis. Photography, Harry Stradling. Film editor, David Lean. Music by Arthur Honegger. Running time, 96 minutes. Adult audience classification.

## CAST

Higgins.....Leslie Howard  
Eliza.....Wendy Hiller  
Doolittle.....Wilfred Lawson  
Mrs. Higgins.....Marie Lohr  
Colonel Pickering.....Scott Sunderland  
Mrs. Pearce.....Jean Cadell  
Freddie.....David Tree  
Count Arisid Karpathy.....Esme Percy  
Ambassadors.....Violet Vanbrugh  
Ysabel.....Iris Hoey  
Perfide } Social Reporters.....Viola Tree  
Duchess.....Irene Brown  
A Vicar.....O. B. Clarence  
First Bystander.....Wally Patch  
Second.....F. H. Maltby  
Third.....George Mozart  
Sarcastic.....Ivor Barnard

## Room Service

(RKO Radio)

## Comedy

The Marx Brothers space out their screen appearances in such leisurely release as to suggest that the first and most significant step for any showman to take in behalf of any Marx Brothers comedy is to shout loudly, "Here they are again." To a great number of persons on this planet any further announcements are superfluous. This time, of course, it is also essential exploitation information that the stage play in which they are here to be seen is a famous New York success, a statistically demonstrable assertion.

Those who have not seen or heard much about the stage play may need to be told that

the action transpires within the premises of a New York hostelry wherein a shoestring producer and his unfinanced cast of 22 have been housed on wobbly credit for some six months when the picture opens, and that most of the action and dialogue have to do with the producer's efforts to obtain backing for his show before the management evicts the personnel. They will assume, properly, that the means and methods employed by Groucho, Harpo and Chico toward this end are ludicrous, fantastic and fundamentally comic in character.

Players principally involved in the mad Marxian operations are Frank Albertson, as a hick playwright, Ann Miller as his city girl friend, Donald MacBride and Cliff Dunstan as hotel executives. Morrie Ryskind wrote the screen play from the original by John Murray and Allan Boretz. George Abbott produced and William A. Seiter directed.

The picture differs from previous Marx Brothers offerings in several respects, one or two of which require notation here for the benefit of showmen called upon to answer pattern questions asked by prospective clients. This time Harpo does not play his harp and Chico does not play the piano. There are no musical comedy numbers and there is no dancing. A preponderance of the action takes place in a hotel room and consists of a practically continuous sequence of gags.

*Previewed at the Pantages Hollywood theatre, where it experienced mixed reactions. Loudest and most sustained laughter attended the second of two simulated suicides. There was quite a bit of foyer sentiment in favor of sticking in a harp number by Harpo and giving Chico a go at the pianoforte.*—WILLIAM R. WEAVER.

Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Director, William A. Seiter. Screen play, Morrie Ryskind. From the play by John Murray & Allan Boretz as produced by George Abbott. Musical director, Roy Webb. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Al Herman. Assistant to director, Philip Loeb. Set dressing by Darrell Silvera. Gowns, Renie. Recorded by John L. Cass. Assistant director, James Anderson. Editor, George Crone. P. C. A. Certificate No. 4455. Running time, when seen in Hollywood, 75 minutes. Release date, September 30, 1938. General audience classification.

## CAST

Gordon Miller.....Groucho Marx  
Harry Binelli.....Chico Marx  
Faker.....Harpo Marx  
Christine.....Lucille Ball  
Hilda.....Ann Miller  
Leo Davis.....Frank Albertson  
Gregory Wagner.....Donald MacBride  
Joseph Gribble.....Cliff Dunstan  
Timothy Hogarth.....Philip Loeb  
Simon Jenkins.....Philip Wood  
Sasha.....Alexander Asro  
Dr. Glass.....Charles Halton

## The Higgins Family

(Republic)

## Family Affair

Republic with this production offers Exhibit One in a new family series. It is an auspicious exhibit. The Higgins family is genuinely American, likeable, humorous and inclined to be eccentric. Given adequate material, such as they have in Exhibit One, the Higgins family can be expected to find and hold a legion of friends. After playing Exhibit One exhibitors should look forward with pleasure to the advent of Exhibit Two.

The production has comedy in abundance, pathos and romance. In the selection of a cast the producer has made it a real family affair. It might very well have been called The Gleason Family. James Gleason, who has been around and about the stage and motion pictures, invariably doing a good job, these many years, is the father. His wife, Lucille Gleason, plays herself in the picture, as does Russell Gleason, his son. The only member of the immediate Higgins family who is not a Gleason is Lynn Roberts, who portrays the daughter.

"Joe" works in an advertising agency. For 15 years he has been turning out copy for the same agency. His big chance comes when the head of the agency is ordered to take a trip for his health and in the absence of other ex-

ecutives "Joe" is left in charge. His first job is to clinch an important deal for a breakfast food account. "Joe" invites the head of the company to dinner, where the man is properly embarrassed by the disparaging remarks "Mrs. Higgins" makes of his product.

"Joe" patches things up and gets the contract but "Mrs. Higgins" in the meantime signs for a radio program for a competitor. "Joe" is fired. "Joe," his eccentric son, "Sidney," and "Marian's" boy friend, "Eddie," pool their resources and open an agency. Prospective customers quickly fade out of the picture when "Mrs. Higgins," on a radio program, belittles their products. "Joe" and "Mrs. Higgins" decide to divorce. But all is patched up.

*Reviewed in projection room in New York.*—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Gus Meins. Screen play by Paul Gerard Smith and Jack Townley. Original story by Richard English. Production manager, Al Wilson. Photography by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. P. C. A. Certificate No. 4517. Running time, 64 minutes. Release date, August 29, 1938. General audience classification.

## CAST

Joe Higgins.....James Gleason  
Lillian Higgins.....Lucille Gleason  
Sidney Higgins.....Russell Gleason  
Marian Higgins.....Lynn Roberts  
Grandpa.....Harry Davenport  
Eddie Evans.....William Bakewell  
Thornwald.....Paul Harvey  
George Bradshaw.....Wallis Clark  
Lizzie.....Sally Payne  
Burgess.....Richard Tucker  
Miss Keeffe.....Doreen McKay  
Director.....Franklin Parker  
Lydia.....Gay Seabrook

## The Mexicali Kid

Western

(Monogram)

This western is cut to a pattern. However it is a pattern of the old school for the star here does not play an instrument or sing a song. Otherwise there is the usual amount of action and romance. The story concerns the adventures of the leading character in his hunt for his brother's slayers. His travels lead him to involvement with a gang which as it turns out harbors the men he has been hunting for.

The picture presents Jack Randall in the starring role. In support is Wesley Barry, former star of the silent screen and remembered for his freckles, and Eleanor Stewart, for romance. The picture was produced by Robert Tansey and directed by Wallace Fox.

When his brother, a bank clerk, is slain, "Jack" quits his job as foreman of a ranch and sets out to hunt for his brother's slayers. While riding across a desert he comes upon the "Mexicali Kid," who is unconscious from heat exhaustion. "Jack" takes care of the "Kid" and the two become friends. The "Kid" introduces "Jack" to "Gorson," who is planning to acquire ownership of the Payson ranch.

The Payson ranch is controlled by "Jean." "Gorson" has "Jack" impersonate the long missing heir of the ranch. "Jack" pretends to go through with the plan but secretly works to find out the hideout of "Gorson's" gunmen. Suspecting "Jack" of double crossing him "Gorson" orders his gunmen to kill "Jack." In the final showdown, a gun battle between the gang and the law, "Gorson" and his gunmen are all slain.

*Reviewed in projection room in New York.*—P. C. M., JR.

Produced and distributed by Monogram. Producer, Robert Tansey. Directed by Wallace Fox. Assistant director, Eddie Saeta. Photography, Bert Longenecker. Sound by Glen Glenn. Original story and screen play by Robert Emmett. P. C. A. Certificate No. 4568. Running time, 56 minutes. Release date, September 14, 1938. General audience classification.

## CAST

Jack.....Jack Randall  
Mexicali Kid.....Wesley Barry  
Jean.....Eleanor Stewart  
Gorson.....Baron Brincken  
Sheriff.....Ed Cassidy  
Chris.....Bud Osborne  
Joe.....George Chesebro

(Reviews continued on page 63)



# OUR OWN MOVIE QUIZ



## QUESTION:

What is the first big success of MOTION PICTURES' GREATEST YEAR?

## ANSWER:

“Marie Antoinette!”

*(Very simple. You're winning already.  
Please continue.)*





## **QUESTION:**

What is the next big hit in Motion Pictures' Greatest Year?

## **ANSWER:**

Spencer Tracy and Mickey Rooney in "Boys Town!"

## **QUESTION:**

And what follows?

## **ANSWER:**

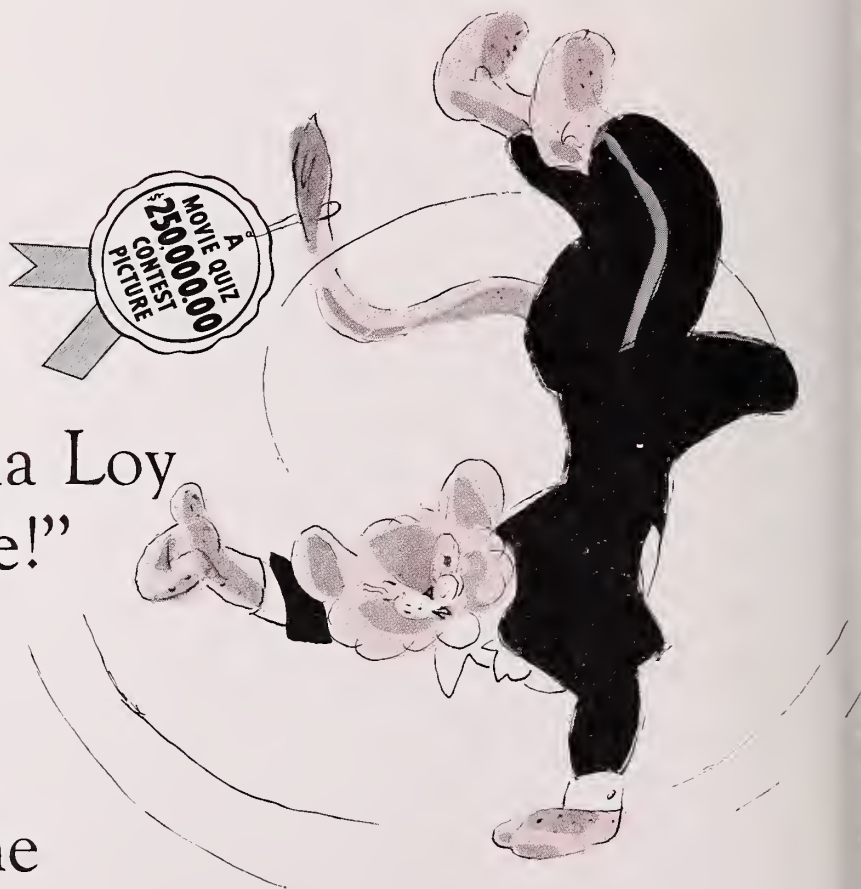
Clark Gable and Myrna Loy in "Too Hot To Handle!"

## **QUESTION:**

These Big Hits come one week after another?

## **ANSWER:**

You bet!



"How do you like my Quiz Contest Mr. Exhibitor? You're the Prize-Winner in this Contest. Keep quizzing please on next page."



## QUESTION:

Why is Leo roaring louder this year than ever before in his rip-roaring career?



## ANSWER:

Because here's his release schedule *just for the start* of the new season—

August 26th . . .	"MARIE ANTOINETTE" . . .	Norma Shearer, Tyrone Power
September 2nd . . .	"THREE LOVES HAS NANCY" . . .	{ Robert Montgomery, Janet Gaynor, Franchot Tone
September 9th . . .	"BOYS TOWN" . . . . .	Spencer Tracy, Mickey Rooney
September 16th . . .	"TOO HOT TO HANDLE" . . . . .	Clark Gable, Myrna Loy
September 23rd . . .	"VACATION FROM LOVE" . . . . .	Dennis O'Keefe, Florence Rice
September 30th . . .	"STABLEMATES" . . . . .	Wallace Beery, Mickey Rooney
October 7th . . .	"LISTEN, DARLING" . . . . .	Judy Garland, Freddie Bartholomew
October 14th . . .	"THE GREAT WALTZ" . . . . .	Luise Rainer, Fernand Gravet, Miliza Korjus
October 21st . . .	"YOUNG DOCTOR KILDARE" . . . . .	Lew Ayres
October 28th . . .	"SWEETHEARTS" . . . . .	Nelson Eddy, Jeanette MacDonald
November 4th . . .	"SPRING DANCE" . . . . .	Franchot Tone, Maureen O'Sullivan
November 11th . . .	"THE CITADEL" . . . . .	Robert Donat, Rosalind Russell
November 18th . . .	"HARDY FAMILY OUT WEST" . . . . .	{ Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker
November 25th . . .	"THE SHINING HOUR" . . . . .	{ Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas

*(The Next and Final Question really answers itself —but turn over please anyhow!)*



## QUESTION:

What is the Exhibitors' slogan for MOTION PICTURES' GREATEST YEAR?

## ANSWER:

(A push-over!)

“METRO-GOLDWYN-MAYER  
PICTURES ARE OUR  
BEST ENTERTAINMENTS!”





# SHOWMEN'S REVIEWS OF PRODUCT

(Reviews continued from page 58)

## Mickey's Parrot (Disney - RKO Radio)

Excellent

Mistaking a parrot visitor for an escaped "killer," Mickey and his pal, Pluto, have a wild and scary time in caging the supposedly dangerous person. The fun for the audience and the worry for the rodent and the canine begin when the bird is tossed from a moving van and enters Mickey's domicile just when word is heard that "Machine Gun Butch" is on the "lam." The parrot is involved in a set of tricky and cleverly manufactured sequences to create the mood of suspense and laughter. One instance wherein Pluto eyes a gold fish with the suspicion that the finny creature is giving him some back talk is a riot of amusement. The whole affair is topnotch Disney stuff.—Running time, eight minutes.

## Brave Little Tailor (RKO Radio)

Mickey a la David, Giant Killer

Taking a tip from the Biblical giant slayer, David of the sling shot, the rodent Mickey is pictured herein as a meek and mousey little tailor who inadvertently is given the charge of downing the monstrous "Man Mountain Dean" of a Goliath who has been terrorizing a peaceful medieval countryside. Armed with nothing more formidable than did his ancient prototype carry into combat, Mickey with his trusty needle and thread ties the brute up in inglorious servitude. The animation is done in high and imaginative style, particularly the entrance of the giant upon the scene. The business of the drawing is effected along wholesome and exciting lines except for the sequence wherein Mickey is literally mouthed by the monster. This portion of the fairy tale fiction may be a little too strong for the young and squeamish to stomach. However, on the whole the entire fabrication will have the legion of Mickey Mouse fans rooting lustily for their champion.—Running time, nine minutes.

## Lights! Action! Lucas! (Paramount)

Different Band Act

Decidedly different in the presentation of this musicale by Clyde Lucas and his smoothly synopated orchestra from the usual run of band act setups, this melody turn presents several moments of short subject ingenuity and tantalizing tune making. Instead of the perennial hotel locale or night club spot for the act's bandstand location, Maestro Lucas and his lads are picked up at a motion picture studio in the process of filming some of their orchestrations. Interwoven into the melodic business is an interesting bit of on the set investigation with just enough of the behind the scenes ritual to intrigue the movie fan. The programme offered is a varied one and ranges from a comic novelty number up to and including a Hawaiian specialty, shag tune and waltz arrangement.—Running time, 10 minutes.

## Violent Is the Word for Curly (Columbia)

Minor Stoogian Stuff

This latest assault on the nation's funnybone from the concerted comic efforts of the Three Stooges is "violent" enough but scarcely aimed to score the bull's eye mark for laughs that the trio of lads has been accustomed to make in their previous comedies. In this instance, the boys are first seen as service station attendants who lose out at their stand because of their

overzealous devotion to their calling. On the loose, they are mistaken as a visiting delegation of college professors. Higher education and low comedy meet in a mad tussle with the advancement of learning being thrown for a considerable setback. Hardly one of the best Stooze slapstick shorts, this film will cause the boys' calculated legion of admirers to waver a bit in their devotion to the Stoogian art.—Running time, 18 minutes.

## The Whalers (Disney - RKO Radio)

A Scream

Down to the sea in ships go Captain Mickey and his trusty crew of Donald and the Goof. The main treat of the subject depicts the Goof's goofy efforts to harpoon a whale. When this delightful creature becomes a cartoon version of Jonah, the acme of laughs is reached. Not far behind in comedy value is Donald who is just as excitable on the broad expanse of the sea as on terra firma. The whole piece is salted with a rich flavoring of honest laughter.—Running time, eight minutes.

## Hollywood Graduation (Columbia)

Fair

The trick has been done before by this company in its "Hollywood Picnic" of last season. The business is to have wellknown film personalities cartooned with all their distinguishing character traits quite open to recognition. This time the screen favorites are attending a graduation exercise and the drawings picture them in several amusing situations. If the subject's forerunner met with successful audience reaction, it is reasonable to expect that this newest spoofing of the Hollywood scene should be greeted with equally positive pleasure. The degree of audience acceptance depends on individual awareness of the cartoon characters and their distinctive personality trademarks.—Running time, seven minutes.

## "Ragtime Band" Draws 750,000 in Five Weeks

"Alexander's Ragtime Band" concluded its record-breaking five-week run at the Roxy Theatre, New York, Thursday night with attendance for the engagement totalling more than 750,000 and the gross aggregating about \$340,000.

The daily attendance for the fifth week was Friday, 14,200; Saturday, 23,663; Sunday, 24,418; Monday, 23,628, and Tuesday, 12,388, making a total for the five days of 98,297. The total attendance for the first four weeks was 636,253, and the gross was \$285,372. The gross for the first five days of the fifth week was \$43,394. The picture is the first to have played more than four weeks at the Roxy.

Due to holdover demands, Twentieth Century-Fox announced, 378 prints of "Alexander's Ragtime Band" have been turned out, an all-time high for the company for any single production.

Symphonic Films, Inc., which has a re-leasing contract with Paramount for six one-reel subjects, is negotiating with the company to handle a three-reel musical, "Slavinka," produced by Frederick Feher with an orchestra of 122 musicians.

## 'Politics' Charged In Venice Festival

by JOSEPH D. RAVOTTO  
in Rome

Three awards, including one which was described as a "camouflaged Horsconcour Medal," were won by United States at the Venice Film Festival which ended this week.

Harold Smith, European representative for the Motion Picture Producers and Distributors of America, termed the award for "Snow White and the Seven Dwarfs" a "camouflage" in protest against awarding the Mussolini Cup to the "German Olympia." He was joined in the protest by Neville Kerney, British delegate to the festival. They contended that "German Olympia" is not a feature but is documentary in nature.

American films, Mr. Smith declared, drew the greatest applause from the audience present. He then charged that "politics" dictated the awarding of the cup to the German picture.

Norma Shearer, for her work in "Marie Antoinette," shared the Volpi Cup with Leslie Howard, who was designated for his work in G. B. Shaw's "Pygmalion." "The Adventures of Tom Sawyer" shared the National Fascist Party Cup with "Giuseppe Verdi," an Italian film. The British took the City of Venice Cup with "Drums," an Alexander Korda production.

Additional awards to United States films were listed in a United Press dispatch from Venice. The Press association reported the awards included a plaque to the Farm Security Administration's "The River" for the best documentary film. Paramount's "Sinbad the Sailor Meets Ali Baba and the Forty Thieves" was declared the best animated cartoon, and received a plaque. Medals for the best all around cast were awarded to Warner Brothers' "Jezebel" and RKO's "Vivacious Lady," for the best interpretation to Universal's "The Rage of Paris," and for the best technique to United Artists' "Goldwyn Follies."

## Liquidation Petition For Harman-Ising Denied

A petition for immediate liquidation of Harman-Ising, filed by a group of creditors, was denied Tuesday by Leon R. Yankwich, United States district court judge in Hollywood.

The petitioners said it was their belief that the cartoon company could not be successfully reorganized under Section 77B, but the court ordered the company to file a reorganization plan within 30 days. Mr. Yankwich also informed the group that two proposals were being considered by the company, one to finish pictures in work with fresh capital and the other to place the corporation under contract to an unnamed producer.



# JAPANESE RENTALS UP; PRODUCTION DECLINING

**Economic Pressure Forcing Increases Up to 20 Per Cent; Newsreels Hold Popularity**

by HIROMU TOMINAGA  
in Tokyo

Affected by the current emergency situation, and the general trend of business operation, film rentals for Japanese motion pictures have shown a tendency to advance by as much as 20 per cent. While it was generally anticipated that the raising of film rentals would be effected sooner or later, due to the financial difficulties of various domestic film companies caused by the increased price of raw film and various materials for film production since last year, they have none the less been operating until now without increasing rentals in spite of the prospect of fewer pictures and the recent legislation limiting programs to three hours.

As a result, however, of the probability now indicated that the general emergency situation will continue, domestic film producing-distributing companies are considering seriously announcing increases up to 20 per cent in order to tide over the present difficulty. Meantime, the theatres except first-runs and those of major category, are struggling under unusually bad conditions. They have to operate under the increased burden of admission and show taxes, and to take every possible means to curtail their running expenses. Many local houses of lesser rank are becoming unable to operate at a profit.

On the other hand, the production activity of various domestic film producing companies has shown a marked decline, particularly since April in spite of being in the advantageous position of availing themselves of the current situation confronting the foreign film distributing firms who have long been unable to import pictures. As reasons for such inactivity of the Japanese companies, the indecisive production plan to meet the three hour law and the lack of unification in the planning of production schedules at each studio, are cited, as well as the markedly low supply of raw film which has hampered our film production to a great extent.

Since the beginning of April, Daito has released 16 pictures, Shochiku 13, Nikkatsu 10, Shinko 9, Toho 8, Zensho 6 and Kyokuto 4, making a total of 66. Except Daito and Shochiku, others hardly have been able to produce sufficient films to meet the demand for regular release of the theatres of their respective circuits.

In the case of Nikkatsu, the poorer supply as compared to its normal production efficiency may be attributed to the long continued internal fracas between the company and its creditors, which finally forced K. Negishi, head of its Tokyo studio out of its board of directors. However, the trouble regarding the dismissal of Negishi has now been settled by re-engaging him to assume the directorship of the Tokyo studio.

In the case of Toho, it is expected the production activity of the company may resume its former level soon because of the recent reap-

pointment of I. Mori as production director. Improvement of its production activity is expected to follow the wholesale reform of its production organization which has just been started.

## Production for Export Increases

Efforts and enthusiasm towards finding outlets for Japanese productions in the peace-restored North and Central China are shown in recent moves of Japanese film traders toward extending the market for domestic films which is stagnant due to various obstacles existing under the emergency restrictions on film activity. Favored by the direct or indirect co-operation of the governmental offices, production of photoplays, cultural and scenic films for export has become increasingly active, a trend which accounts for a striking increase in the number of export pictures registered for the past five months.

Including photoplays, cultural films, newsreels and other short subjects, the total of Japanese pictures exported as of June 4th amounted to 1,096, almost double the 602 exported during the corresponding period of the last year. Considering that it was September last year before the number of our exports reached 1,100, the number for this year is now generally expected soon to exceed 1,797 which was the total number of Japanese pictures exported during 1937. It is reported the number of feature-length Japanese photoplays exported to date is still rather low, despite a tremendous increase in the number of newsreels exported chiefly to Shanghai and other north and central key centres of China, but the Japanese film companies are concentrating on the export of our outstanding feature-length films represented, for instance, by "Gonin-no-Sekkohei," or "Five Patrols"; "Chusingura," "Kokuminno Chikai," or "The Oath of the Nation" and "The Way to Oriental Peace." Though the destinations of Japanese pictures previously were Los Angeles, Honolulu, San Paulo, etc., they will hereafter be exported to more extensive foreign markets in large number now that the Foreign Office has promised positive aid to the export of domestic films, taking over the entire business formerly carried on by the International Motion Picture Association of Japan.

## Censorship Figures Show Increase

The Home Office censorship statistics completed just recently show an increase of 66 per cent in the number of motion pictures censored in Japan for 1937 as compared with 1936 figures which were reported as the record for the previous 11 years. Following is a table covering the figures of films censored for the past five years.

	Number of films censored	Number of reels	Length in Meters
1933	14,985	71,204	16,198,963
1934	17,468	80,126	18,223,908
1935	21,075	88,804	20,029,092
1936	25,008	96,383	21,905,867
1937	41,560	115,672	25,683,356

Noticeable in the above figures for 1937 is the comparatively small increase in the number of reels, and particularly of meterage, it being due to the fact that short subjects, such as newsreels, sport series, cartoons and short reel cultural pictures occupy the major proportion of pictures censored. Newsreels alone increased from 7,736 pictures totalling 1,856,158 meters in 1936 to 22,730 films totalling 5,041,055 meters in 1937. Of these 21,869 were Japanese, 734 American and 124 European. The marked increase in newsreels is laid to the extraordinary interest in the China Incident.

## BOOKLETS DISTRIBUTED WITH SUNDAY EDITION

Theatre operators in Wheeling, West Virginia, effected a tieup with the Wheeling News Register for distribution of the "Movie Quiz" booklets.

The booklets were distributed with the Sunday edition of the newspaper, which included distribution throughout the upper Ohio valley.

## Duke to Open Theatre

The Duke and Duchess of Kent officially will open the new Warner Theatre, Leicester Square, London, October 12th. The process of the opening performance will be donated to the British Empire Cancer campaign. Herman Maier, in charge of construction for Warner Brothers, left New York Wednesday on the *Queen Mary* to supervise the completion of the theatre. Sam E. Morris, vice-president in charge of foreign activities, will sail in two weeks to attend the opening and Mr. and Mrs. Jack L. Warner are planning to sail October 6th. A "pre-view" of the house will be held October 11th.

## Schenck to Coast

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, left New York Wednesday for the coast. He arrived from Europe Monday and had planned to leave for Hollywood Tuesday, but delayed his departure to confer with S. R. Kent, president. Mr. Schenck was accompanied on the westward trip by Joseph H. Moskowitz, his eastern assistant, who plans to remain on the coast for three weeks.

## Sears Signs with Interstate

Gradwell L. Sears, general sales manager for Warner Brothers, returned to New York this week after a 10-day trip in the midwest during which he negotiated the Interstate circuit deal in Dallas. Roy Haines, eastern and Canadian sales manager, left New York Wednesday night for a visit to Detroit and Cincinnati. Ben Kalmenson, western and southern sales head, has returned to New York from a business trip to Des Moines and Chicago.

## Canadian Managers Meet

Western managers of Famous Players Canadian Corporation met Wednesday at the Fort Farru Hotel, Winnipeg. Among the executives who attended were N. L. Nathanson, president; J. J. Fitzgibbons, vice-president; R. W. Bolstad, comptroller, and Ben Geldsaler, director of the booking department. H. Kershaw, midwest district manager, handled the arrangements for the meeting.

## Hays Returning East

Will Hays, president of the Motion Picture Producers and Distributors of America, is scheduled to arrive in New York from the coast September 15th.

## Charney Quits Agfa

C. King Charney, Hollywood distributor for Agfa raw stock for the last four years, severed his connection with the Agfa Anso Corporation Tuesday. He plans a two-month vacation before announcing a new affiliation.



# COLUMBIA, LOEW SHOW YEAR PROFIT, THREE OTHERS DECLARE DIVIDENDS

## Columbia Nets \$183,393 in 52 Weeks; Loew's Net Estimates Between \$5.75 and \$6 a Share; SEC Transactions

Dividend declarations by Twentieth Century-Fox, United Artists Theatres and Pathe; issuance of its annual financial statement by Columbia Pictures; estimation of \$10,250,000 year's profits for Loew's; billings reports from the national networks, and film stock trading developments as disclosed by the Securities and Exchange Commission were the highlight developments this week in financial matters involving motion picture companies and those in allied fields.

### Columbia's Report

Report of Columbia Pictures Corporation and subsidiaries for the 52 weeks ended June 25, 1938, certified by independent auditors (including operations in foreign territories and of its foreign subsidiaries for the 12 months ended May 28, 1938), shows net profit of \$183,393 after amortization of production costs, depreciation, federal income taxes, federal surtax on undistributed profits and other charges equal to \$2.44 a share on 75,000 no-par shares of \$2.75 preferred stock.

For 52 weeks ended June 26, 1937, net profit was \$1,317,771, equal to \$3.26 a share on 340,944 no-par shares of common stock after preferred dividend requirements.

Current assets as of June 25, 1938, including \$2,019,580 cash, amounted to \$12,425,465 and current liabilities were \$1,353,238 compared with cash of \$1,448,213, current assets of \$11,557,626 and current liabilities of \$1,669,857 on June 26, 1937.

Total assets as of June 25, 1938, were \$15,668,539 compared with \$14,822,271 on June 26, 1937. Capital surplus was \$67,398 and earned surplus was \$4,098,680 compared with capital surplus of \$67,256 and earned surplus of \$4,420,607 at close of preceding year. Inventories totaled \$9,624,324 against \$8,957,566.

Capital stock consists of 75,000 no-par shares of \$2.75 convertible preferred, and 349,468 no-par shares of common. Funded debt amounted to \$1,250,000 on June 25, 1938.

Consolidated income account for 52 weeks ended June 25, 1938, compares as follows:

	Year ended June 25, '38	Year ended June 26, '37
Gross income .....	\$20,161,700	\$19,066,100
Amortization, etc. ....	13,309,479	11,199,595
Expenses .....	6,598,216	6,346,652
Profit .....	\$194,005	\$1,519,853
Other income, net.....	27,821	97,918
Total income .....	\$221,826	\$1,617,771
Interest .....	1,948	
Federal income taxes, etc.	30,485	245,000
Federal surtax .....	6,000	55,000
Net profit .....	\$183,393	\$1,317,771
Preference dividends ..		
Converted preferred dividends..	206,261	206,260
Common dividends cash.....	\$262,101	\$478,475
Deficit .....	\$284,969	\$563,036

\*Includes depreciation on furniture; depreciation on studio buildings and equipment has been capitalized as production costs, and is being written off as film amortization. †Excludes \$215,890 dividends paid in stock. ‡Excludes \$117,215 paid in stock. §Surplus.

A series of large sales of Twentieth Century-Fox stock by two corporation executives during July were disclosed this week in the regular

## BLADE COMPANY AIDS CONTEST

*The Toledo Blade Company is running a series of eight two-column advertisements in Toledo, Ohio, publicizing the "Movie Quiz" contest which is part of the Motion Pictures' Greatest Year drive.*

*The razor blade company and the Toledo Loew's theatres have also arranged a contest to select 12 Toledo girls as "Movie Queens."*

report of the Securities and Exchange Commission.

With company officers and directors in several film firms renewing activity in the market, the S.E.C. showed that Joseph M. Schenck, Fox board chairman, disposed of 19,600 shares and Darryl F. Zanuck, production chief, of 10,000 shares of common in their corporation. These were the biggest sales in several months.

Throughout the month, Mr. Schenck reduced his investment. By a series of 16 transactions, he cut his holdings to 129,843 shares of common. The largest transaction was the disposal of 4,100 shares July 2nd. He retains 23,284 shares of the \$1.50 cumulative preferred.

Mr. Zanuck sold his stock in five lots the biggest being 3,300, on July 16th. At the end of the month his holdings comprised 152,130 shares of common and 21,946 of the preferred.

Other film stock transactions reported to the commission were:

Gurdon W. Wattles of New York, director, sold 400 shares of Pathe common, retaining 800 at the end of the month; Loew's, Inc., acquired 29 more shares of Loew's Boston Theatres common; Daniel M. Sheaffer of Philadelphia, director, acquired 600 Universal Corp. voting trust certificates; while P. D. Cochrane of New Rochelle, director, reported that a partnership in which he is interested sold 688 Universal Pictures Co. certificates of the No. 1 series and 1,408 of the No. 2 series of April, 1936, along with 184 shares of second preferred stock.

The S.E.C. summary also showed S. P. Friedman of New York, officer and director, gave away \$5,000 worth of Warner Bros. debentures, while Samuel Paley of Philadelphia sold 1,000 shares of CBS Class A and Herbert Bayard Swope of New York disposed of 200 shares of the same type of CBS stock.

### Loew's Estimates

Loew's, Inc., will probably report a net profit equal to between \$5.75 and \$6 a share on its common stock for the fiscal year ended August 31st, *Wall Street Journal* predicted this week, explaining that showing will be after allowing for reserves expected to amount to around \$2,000,000 set aside to take care of various excess studio costs. A portion of these charges accruing from prior years will be made against surplus.

This showing will compare with a net profit of \$14,426,062, equal to \$8.47 a share on 1,599,053 shares of common stock, in the 1937 fiscal year. In the 40 weeks ended June 9, 1938, Loew's reported a net profit of \$8,352,675 or \$4.80 a share.

"Although business this summer has been dull, Loew's income held up well," said the financial paper, adding:

"The company charges the year's overhead ahead to operations during the first 40 weeks,

leaving the dull summer quarter clear of running expense."

Loew's has its usual number of feature films coming along for fall release. The list includes "Too Hot to Handle" with Clark Gable and Myrna Loy, "Great Waltz," based on the musical play, and "Sweethearts" with Jeannette MacDonald and Nelson Eddy, made in color, continued the analysis.

Loew's has been specializing for the past year in building up the quality of its Class B pictures without increasing the cost and the results have been most successful, said the paper, citing as outstanding in this class the "Judge Hardy's Children" series including the recent "Love Finds Andy Hardy."

"These pictures have shown excellent profits by featuring little known actors or new stars and thus avoiding starting with the huge overhead that payments to a first rank star necessitates," continued the analysis.

"Another new film expected to do well is 'Listen, Darling,' with two junior stars, Freddy Bartholomew and Judy Garland. Mickey Rooney is another adolescent star built up by Loew's in the last year or so whose films are doing well. He will appear in 'Stable Mate' shortly with Wallace Beery.

### Class A Films in England

Loew's is continuing its policy of making Class A features in England, thus meeting the British film quota requirements with more than mere technical compliance with the law. This policy should tend to answer British objection to the predominating position of American producers since practically all of the production money is spent in Great Britain and British casts are generally used, although a famous Hollywood star is given the lead.

"Yank at Oxford" with Robert Taylor has been a success both here and abroad. The latest production, 'Citadel,' based on the popular novel, has just been completed in England.

"Increasing interest in movie shares is exemplified with strength in Loew's which moved up three points recently. As a leader in the group, this stock receives considerable investment attention and is favored by many buyers in Times Square and Hollywood. Understood that some of those who sold moving picture stocks a few months ago have been replacing same recently in anticipation of a fairly satisfactory season. Of course, much is expected in local theatres as a result of the World's Fair and some buyers are taking a long pull attitude toward stocks like Loew's and Paramount," said the publication.

### Dividends Declared

The board of directors of Twentieth Century-Fox Film Corporation at its meeting last Thursday declared a cash dividend of 37½¢ per share for the third quarter of 1938 on the outstanding preferred stock, payable September 30, 1938, to stockholders of record at the close of business September 20, 1938. The board also declared a cash dividend of 50¢ per share on the outstanding common stock, payable September 30, 1938, to stockholders of record at the close of business September 20, 1938.

The board of directors of Pathe Film Corporation declared a quarterly dividend of \$1.75 per share on the \$7 convertible preferred stock, payable October 1, 1938, to stockholders of record September 23.

United Artists Theatre Circuit, Inc., declared a regular quarterly dividend for stockholders of record September 1, payable September 15, of \$1.25 per share at the rate of five per cent on preferred stock.

The second best August in the history of the

(Continued on following page)



# BROADCASTERS SEE IMPROVED YEAR

(Continued from preceding page)

network has been marked by Columbia Broadcasting, with the billings for the month aggregating \$1,423,865. However, the August, 1938, billings are below the mark established for the same month last year, which was \$1,955,280. The decline is attributable to the fact that last August was an unusual one for CBS, it being 68.6 per cent ahead of August, 1936.

The CBS cumulative billings for the first eight months of the year amounted to \$18,373,777, down two per cent compared to the cumulative billings for the same period last year, which were \$18,746,957.

Mutual's billings for the month, and the cumulative total, are far above last year's marks. August, 1938, billings for this network amounted to \$164,625.80, compared to \$96,629.27 for the same month last year, a 70.4 per cent gain. The billings for the year to date are \$1,673,913.08, compared to \$1,353,707.21 last year, a 29.7 per cent increase.

## Radio Networks Optimistic

Reassured by signed contracts for network time in hand, broadcasters who a month ago would make no prediction, now express the opinion that radio networks generally will "have a healthy fall and winter season," it was said by *Wall Street Journal*.

Most of the major contracts for network time usually are signed in August and September in order to allow the programs to get under way by early fall. Both National Broadcasting Company, wholly owned subsidiary of Radio Corporation of America, and Columbia Broadcasting System, are "receiving signed contracts for fall and winter at a good rate," continued the report. These contracts, which are for a 12-month period, contain a cancellation clause permitting the program to be withdrawn after 13 weeks on 30 days' notice to the network.

## \$8,690,000 Time Sales

CBS recently reported signing eight new shows and nine renewals of contracts for the 12 months, starting this fall, and estimates this business aggregates \$8,690,000 in time sales for this period.

All of this sum will not accrue to the network in any one quarter of the year, but is spread over the entire contract period and is subject to the cancellation clause contained in all radio broadcasting contracts.

While NBC is making no announcement as yet on business booked for the fall and winter, time sales for the combined red and blue networks of this web for the seven months ended July 30 aggregated \$23,982,384, an increase of 5.9 per cent over like 1937 period. For every month so far this year NBC time sales have shown an increase over the like month a year ago.

## Increase Over Last Year

In the seven months ended July 30 last, time sales for CBS aggregated \$16,948,652, an 0.9 per cent increase over the like period of last year. July time sales of the network, however, showed a 31.2 per cent decrease from the same month of last year which was the best July in CBS history. Explaining this decrease in time sales the radio chain states it is due to the fact that last year advertisers continued their broadcasting later in the summer than they did this year. However, July, 1938, marked the second best July in the records of the network.

With such a sudden lowering in July time sales it is only natural that CBS would have more network time available to advertisers than NBC whose billings continued to show monthly increases over the corresponding 1937 periods, the *Wall Street Journal* analysis continued.

## POSTHUMOUS LETTER RECEIVED FROM HAWKS

A letter from Captain Frank Hawks, aviator, was received at the headquarters of the industry's promotion drive on the day after he was killed in a flight.

In the letter, Captain Hawks praised the industry's efforts to present "good, clean entertainment" and urged that something be done to eliminate double bills and giveaways.

The letter was postmarked at Buffalo at the hour of the aviator's death.

## Reverend Flanagan Guest Of Mayer at Luncheon

Reverend E. J. Flanagan, founder of Boys Town, Nebraska, subject of the picture of that title, was guest of honor at an exclusive luncheon tendered by Louis B. Mayer this week in the private dining room of the new Irving Thalberg Building at the Metro-Goldwyn-Mayer studio. (A review of the feature "Boys Town" appears on page 55).

Leaders of Catholic, Protestant and Jewish clergy, together with representatives of the Motion Picture Producers Association, trade and newspaper publishers, MGM executives and stars of the film were shown the one reel subject, "City of Little Men," produced by MGM as a record of Father Flanagan's two year development of Boys Town.

Following the luncheon Mr. Mayer, Will Hays, Bishop James Hugh Ryan of Omaha and Rabbi Edgar Magnin of Hollywood paid tribute to Father Flanagan, emphasizing the importance of his work among boys as a safeguard against the undermining of democracy, to which the founder of the non-sectarian institution which has graduated 4,000 young men rescued from underprivileged boyhood responded modestly.

The premiere of "Boys Town" was held Wednesday at Tri-States' Omaha Theatre, Omaha, Neb. Attending the opening were Spencer Tracy and Mickey Rooney, the stars of the film, as well as Director Norman Taurog, Producer John Considine, Jr., Frank Whitbeck, advertising director, and Maureen O'Sullivan. Miss O'Sullivan does not appear in the picture.

## Van Praag Joins Trailer-Made, Inc.

Morton Van Praag, former sales executive of Universal and National Screen Service, has joined Trailer-Made, Inc., trailer company recently formed, as general sales manager and assistant to E. Schwartz, president.

Mr. Van Praag started in the industry 20 years ago, and worked successively for General Film, Pathe, Universal, Advance Trailer Service Corporation and National Screen.

Mr. Schwartz announced this week that O. Henry Briggs, president of Pathe Film Corporation, has been elected to the board of directors of Trailer-Made, Inc.

## Stevenson Is Elected New ERPI Head

T. Kennedy Stevenson, comptroller of manufacture for Western Electric Company, was elected president and a director of Electrical Research Products, Inc., at a special meeting of the board of the latter company held this week. He succeeds the late Whitford Drake, who died August 24th.

Mr. Stevenson has been associated with Western Electric for the past 24 years, the last 10 of which have been as comptroller of manufacture. He was also comptroller of Nassau Smelting and Refining Company, another Western Electric subsidiary.

He was in the employ of the American Locomotive Company for five years and was connected with Duplex Metals Company for four years as assistant treasurer, foreign representative in Europe and South America and finally as chief engineer.

Mr. Stevenson entered the distribution department of Western Electric in New York in 1914, later going to the company's St. Louis sales office. In 1919 he returned to the New York office on statistical work and two years later became assistant comptroller. He was made assistant general auditor of ERPI, in addition, when that company was formed in 1927.

## 20th-Fox, GB Discuss Filming

Production by GB in England for Twentieth Century-Fox is being discussed and the deal may be completed in December, when Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, intends to return to London, he said on his arrival from Europe Monday.

He denied that his discussions with the Ostrers involve resumption of negotiations for GB control by Loew's and Twentieth Century-Fox.

Mr. Schenck also said he believed the government anti-trust suit would serve "a good purpose" in that it will clarify the law and "we will know what to do and what not to do," with relation to theatre acquisition.

The company's business in England is 50 per cent better than last year and on the upgrade generally in Europe, Mr. Schenck said. He left for the coast Tuesday.

Meanwhile Arthur A. Lee, vice-president and general manager of GB, is considering calling a second meeting of American representatives of British producers early next week to discuss a promotional plan for British product to be staged in the fall and early winter.



**IF YOU WANT TO SEE  
A TOUCHING drama spun  
of FRAGILE DREAMS AND  
HOPES AND budding ROMANCE.**

**DON'T STOP HERE!**





THEY WERE MADE FOR EACH  
OTHER — THE MAD MARX  
BROTHERS AND BROAD-  
WAY'S BIGGEST COMEDY  
HIT! . . . THEY BLEND ON  
THE SCREEN TO FORM A  
COMBINATION WHOSE  
BOX-OFFICE VALUE CAN BE  
MEASURED ONLY BY THE  
CAPACITIES OF THE THEA-  
TRES THAT PLAY THIS  
LAUGH SENSATION OF A  
GENERATION!

# THE MARX BROS.

## IN "ROOM SERVICE"

WITH  
LUCILLE BALL ANN MILLER  
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ALBERTSON

PANDOR S. BERMAN IN CHARGE OF PRODUCTION  
DIRECTED BY WILLIAM A. SEITER  
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PICTURES



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# THE HOLLYWOOD SCENE

## Two Weeks' Work

Getting the record straight as it pertains to how many pictures started and finished after one has been off on a vacation is a mind-baffling job. It's particularly hard when there has been a great deal of activity as was the case during the last two weeks of August. Yet out of a welter of checking and rechecking we learn that while we were away, twenty-two films were started and twenty-three were finished. Broken down into separate weeks, this is about an average figure for this season of the year.

Five new pictures went into work at 20th Century-Fox. "The Arizona Wildcat" will present Jane Withers with Leo Carrillo, Henry Wilcoxon, Pauline Moore and Douglas Fowley. Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, John Carradine, J. Edward Bromberg, Brian Donlevy, Jane Darwell and Donald Meek will be seen in "Jesse James." The principals in "Mr. Moto Takes a Vacation" are Peter Lorre, Virginia Field and John King. Featured players in "Kentucky" are Loretta Young, Richard Greene, Walter Brennan and Ralph Morgan. "Hard to Get" will have Preston Foster, Phyllis Brooks and Tony Martin as its headliners.

### Warners Start Four

Warners started four pictures. Kay Francis, William Gargan and Victor Jory will be seen in "Women in the Wind." Pat O'Brien and Joan Blondell are the stars of "Unfit to Print." "Nancy Drew—Detective" will feature Bonita Granville, John Litel and Frank E. Thomas. Among those cast in "Crime Is a Racket" are Humphrey Bogart, Gale Page, Billy Halop, Harold Huber and Henry O'Neill.

At Paramount work began on three productions. The principals in "Say It in French" are Olympe Bradna, Ray Milland, Irene Herve, Janet Beecher and Eric Rhodes. Gail Patrick, Otto Kruger, Robert Preston and Sidney Toler head the cast of "Disbarred." In Harry Sherman's "Frontiersman" Evelyn Venable will be featured with William Boyd, George Hayes and Russell Hayden.

Carole Lombard, James Stewart and Charles Coburn are the stars of Selznick-International's "Made for Each Other." Also for United Artists Walter Wagner began Tay Garnett's "Trade Winds." Frederic March, Joan Bennett, Ralph Bellamy, Ann Sothern and Alan Baxter are the key players. Third UA starting feature, "Topper Takes a Trip," a Hal Roach production, will offer Constance Bennett, Roland Young, Alan Mowbray and Billie Burke.

### Circus Picture Started

For RKO-Radio distribution, Sol Lesser started "Peck's Bad Boy with the Circus." Tommy Kelly is teamed with Ann Gillis in the leads supported by Edgar Kennedy, Benita Hume, Spanky MacFarland and Grant Mitchell.

Joan Crawford, Margaret Sullavan, Melvyn Douglas and Robert Young head the cast of MGM's "The Shining Hour." In Universal's "The Storm" Nan Grey will be seen with Charles Bickford, Barton MacLane, Preston Foster, Tom Brown and Andy Devine.

Republic began work on "Prairie Moon" which will present Gene Autry, Smiley Burnette and Shirley Deane with David Gorcey,

## SEA CRUISES PROVIDE RAILROAD SETTING

*To get the proper atmospheric inspiration for "Union Pacific" which will be a railroad story and which he will produce and direct, Cecil B. DeMille has been taking his corps of writers and technical experts on week end deep sea sailing cruises up and down the Pacific Coast. There have been half a dozen or so of these cruises and to the accompaniment of ocean breezes and lapping waves, the script has been whipped into shape. The last voyage has been made and it is expected that September 15 will be the starting date of "Union Pacific."*

William Pawley, Warner Richmond and Tom London.

"Miracle Racket," RKO-Radio, will present Sally Eilers, Ann Miller, Alma Krueger, Paul Guilfoyle, Jonathan Hale, Jack Arnold and Cecil Kellaway.

Oddly the completed pictures came off the lines in bunches. Paramount checked four from its active list. "The Arkansas Traveller" will feature Bob Burns with Fay Bainter, Jean Parker, John Beal, Lyle Talbot, Irvin S. Cobb and Dickie Moore. The featured players in "Illegal Traffic" are J. Carroll Naish, Mary Carlisle and Robert Preston. "Bulldog Drummond vs. Scotland Yard" will present John Howard, Elizabeth Patterson, Heather Angel, H. B. Warner, Reginald Denny and E. E. Clive. In "Thanks for the Memory," Bob Hope, Shirley Ross, Charlie Butterworth, Otto Kruger, Hedda Hopper, Roscoe Karns and Laura Hope Crews will be seen.

Four pictures were also finished at 20th Century-Fox. Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville and John Carradine are the important personalities in "Submarine Patrol." "By the Dawn's Early Light" will provide Warner Baxter, Alice Faye, Charles Winninger, Kaye Luke and Arthur Treacher as marquee adornments. Michael Whalen, Jean Rogers, Chick Chandler, Douglas Fowley and Jane Darwell are important in "A Very Practical Joke." The Jones Family are the centers of interest in "Down on the Farm."

### Three at Universal

Two studios each finished three pictures. "The Last Express," a Universal Crime Clubber, will feature Kent Taylor, Adrienne Ames and Don Brody. Deanna Durbin is the star of "That Certain Age" which also lists Melvyn Douglas, Jackie Cooper, Irene Rich and Nancy Carroll in its cast. "Swing That Cheer" will present Tom Brown, Andy Devine, Robert Wilcox and Constance Moore.

For Columbia, David Loew productions finished "Flirting with Fate." It stars Joe E. Brown with Leo Carrillo, Beverly Roberts, Steffi Duna, Stanley Fields and Charles Judels. The Coronet contribution to this company's re-

leases is "Call of the Trail" in which Buck Jones will be seen with Dorothy Fay, Kenneth Harlan, Don Douglas and Bob Kortman. On its own hook the studio finished "South of the Rio Grande" in which Charles Starrett, Ann Doran, Hal Talliaferro and Dick Curtis are featured.

Four studios each completed two productions. The MGM items are "Stablemates" and "Listen, Darling." Wallace Beery and Mickey Rooney are featured in the first. Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon, Scotty Beckett, Gene Lockhart and Alan Hale comprise the cast of the second.

In RKO-Radio's "A Man to Remember," Edward Ellis, Ann Shirley, Lee Bowman, Granville Bates, Harlan Briggs and Frank M. Thomas will be seen. Jack Oakie, Lucille Ball, Bradley Page, Ruth Donnelly, Ralph Forbes and Alice White are the principals in "Annabel Takes a Tour."

Monogram finished "Mr. Wong, Detective" in which Boris Karloff is featured with Grant Withers, Evelyn Brent and Maxine Jennings. Tex Ritter and Dorothy Short are the stars of "Where the Buffalo Roam."

Republic finished "Down in Arkansas" which will present the Weaver Brothers and Elvira with Pinkie Tomlin, Ralph Byrd, June Storey, Guinn Williams and Berton Churchill. Robert Armstrong, June Travis, Robert Livingston and Paul Fix will be seen in "Night Hawk."

Completing the list of finished pictures Warners wound up "Torchy in Chinatown." Glenda Farrell, Barton MacLane, Tom Kennedy, Patrick Knowles, James Stephenson and Joe Cunningham will be among those seen.—GUS McCARTHY.

## Excitement Trends

"The Hurricane's" hurricane, the spectacular fire sequence of "In Old Chicago," the to-do about glaciers and icebergs in "The Spawn of the North" have given vogue to the idea that vivid thrill action, nowadays, must be a part of picture production. "Too Hot to Handle" will be crowded with the quality. Darryl Zanuck is spending thousands of extra dollars on the wind storm scenes that will be an exciting part of "Suez" and Frank Lloyd is remaking scenes that the nerve tingling mass action shots in "If I Were King" shall be more sensational.

Out at Universal where they're making "The Storm," plans are being laid that there will not be one but half a dozen spectacular thrill action shots of a caliber calculated to leave spectators limp as they witness them on the screen. Listed already are an explosion on an oil-tanker in mid-ocean, the crash of a liner into an iceberg and to top all others the melodramatic action at sea fighting their way through a typhoon and later a hurricane.

## Swing to Swing

There will be swing music in Deanna Durbin's next picture, "That Certain Age," but Deanna won't sing it. The hot music will be played in a sequence just added to the film by producer Joe Pasternak. Consisting of an arrangement of the title theme song it will be played by Leonard Sues on a trumpet, Buddy Pepper at the piano and Jackie Cooper at the drums. Much as the youthful vocalist wishes to sing an accompaniment there won't be any.



## Warner Stresses Motion Pictures' Education Value

Ideals of public service demand that producers recognize the educating possibilities of certain types of picture subjects, Harry M. Warner, president of Warner Brothers, declared this week in a message read to 1,000 educators attending a showing of the company's historical short subjects at the Warner Hollywood theatre.

Unable to attend, Mr. Warner had John Litel, actor, read the letter which said in full: "A medium with the widespread range of the motion picture screen has an obligation over and beyond exclusive consideration of profit and loss. Ideals of public service demand that producers of films recognize the educative possibilities of certain types of picture subjects.

"Educators have come to realize that certain historical episodes around which America has built its democratic progress can be made more impressive to the younger mind and more illuminating to the adult mind by the motion picture. These educators have encouraged us in our efforts to bring these notable historical moments to life.

"Their help has inspired us to put more time, effort and money into them. The result is a series of which we, of Warner Brothers, are proud, not merely because they are interesting to audiences but because they represent part of our contribution to a better understanding of the ideals and achievements of those patriots who laid the foundation of our United States of America.

The short subjects screened were: "Romance of Robert Burns," "Song of the Nation," "Man Without a Country," "Romance of Louisiana" and "Give Me Liberty."

## Schedule Second Annual Theatre Convention

The Second National Convention of the Legitimate Theatre will be held at the Hotel Astor, New York, next Tuesday and Wednesday. The program will consist of an opening luncheon, followed by a business session in the afternoon. The second day of the convention will have three sessions, morning, noon and afternoon, and close with supper and entertainment Wednesday night.

The purpose of the convention will be concentrated in an effort to establish the American Theatre Council on a permanent functioning basis, to review specific plans to revive the road, facilitate play-going, consider the results of last year's convention and to further crystallize a sentiment towards greater cooperation in every department of the legitimate theatre.

The publicity committee consists of Ned Armstrong, Arthur Levy and Alfred Tamarin.

The three story Movietone studio under construction at 10th Avenue and West 53rd Street, New York, is scheduled to be completed by September 15th and will be opened late in September, doubling the present space used by Movietone. The new structure will be used for short subject production.

## OKLAHOMA JUBILEE DECLARED SUCCESS

The "August Jubilee of Movie Hits," conducted at the Criterion and Midwest, Standard first run houses in Oklahoma City, has proved a sound success and has boosted gross receipts considerably, according to Walter B. Shuttee, Standard general manager.

Special trailers were shown in all nine theatres with the major congratulating Mr. Shuttee on the "Jubilee."

## Three Exhibitor Meetings Held

Three exhibitor organizations held meetings this week. They were Allied Theatre Owners of New York, which met Thursday at Syracuse; West Virginia Managers' Association, holding its fourth annual convention Monday and Tuesday at White Sulphur Springs, and Kansas-Missouri Theatres Association, which held its annual convention Wednesday and Thursday in Kansas City, Mo.

Ed Kuykendall, president of the Motion Picture Theatre Owners Association, has informed Morris Loewenstein, MPTOA secretary, that the national convention of the association has been definitely set in Oklahoma City for the month of October, with the latter part of the month now in favor for the meeting.

The Oklahoma Theatre Owners, Inc., of which Mr. Loewenstein is president, will meet at the same time the national convention is held in Oklahoma City. Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, has written Mr. Loewenstein that the annual meeting of his association has already been held and it cannot participate in a southwestern get-together of exhibitor associations.

The Allied meeting was attended by Edward Golden of Monogram, who was scheduled to speak; Ted O'Shea, Metro-Goldwyn-Mayer; Milton Kusell, Paramount; William Sussman, Twentieth Century-Fox; Eddie Schnitzer, Warner Brothers; Eddie McAvoy, RKO Radio; A. Montague, Columbia; Charles Stern, United Artists; Jack Bellman, Republic, and William Scully, Universal. Discussions of the industry campaign, the government anti-trust unit, and legislative problems including a possible theatre divorce law for New York state, were held. "Radio Broadcasts vs. Exhibition" was another subject at the meeting which was held at the Hotel Syracuse.

The meeting of West Virginia managers was headed by S. J. Hyman, president; W. H. Holt, secretary-treasurer, and the following vice-presidents: Mrs. P. M. Thomas, Richard Marks, N. B. Carskadon, L. E. Rogers and R. W. Phelan. The entertainment and reception committee consisted of J. C. Shanklin, chairman; W. B. Hines, Mr. Marks, Mr. Phelan, P. L. Dysard and Mr. Rogers.

Northwest Allied plans a testimonial dinner for Mr. Golden at Minneapolis October 19th.

## Republic Plans Series for Radio; MGM on Air

Republic studio will offer, as soon as the format is completed, an air show starring either Roy Rogers, new cowboy star, or Gene Autry, for a national network, it was indicated this week. Metro-Goldwyn-Mayer started its second season on the air Thursday with its "Good News of 1939."

Owen Crump, Hollywood air producer, will produce the Republic radio show with Beverly Barnett, publicity man and who suggested the idea of the show to Herbert J. Yates, writing the script. The program, as now planned, will be 30 minutes long—15 minutes variety and 15 minutes of drama. Smiley Burnette will be given the second featured spot on the program. Other studio personalities will be called on.

The return of the MGM air show was featured by a preview of the film, "Boys Town," in a "Theatre of the Air" presentation. The cast included Spencer Tracy and Mickey Rooney, stars of the picture. Others who appeared on the program were Father Flanagan, founder of Boys Town, Neb., Alice Faye, Louis B. Mayer, Fanny Brice, Frank Morgan, Hanley Stafford, Meredith Wilson's orchestra, Max Terr's chorus and Robert Young.

## Coast Executives Receive Summons

Returns were filed in the federal court in New York this week by a number of marshals of the federal court in California which revealed that James P. Normanly, Louis B. Mayer, Edgar J. Mannix, Harry Rapf, Mary Pickford, Screen Gems, Inc., Columbia Pictures Corporation of California, Ltd., Adolph Zukor and Henry Herzbrun have been served with subpoenas in the government anti-trust suit.

Others served with subpoenas on the coast were Theodore J. Elias, Charles B. Mintz, George Winkler, William Goetz, Mendel Silberberg, William F. Holman, Charles Rogers, Adolph Ramisch, S. Charles Einfeld, Jack Warner and Charles Chaplin.

Additional returns indicated that unsuccessful attempts were made to serve Douglas Fairbanks, Darryl Zanuck and Joseph M. Schenck.

Meanwhile O'Brien, Driscoll and Raftery filed notice on Friday that they had been retained as attorneys in the United States district court in behalf of United Artists Corporation, George I. Schaefer, Harry D. Buckley, Arthur W. Kelly, Harry J. Muller, Mary Pickford, Charles Chaplin, Dennis F. O'Brien and Edward C. Raftery.

## Columbia Signs Howell

Columbia has signed Kenneth Howell for the role of Edgar in "Girls' School," and Walter Merrill, Hank Warden and Horace Murphy for parts in "Stranger from Arizona," formerly titled "Phantom Trail."



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The while great corporations of this great motion picture business are going ahead with the spending of a million dollars to advertise their fall line, the movies' Mary Pickford, herself, is engaging in a bit of advertising for her own wares, Mary Pickford Cosmetics.

Mary Pickford's venture into the cosmetic business, which will get under way this fall after a year of preparation, will be signalized by a national advertising campaign in women's magazines, supplemented by outdoor and newspaper space in key cities of the east. The promotional program will be handled by Campbell-Ewald Company.

Mary Pickford Cosmetics, Inc., is a brain-child of "America's Sweetheart," who conceived the idea of manufacturing beauty products while she was still starring in motion pictures. From specifications to suit her own needs, the star had cosmetics of various kinds made up for her own use and these formulas were developed further by experience through the years. Miss Pickford while in films endorsed but few cosmetics, and as a result fashioned a good background from which to launch her own business. She probably hasn't loaned her name to any such since she went in for calendar art for "Pompeian Cream," in the 1915 period.

It was about a year ago that she took the first steps, in the formation of Mary Pickford Cosmetics, Inc., of which she is the president and very active head. Associated with her is H. J. Emptage, who for the past 17 years has been with the Andrew Jergens Company and Jergens-Woodbury Sales Corporation. He is vice-president and general manager of the new corporation.

Offices are to be opened at 580 Fifth Avenue, where Miss Pickford will establish her headquarters. She is planning to devote a substantial part of her time to the new business.

The Pickford line will include, at the start, cleansing cream, tissue cream, cold cream, skin freshener, beauty soap, face powder in six shades, rouge in six shades, and lipsticks to harmonize. Other products may be added.

The line will be packaged in a color combination of white and Wedgewood blue. A cameo profile of Miss Pickford will be the trademark. Miss Pickford's well-known face will also be featured in introductory ads.

Mary Pickford cosmetics will be distributed through drug and department stores.

Meanwhile, David Selznick hopes to get Mary to make a motion picture for their United Artists company.

▽

The blonde and comely Sonja Henie, whose photographic likeness has been skating gracefully across the nation's film screens, is credited today by manufacturers with making a good share of the populace—from scrub women to bank presidents—skating conscious and thereby reviving a languishing industry, that of making and selling ice skates. They say sales are up 150% over last year.

▽

Warner Brothers are right proud of the national tieup they have just arranged to "plug" their "Garden of the Moon" in conjunction with the Doughnut Corporation of America.

## AN ODD FORM OF PICKETING

*Gilbert Courshon, manager of the Embassy, Neenah, Wis., this week was fined \$1 and costs by Justice L. O. Cooke on charges of assaulting Edwin Hockbolzer, 16, who had picketed the theatre with a sign reading: "This Theatre Is Unfair to the Citizens of Neenah."*

*The picketing was declared to be in protest against the closing of the house and was conducted on the day the theatre was opened for a one-day stage show. The Embassy is Neenah's only theatre.*

*The court, in its opinion, suggested that "those dissatisfied with local theatre conditions refrain from future picketing and direct their energy in an effort to organize citizens and business men and secure a modern theatre if disappointed in the operation and management of another's legitimate theatre business."*

Some 25 years ago, three young lads went to the St. Louis sector to make two motion pictures, entitled "Perils of the Plains" and "Raiders of the Mexican Border," in both of which the career of Missouri's notorious desperado, Jesse James, figured prominently.

The finances of the young men were slim, their equipment meager, and the results of their efforts not particularly outstanding. But, they went on to bigger things, the while the Missouri countryside thereabouts went back to a normal existence. The three were the Brothers Warner, Harry, Jack and Albert.

Now Hollywood has gone once again to Missouri, and again to picture the exploits of Jesse James and his outlaw band of Civil War days in their former shooting grounds.

Director Henry King is now on the scene at Pineville, but under much different circumstances, and with the vast resources of Twentieth Century-Fox Film Corporation for the making of the new Jesse James picture. Already, before a camera has turned, Director King from Hollywood has spent more money on the project than the natives of drowsy little Pineville in southwestern Missouri, which will be the center of the action, had any idea was in circulation.

First the director took care of the comfort of himself and his Hollywood stars by air-conditioning the entire hotel at Noel, ten miles from Pineville. Next he completely disrupted the plans of the United States Government's WPA in the district by employing practically everyone in the community for miles around who was willing to work at considerably better wages than the WPA pays. He even built a four-inch cushion of soil over the concrete pavements so that the pseudo outlaws from Hollywood, when they ride in the picture, can gallop into town and depart in the traditional "cloud of dust."

George R. Hart, former owner of motion picture theatres in Florissant, a suburb of St. Louis, is now known as the "Marrying Justice of the Peace," who will perform a wedding ceremony for anyone at any time under any conditions—well, almost any conditions. However, he now finds he has on his books about \$3,000 of credit extended to persons anxious to wed but without the price or license or the judge's fee. Mr. Hart will exchange the wedded couples' promissory notes for a second-hand movie screen and some old chairs.

▽

After patrons had departed from a Negro theatre in Richmond, Va., Otis Taylor, usher, saw one man sleeping in a back row seat. Shaking failed to awaken him, and a wet towel was applied to his face. It worked well. The sleeper arose, whipped out a pistol and fired it, sending Taylor to the hospital.

▽

Now, more than ever before, copyrighters—including those in motion pictures—should remember that the sins of the fathers are visited upon the sons to the third and fourth, and maybe the 20th generations.

If they choose to disregard this warning, their descendants may be embarrassed to tears, for very shortly Westinghouse Electric will deposit on the New York World's Fair grounds a "time capsule" containing a "cross-section of our times." The expectations are that archaeologists will dig the thing up 5,000 years hence, and from newsreel films and other records learn how we live today.

And they'll probably laugh and laugh and laugh.

▽

The average Latin-American no longer puts off until tomorrow what can be done today. He has traded his guitar for a radio and his faithful steed for a second-hand car, and has almost forgotten the old custom of courting his girl beneath the balcony. Instead, he now takes his girl to the movies, though mother still insists on her ancient right of going along.

These are the observations of Albert K. Dawson of the American Express Travel Service, who is back in New York from a tour of seven South American countries.

▽

Typewriter or linotype manufacturers, or both, might do well to discontinue placing the letters "i" and "o" in juxtaposition in copy furnished Cincinnati newspapers. Following closely on the heels of a "shirt wave" radio story recently, another Cincinnati daily carried the headline on the theatre page: "New shirts at Cincinnati theatres."

▽

"Who said reissues are only applicable to theatres?" asks Roy Rowe, operating theatres at Burgaw, Elizabethtown and Bethel, N. C., Mr. Rowe pointing with pride to his third term in the North Carolina Senate. We wonder, however, if he is not mistaken about the term "reissues." He seems to be enjoying rather what the motion picture industry knows as "extended playing time."



# IN THE CUTTING ROOM

## Suez

(20th Century-Fox)  
Historical Romance

Such pictures as "The Bowery," "House of Rothschild," "The Mighty Barnum," "Clive of India," "Cardinal Richelieu," "Lloyds of London" and "In Old Chicago" are symbolic of Darryl F. Zanuck's exceptional talent to give special entertainment significance to film stories that have a historic setting or which are based on political, economic or social subjects and the vivid picturesque personalities who participated in them.

It is a matter of record that Ferdinand de Lesseps inspired and carried through to completion the Suez Canal which connects the Mediterranean and Red Sea. Always important, it is, in the light of today's happenings, the key water-way of the world.

In that direct and complete way in which Mr. Zanuck in cooperation with his corps of aides does things, with all modern advances in the science, art and technique of production enlisted, with talented and commercially important screen personalities assigned to play the actual and fictitious roles, with historical facts blended with imaginative phases, "Suez" is being brought to realism on a scale that should assure its becoming one of the most important entertainment events in recent years.

Thematically it will tell the story of the building of the canal. But it is not merely a story of ditch digging. Substantiating amplification will detail a welter of political intrigue, the rise and fall of personal ambitions, the conflict of romance that lead a man and woman to the realization of their separate dreams, the dangers of war and peril in the desert. These will be action and glamour, heroism and sacrifice and spectacle, too. As he created the amazing fire sequence for "In Old Chicago," Mr. Zanuck has created a sensational storm scene for "Suez" in which a desert typhoon, fully as thrilling as "Hurricane's" big wind, sweeps death and destruction in its path.

The story's time is that of the president of the French Republic Louis Napoleon, Bonaparte's nephew who sought to emulate his uncle and become emperor. The locales are Paris and the canal site. Except for the fictitious character which Annabella plays, all the principals will re-create actual historic figures. The notables de Lesseps, Countess, later Empress Eugenie, Louis Napoleon, Prince Said for whom Port Said was named, England's Prime Minister Disraeli, Sir Malcolm Cameron, Victor Hugo and Bismarck will live again.

While the historical identities may be vague to many, the identities of the actual screen players certainly are not. Thus the cast will have Tyrone Power, direct from "In Old Chicago," "Marie Antoinette" and "Alexander's Ragtime Band"; Loretta Young, not inexperienced in portraying historical characterizations, and Annabella, seen earlier in "The Baroness and the Butler." The featured player roster lists J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sig Ruman, Sidney Blackmer, Maurice Moscovitch, Nigel Bruce, Miles Mander, George Zucco and Leon Ames. Others who will be prominent are Rafaela Ottiano, Victor Varconi, Georges Renavent, Frank Reicher, Carlos de Valdez, Albert Conti, Brandon Hurst, Marcelle Corday, Montague Shaw and Leonard Mudie.

Director-in-chief of this \$2,000,000 production on which Gene Markey is serving as associate producer is Allan Dwan, who was assisted by Otto Brower and Stanley Logan. The screen play was written by Phillip Dunne and Julien Josephson, and is based on a story by Sam Duncan. Pevrell Marley, who photographed many of Mr. Zanuck's historical romances as well as "In Old Chicago," is the man behind the camera.

Release date: Oct. 28, 1938.

## The Arkansas Traveler

(Paramount)  
Comedy

During Bob Burns career with Paramount, he has been seen in featured support roles. His work in pictures, his radio broadcasts and his newspaper contributions have won him a large following. In "The Arkansas Traveller" he will be given his first opportunity to be the central figure in a film, the one who carries the show. The vehicle chosen is one that should give Burns many chances to display those peculiar talents of his which, together with his whimsical philosophies, have made him a screen figure to be depended upon for wholesome entertainment.

He is cast in the role of a tramp printer, a now almost legendary character. His job in this case is to help a widow, her young daughter and small son to run their small town newspaper. The attempt to do so brings him into conflict with a pair of rural politicians who are plotting to mulct the community. They are determined to get the widow's paper by any means possible, to carry out their scheme. Busy in preventing this, Burns must also act as a grownup cupid for the daughter and boy friend, who, for theatrical purposes, necessarily must be the son of the political boss. When it is discovered that the paper has a radio franchise, Burns, with a bit of help from the local constable and the boy but with a lot more from an army of hobo pals, builds the station in time to save the property for the widow, foil the plotters and of course make it possible for the boy and girl to join hands.

In support of Burns are Fay Bainter, Jean Parker and Dickie Moore. Lyle Talbot is the political boss, Porter Hall the mayor and John Beal his son who becomes Burns' ally. Irvin S. Cobb will be seen in the role of the constable and the hobo contingent is headed by Jeff Davis, famed as "King of the Hoboes," to whom came much publicity from his excursion into pictures.

Direction is in the hands of Alfred Santell, whose most recent credits are "Cocoanut Grove" and "Breakfast for Two."

Release date: Oct. 14, 1938.

## Wanted by the Police

(Monogram)  
Melodrama

To support himself and mother and enable his sister to marry her policeman fiance, a boy takes a job in a garage. Soon he is the innocent but central figure in the stolen car racket. Details of that criminal business, how he figures in an incident that eradicates one gang and the

hero of another incident that rounds up the members of a second, is the action theme of "Wanted by the Police."

Frankie Darro will be the star of the picture, the first of a series of four in which he will appear for Monogram. The romantic content of the story will be shared by Robert Kent and Evalyn Knapp, who last was in Republic's "Bulldog Edition." The rival gangs will be headed by Matty Fain and Willy Costello. Lillian Elliott will be seen as Darro's mother. Other members of the cast are Don Rowan, Sam Bernard, Maurice Hugo, Thelma White, in pictures before but recently in New York musical shows, Walter Merrill and Ralph Peters.

Being produced under the direction of Howard Bretherton, the original story used was written by Donn Mullaly and Renaud Hoffman, with the screenplay by Wellyn Totman.

Release date: Sept. 16, 1938.

## The Mad Miss Manton

(RKO Radio)  
Familiar Stuff Refurbished

Over at RKO-Radio, where P. J. Wolfson is producing "The Mad Miss Manton," Nan Blake, whose job it is to give out advance information about the venture, describes it thus: "It will combine all the best entertainment and commercial values of a hectic romantic love story, the excitement of a baffling murder mystery, the thrills of a detective yarn and the laughs of a high-speed comedy, as it details the exploits and adventures of a madcap society girl and her gang of debutantes, when, in spite of police and newspapers, she sets out to capture a killer. It will be played by a grand pair of stars and a swell supporting cast. The director in charge, Leigh Jason, knows his way around, and Philip G. Epstein knows how to whip up the right kind of screen plays as 'The Bride Walks Out' and 'Grand Jury' prove."

The story is as Miss Blake described. The form chart on the stars bears her out. Last in "Always Goodbye" for 20th Century, Barbara Stanwyck has appeared for Radio in "Breakfast for Two," "Plough and the Stars," "The Bride Walks Out" and "Annie Oakley." She starred in Goldwyn's "Stella Dallas." Henry Fonda is in "Blockade," "Spawn of the North," and was in "Jezebel" and "I Met My Love Again." Sam Levene, comedian, was seen in "After the Thin Man" and "Yellow Jack." The quintet of "debutantes" includes Frances Mercer, Vicki Lester, Whitney Bourne, Eleanor Hansen, Catherine O'Quinn and Linda Terry. Other featured players in the cast of thirty are Ann Evers, Hattie McDaniel, Paul Guilfoyle, William Corson and Penny Singleton.

It is the first production effort of Mr. Wolfson, known as the author or collaborator on such screen plays as "Vivacious Lady," "Shall We Dance," "That Girl from Paris" and "The Bride Walks Out." The two last-named are numbered among Jason's directing credits.

Release date: Oct. 7, 1938 (tentative).

## Screen News Studio

A permit has been issued by the City of Montreal for construction of a \$60,000 three-story studio building for Associated Screen News at 1330 Sherbrooke Street West.



# Here Comes Annabel

... zoomed to stardom  
by press-agent stunts ...

the most lovable,  
kissable glamour  
girl who ever  
believed her own  
build-ups! ...





Its preview reception was sensational! . . . Uncontrolled laughter and joyous shouts greeted this fast-moving story of the inside of movie-making and star building . . . Here's what the critics said: "One of the best RKO has turned out in a long time. Should cash in with joyous jingle all along the line."—*Daily Variety* . . . "Good fun all the way. An abundance of laughs for any audience . . . a real job of entertainment"—*Hollywood Reporter* . . . "An attractive bundle of showmanship amusement."—*Motion Picture Daily* . . . "Rich in laughs . . . refreshing material . . . should please all audiences."—*Film Daily*.

# Jack Oakie..Lucille Ball THE AFFAIRS OF ANNABEL



with  
Ruth Donnelly  
Bradley Page  
Fritz Feld  
Thurston Hall  
Elisabeth Risdon

Directed by Ben Stoloff.  
Produced by Lou Lusty.  
Screen play by Bert  
Granet and Paul Yawitz.

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PICTURES

THE FIRST OF A NEW SERIES . . .  
Soon: . . . "ANNABEL TAKES A TOUR"

LITHO - U.S.A.



# Box Office Champions for July



*Sidney Lanfield, director,  
"Always Goodbye," 20th-Fox.*

**ALWAYS GOODBYE:** Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Directed by Sidney Lanfield. Screen play by Kathryn Scola and Edith Skouras. Story by Gilbert Emery and Douglas Doty... Photographed by Robert Planck. Film editor, Robert Simpson. Cast: Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes, John Russell, Mary Forbes, Albert Conti, Marcelle Corday, Franklin Pangborn. Released July 1, 1938.



*Anatole Litvak, director,  
"Amazing Dr. Clitterhouse," WB.*



*James Whale, director,  
"Port of Seven Seas," MGM*

Film editor, William Hamilton. Photographed by Robert de Grasse. Cast: Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball, Lee Bowman, Eve Arden, Dorothea Kent, Richard Skelton, Donald Meek, Jack Carson, Clarence H. Wilson, Allan Lane, Grady Sutton, Shimen Ruskin, Dorothy Tree, Leona Roberts, Harlan Briggs, Inez Courtney, Juanita Quigley. Released July 1, 1938.

**PORT OF SEVEN SEAS:** Distributed by Metro-Goldwyn-Mayer. Produced by Henry Henigson. Directed by James Whale. Screen play by Preston Sturges. From the play "Fanny" by Marcel Pagnol. Photographed by Karl Freund. Film editor, Frederick Y. Smith. Cast:



*Alfred Santell, director,  
"Having Wonderful Time," RKO.*



*Henry Koster, director,  
"Rage of Paris," Universal*

Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal, Jessie Ralph, Cora Witherspoon, Etienne Girardot, E. Allyn Warren. Released July 1, 1938.

**THE RAGE OF PARIS:** Distributed by Universal. A Henry Koster production. Produced by B. G. DeSylva. Directed by Henry Koster. Story and screen play by Bruce Manning and Felix Jackson. Film editor, Richard Riedel. Assistant director, Charles Previn. Photographed by Joseph Valentine. Cast: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Louis Hayward, Helen Broderick, Charles Coleman, Samuel S. Hinds, Nella Walker, Harry Davenport. Released June 9, 1938.

**HAVING WONDERFUL TIME:** Produced and distributed by RKO Radio. Directed by Alfred Santell. Screen play by Arthur Kober from the stage play. Songs by Sam Stopt and Charles Tobias.



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN  
in London

## "Chips"

First moves have already been made on the production of the new MGM opus "Good-bye, Mr. Chips," which goes on to the floor shortly with Robert Donat in his second leading role for MGM. The production unit have been shooting school scenes in the grounds of Repton School, noted English Public School.

Donat has the role of the kindly schoolmaster in Hilton's best-seller, through whose eyes filmgoers will see the pageant of adolescence in a great English Public School.

Repton has been chosen as a representative specimen, and three hundred of her scholars returned prematurely from their summer vacation to act in their term-time roles in this new MGM opus.

Victor Saville is in charge of the unit, which lived under canvas in the playing fields during shooting.

## Bergner Drowned

For the primary purpose of drowning Elisabeth Bergner—purely for the dramatic objective of the film—the "Stolen Life" unit moved last week from Pinewood, Bucks, England, to the coast of Brittany, France.

In the film Miss Bergner plays a dual role, that of twin sisters, one of whom is drowned in a fishing boat caught in a storm.

With the completion of shooting on this sequence the unit moved off to Chamonix, where mountain backgrounds were to be photographed. On the conclusion of these two little foreign interludes the unit will return to England, where two further weeks will be spent shooting in the studio.

Miss Bergner's film, in which Michael Redgrave is her leading man, is being produced by Orion Productions and is directed by Dr. Czinner.

## Hyde Park Scene

Hyde Park, one of central London's lungs, with its bandstands and the world famous Orator's Corner at Marble Arch, forms the background for certain sequences in "The Return of the Frogs," which has been concluded at Beaconsfield recently under the direction of Maurice Elvey and the Imperator-British-Lion mark.

Gordon Harker, noted Cockney character actor, has the leading role of Inspector Elk.

## Strange Cargo

The decrepit paddle boat, the *S. S. Zaire*, grizzled veteran of the "Zambooli River," crocodile-infested stream of the West African jungle, has been photographed for most of the sequences shot by the "Old Bones of the River" unit on the placid waters of the creek which runs through Sound City, Shepperton. Dramatic figure and central location in the Will Hay comedy, this ancient launch has been built up on oil-drums, has wheels constructed from disused



Will Hay gives a friendly admonition to a hostile savage chieftain in a scene from the comedian's latest picture, "Old Bones of the River" now being directed by Marcel Varnel for Gainsborough at the Islington studios.

broomsticks and includes as its cargo a stack of timber, twelve mountain goats, a giraffe and a mangy cat!

Two hundred Negroes and colored actors have been taking part at Shepperton in frenzied scenes of tribal warfare, joustings and junketings.

The film is being directed by Marcel Varnel for Gainsborough, and released under the MGM banner.

## Flight to Venice

Fourteen-year-old "Elephant Boy" Sabu flew to Venice in order to be present last week at the Venice Film Festival where "The Drum" was screened. In London it was reported that Samuel Goldwyn will lend Sigrid Gurie to Alexander Korda for a role in Sabu's newest film, "Burmese Silver."

\* \* \*

Kenneth Kent, British stage actor, has been given an important role in "Luck of the Navy," now being directed by Norman Lee at the Associated British studios, Elstree.

## "Prison" Premiere

A West End showing is promised for the London Film Production "Prison Without Bars," and it is hoped that a New York screen-

ing will be arranged to take place at the same time, probably in early September. A rough cut of the film has convinced the studio of its box office potentialities, and speeding up has been applied to the final processes. The film was directed by Brian Desmond Hurst.

## Big Advertising Campaign For "Drums" Planned by UA

One of the most extensive advertising, publicity and exploitation campaigns ever accorded a British production will be undertaken by United Artists for Alexander Korda's "Drums," the company said this week.

The \$60,000 magazine advertising campaign appropriation includes a four-color page in the *American Weekly*, single pages, some in two colors, in *Life*, *Look*, *Saturday Evening Post*, *Liberty*, *Collier's*, *Scholastic*, *Parents' Magazine* and in eight "fan" magazines. The combined circulation of these is about 40,000,000.

In addition, the cooperative advertising which the company ordinarily conducts for its most important releases will appear in daily newspapers in 59 cities, representing the 48 states, and calculated to reach some 60,000,000. A trade paper campaign is also planned.

The native star Sabu arrives in this country September 12th for an extended schedule of personal appearances. The picture will open at the Radio City Music Hall in New York, September 22nd or 29th and special sales effort will be devoted to it.





**"Well, Sir, here we are again; everything's turned out swell. Exhibitors all over the country are looking toward New York and the crowds storming into Radio City Music Hall are giving them the answer. Critics are raving about our picture and five audiences\* a day in the biggest theatre in the world are enthusiastically giving indication of their enjoyment.**

**"If our picture makes the world just a little better place to live in, that's all we ask. As for the rest...we leave it up to You."**

*\* Radio City Music Hall in an effort to handle the business after the opening day changed its schedule to five shows daily*

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Screen play by Robert Riskin · Directed by FRANK CAPRA



# BRITISH TRADE PROBLEM HINGES ON "NON-FLAMMABLE" DEFINITION

## Setting of Film Standards Would End Confusion Over License and Censorship Con- trol by City Governments

by AUBREY FLANAGAN  
in London

It is perhaps not uncharacteristic of the British mentality and scene that major issues of a great industry should hinge upon the definition of a word. That precisely is the case with regard to the British film industry and the term "non-flammable." Upon the exact and authoritative and legal definition of that term hang not only purely commercial considerations of extra trade competition, but the no less vital one of human safety.

The absence of a precise and constitutional definition of the term from the 1909 Act has caused and sustained a state of muddled confusion as baffling to our legislators as to the trade and public themselves, for it has failed to define the control which administrative authorities have the right to exercise over the bulk of unlicensed film shows.

Recent developments in the non-flammable situation in Britain have sharpened the issue, and it is not unlikely that one of the first tasks to face the Home Office Advisory Committee, over which presides the Lord Stonehaven, will be to consider the insistence on a standard from which there shall be no deviation. With the return of many members of the Committee from their summer vacation, an early meeting is likely, and it is understood that certain members, notably Mr. Reginald Stamp, Chairman of the London County Council Entertainment Committee, are anxious to have the matter settled sharply and finally. Until licensing authorities are enabled to go back to a constitutional precedent or a legalized definition, the Home Office, governing body administering the Act, cannot hope to secure unity.

### Licensing and Control Involved

Bound up not indirectly with the "non-flam" issue, inasmuch as it is directly bound up with the 1909 Act, are the questions of advance theatre licensing and seat price control, on both of which subjects some impatience has been shown by the London County Council, in regard to the latter, by announcing its intention to promote special legislation on the matter. Pressure on these and other points will certainly impel the Government either to take or promote action in the direction of consistent legislation throughout the country.

During the last few days the "non-flam" problem has been brought to a head by the action of the Surrey County Council in claiming control over allegedly "non-flam" film exhibitions given in unlicensed premises. The body concerned, and its parent organization, have challenged the Council ban and threatened a legal fight.

The decision of the Council, with its resultant controversy, probably spurred on the British Standards Institution to the preparation and circulation to trade bodies of a draft specification defining "non-flam" film. Their proposals are in line with the International Standards

### ITALIAN PRODUCT SET FOR ENGLAND

*An officially sponsored organization, B.M.D., Ltd., headed by several Italian public figures, plans to market a number of dubbed Italian pictures in England. An exchange of British films to be shown in Italy is reported to be part of the agreement but plans have not been elaborated. The first film to be released under the plan is "Tonight at Eleven," which is completed. Fifteen others are promised by Z. de L. Bakanowski, managing director of the new company.*

Institution's definition, and lay down that safety or "non-flam" film shall be the term applied to slow burning film the burning time of which for a 35 mm. strip is not less than 45 seconds for film .08 mm. thick or over, or not less than 30 seconds for film within that limit. Stock should be deemed "difficult to ignite" if it does not ignite within 10 minutes in a temperature of 300 degrees centigrade. The proposal is intended to apply both to the 35mm. and 16mm. stock.

The trade would welcome an unequivocal definition with its inevitable sequel of sharpened control, for it would put an immediate bar up against the increasing menace of non-theatrical shows given under the auspices of churches, chapels, drinking saloons, political organizations, cooperative bodies, advertisers and so forth, shows often given in premises in which flammable film shows would never be permitted, and which are in the highest degree dangerous, and a direct provocation to potential panic.

The Surrey incident arose when a local—Sutton—Society were informed that it would be necessary for full cinematograph licenses to be taken out for shows given by them on what was alleged to be "non-flam" film. It was the contention of the Council that all "non-flam" stock so far shown is actually flammable, and that no exception could be made where that type of film was shown. They have no jurisdiction, of course, over private houses, but claim control over performances to which members of the public are admitted either by payment or otherwise, and insist upon certain provisions in regard to exits, gangways, seats, etc., exactly as in theatres. (The Sutton shows have been given in a converted stable). The amateur body involved and its parent organization, the Institute of Amateur Photographers, contend that the Council have no jurisdiction over private shows.

Though the matter at first sight might appear to have but little trade significance, inasmuch as it centres upon an obscure amateur activity, trade interest is widespread and intense, because the whole question is bound up inextricably with the non-commercial film show. On this aspect, and with the determination that outside shows should not be permitted, neither from the point of view of trade competition nor that of public safety, to make use of a loophole in the Act. British exhibitors are not only watching the matter, but will bring it to the forefront of their discussions in the immediate future.

The Sub-standard Cinematograph Association, trade body embracing the manufacture of sub-

standard film and apparatus, is likewise interesting itself.

London County Council, it will be remembered, recently took upon itself the right to exercise control over the showing of "non-flam" films in licensed theatres. The case was reported in MOTION PICTURE HERALD of August 13th. The Council hinted at precipitate action if a certain licensed theatre showed an uncensored film on "non-flam" stock. The decision of the theatre not to show the film, prevented the hearing of a test case of paramount importance. It is true that the matter in question was bound up rather with the question of censorship than that of public safety, but the test of control over film stock, i.e., "non-flam," not embraced under the 1909 Act, would have nation wide repercussions.

### Danish Film Tax Used For Educational Films

Danish motion picture theatre owners paid fees totaling Kr. 77,000 to the government in 1937, according to a report received by the Motion Picture Division of the Department of Commerce, Washington. Of this amount Kr. 55,000 will be divided among various social service organizations and Kr. 10,000 will be used to produce a traffic propaganda film.

The surplus of the Danish film censor totaling Kr. 87,000 for 1937 will be used as follows: Kr. 70,000 to Dansk Kulturfilm (Danish Cultural Film) for the production of an educational film; Kr. 10,000 for a propaganda film showing fire preventive measures and Kr. 7,000 for a film about Danish radium stations.

### Victory To Produce Eight McCoy Features

Sam Katzman, president of Victory Pictures, announced this week that his company will produce and distribute eight Tim McCoy westerns for the new season.

The titles and release dates are "Lightning Carson Rides Again," October 10th; "Singing Six Guns," November 25th; "Outlaw's Paradise," January 10th; "Phantom Guns," February 25th; "Texas Wildcats," April 10th; "Pecos Troublemakers," May 25th; "Return of the Terror," July 25th, and "The Fighting Renegade," August 10th.

### 16mm Rights Obtained

Post Pictures Corporation of New York has obtained the exclusive 16mm rights to the feature, "The Fight for Peace," from Warwick Pictures, Inc., and the short subject, "Dawn to Dawn," from Cameron O'Day Macpherson.

### May Direct Only

Jessie Matthews, English actress, and Sonnie Hale have become permanent directors of the new company, Hale's Productions, Ltd., which will produce stage plays. The incorporation of the new firm is seen in London as presaging the approaching end of Miss Matthews' screen career. The first stage offering of the company will be "Stardust."



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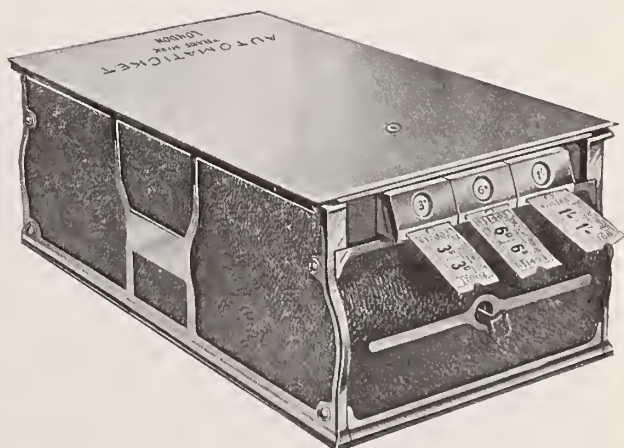
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# WHAT THE PICTURE DID FOR ME

## Columbia

**COUNSEL FOR CRIME:** Otto Kruger, Jacqueline Wells, Douglass Montgomery—Very good. The kind of picture that draws better on the second day due to word of mouth advertising.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt, Edward Everett Horton, Margo, Isabel Jewell—Not the kind of picture for us. But considering our class of trade we didn't do so badly.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**MURDER IN GREENWICH VILLAGE:** Fay Wray, Richard Arlen—Just fair. Made for and played on a double bill.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**OLD WYOMING TRAIL, THE:** Charles Starrett, Barbara Weeks, Donald Grayson—The Starrett series while altogether different in stories can always be summed up the same. Lots of action, excellent music. Good western.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**PAID TO DANCE:** Don Terry, Jacqueline Wells—Good enough for the best half of a double bill. This Don Terry is well liked by our patrons.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**PENITENTIARY:** Walter Connolly, Jean Parker, John Howard—I will donate ten bucks to fund to tear down Columbia's prison set as they seem to make only gangster type and prison pictures on their schedule. I am surprised they don't go to making their westerns on this set, as they make about seventy per cent of their product crook type pictures. It must be their environment. Surely they should mix with people like Fox is doing in making a picture here in Missouri and I'll wager a century note they go back to the coast with an entirely different attitude towards old Missouri. It would pay this company to get those writers of tiers off St. Nicholas Ave. and write a story about people who have never been in prison. Columbia Pictures, just note the titles. "Convicted," "Extortion," "Reformatory," "The Shadow," "Under Suspicion," "When G-Men Step In," "Women in Prison," "Homicide Bureau," "I Am the Law," "Juvenile Court," "Who Killed Gail Preston," Compare one of their western titles like "Outlaws of the Prairie" with another title from another company. Such as "The Man from Music Mountain." Then, ask yourself which picture the kids want to see and parents and teachers who don't come to your theatre will send their children to see. Why, oh, why, Mr. Columbia, don't you get someone in your studio without a prison or a crook complex.—A. J. Simmons, Lamar's Plaza Theatre, Lamar, Mo. Rural patronage.

**ROLLING CARAVANS:** Jack Luden, Buzz Barton, Eleanor Stewart—If there are no "Hopalong's" or Starretts available, you might be excused for using this one. The dog is good, and the one song Eleanor Stewart sings is good. Running time, 55 minutes. Played August 19-20.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**START CHEERING:** Jimmy Durante, Joan Perry, Walter Connolly, Charles Starrett—Good musical comedy. Too bad more didn't turn out to enjoy it. Played July 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**START CHEERING:** Jimmy Durante, Joan Perry, Three Stooges, Charles Starrett, Walter Connolly—No dice. Just another picture, some music, some supposed comedy. Another one built and produced for a doublebill and we don't practice it so we take the loss on the run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**START CHEERING:** Charles Starrett, Jimmy Durante, Joan Perry, Walter Connolly—I thought Columbia had reached bottom with some of their pictures they have been releasing this season but this one reaches a new low I did not even know existed. Jimmy Durante is about as funny as a crutch but not quite as funny as Columbia when they put this picture in the higher allocation. This would be an ideal picture to play just before you close for the summer so your customers can enjoy their vacation and feel that they are not missing anything. The gags they resurrected in this picture will make your great grandfather turn in his grave. With product like this the producers wonder why business is in the red. Running time, 79 minutes. Played July 2-3.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**THERE'S ALWAYS A WOMAN:** Melvyn Douglas, Joan Blondell—One of the best pictures we have run

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*  
MOTION PICTURE HERALD  
Rockefeller Center, New York

this year and Columbia didn't hold us up on the price; neither did they want a percentage. Picture like this at Columbia's live and let live prices will keep the small theatres open. Don't be afraid to use adjectives when you advertise this picture. Running time, 81 minutes. Played August 21-22.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**THRILL HUNTER (Reissue):** Buck Jones—These Jones reissues do very nicely for us. Old enough in the first place not to be remembered and in the second place they are not too old to be recognized as reissues in the first place.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**TRAPPED BY G-MEN:** Jack Holt, Wynne Gibson—Fair enough for double bill. A really good picture would put Holt right back on top. Understand "Reformatory" is a step in the right direction. We shall see.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**WIDE OPEN FACES:** Joe E. Brown, Jane Wyman—Just another program picture for the bottom of a dual bill. Joe never did have any drawing power with us and this picture was no exception. Played July 16-17.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—Superior entertainment. Satisfactory entertainment. Satisfactory business on this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ADVENTUROUS BLONDE, THE:** Glenda Farrell, Barton MacLane—Pretty good program fare. Played on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CRIME SCHOOL:** Humphrey Bogart, "Dead End Kids," Gale Page—A very good picture with a good moral and plenty of entertainment and box office appeal. Another hit from Warners. I hope they will keep the good work up. The recording could have been improved quite a little. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GOLD IS WHERE YOU FIND IT:** George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—Although this did only average business it is a very superior picture and pleased unusually well. These stars are not real well known here.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

## Gaumont British

**KING SOLOMON'S MINES:** Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee—Enough action to please anyone.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Grand National

**RENFREW OF THE ROYAL MOUNTED:** James Newill, Carol Hughes—Very good. This series looks like the kind your patrons will go for.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Metro-Goldwyn-Mayer

**BAD MAN OF BRIMSTONE:** Wallace Beery, Virginia Bruce, Dennis O'Keefe, Bruce Cabot—A western that is a western. Whether your people care for this type of picture or not this one will make you money. We played it on Sunday and business was good. Running time, 89 minutes. Played July 17-18.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—A stand-out picture that will do business in any spot. A programme picture plot built around an all star cast brings a bit of work that has the men as well as the women raving about Taylor which is unusual. After this one Taylor can be counted on for big grosses his next time out. Running time, 89 minutes. Played August 17-21.—Peter Panagos, Indiana and Sipe Theatres, Kokomo, Ind. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan—Here's a picture for any spot. Extended runs and give her gas. All the way a sweetheart of an American picture for all the family. Running time, 88 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**DAVID COPPERFIELD (Reissue):** W. C. Fields, Freddie Bartholomew, Maureen O'Sullivan, Lionel Barrymore, Madge Evans, Edna Mae Oliver—A very good picture that most people enjoyed seeing the second time. Words can't truly give honors to this picture and so I will simply say it should stand a return engagement in almost every theatre. Running time, 122 minutes. Played August 27.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice—Here's another humdinger from MGM. There's nothing like an MGM comedy for this town and this one is exceptionally good. Try it.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice—Entertaining program. Stand alone in small spots, good for second halves in big spots. Murder mystery and you never saw one that was good. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**FIREFLY, THE:** Jeannette MacDonald, Allan Jones—A picture that I liked myself, but failed to click with my patrons. This is not a small town picture and should not be sold to a small town. Metro should forget these kind of pictures. Pictures that cost a lot less money to make click much better than this. It also was too long. Picture could have been just as good if they would have cut out 30 minutes. Lots of walkouts. Running time, 131 minutes. Played August 12-14.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**HOLD THAT KISS:** Dennis O'Keefe, Maureen O'Sullivan, Mickey Rooney—Atta Boy, Mickey, you sure have some fans in this little town. They think you are just tops, and I think so myself. But talking about the picture, everyone was good. Jessie Ralph is swell in anything. Running time, 70 minutes. Played August 23-24.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**LORD JEFF:** Mickey Rooney, Freddie Bartholomew—A good show that pleased about 100 per cent. Business above average. Good enough for any change.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**LORD JEFF:** Mickey Rooney, Freddie Bartholomew, Charles Coburn, Gale Sondergaard—Very good entertainment masquerading under a misleading title which drove away many who would have liked seeing the picture had they realized its content. Played July 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MANNEQUIN:** Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—Due to the fine support given the star by Spencer Tracy, this proved to be the best Crawford picture in some time. It is swell entertainment and pleased 100 per cent. Running time, 95 minutes. Played August 14-15.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

**MARRIED BEFORE BREAKFAST:** Robert Young, Florence Rice—A bangup real fine program. Everybody ate it up. Give us more, Florence Rice. Forget Garbo, Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



**MERRILY WE LIVE:** Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—Too clever for our crowd. Didn't draw at all but the manager and cashier thought it was great.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**NAUGHTY MARIETTA (Reissue):** Jeanette MacDonald, Nelson Eddy—Satisfactory reissue. Played July 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OF HUMAN HEARTS:** Walter Huston, James Stewart—We should have more pictures of this type. Although it does not click at the box office, it is one fine piece of entertainment and everyone should play it. Played August 22-23.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and country patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Maureen O'Sullivan, Frank Morgan, John Beal—There is just a question if this picture should not have the label of adult. It had that in the Chicago run. The picture is well produced and the scenes restrained but the story revolves around a baby born out of wedlock and that as always is a controversial subject. However, the younger have the reputation of knowing all the answers and it is above the heads of the children, I hope. It did a little above average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**RICH MAN, POOR GIRL:** Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee, Lana Turner—A good picture but one that I doubt very much if it has any real box office appeal. The cast is good but they are not real box office names, and the picture has never been heard of before. A light picture with some real good humor. Interesting throughout and one that should be recommended by the patrons. I expect to see more of these pictures with this same cast. Why not make it a series like the Jones family and the Judge Hardys. Running time, 72 minutes. Played August 28-29.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**RICH MAN, POOR GIRL:** Robert Young, Ruth Hussey, Lew Ayres, Lana Turner—Absolutely terrific picture. It has everything except box office power and if you can figure some way to get 'em in, it will be one of the most successful pictures you'll ever play.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**SWISS MISS:** Laurel and Hardy, Walter Wolf King, Della Lind—Swell. But not as good as some of their other pictures. Business fair. No kicks about the picture. Running time, 72 minutes. Played August 14-15.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**SWISS MISS:** Laurel & Hardy—Right up our alley for one of the poorer of these actors. It drew, however, so why complain. People want to laugh, so the producers had better give us more comedy and less drama, if they want film rental. Running time, 74 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SWISS MISS:** Laurel and Hardy—Laurel and Hardy always click here. Played Saturday with weak western and did good business. Played August 19-20.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and country patronage.

**TEST PILOT:** Clark Gable, Spencer Tracy, Myrna Loy—Very fine. Didn't do the business anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**TEST PILOT:** Spencer Tracy, Myrna Loy, Clark Gable—What more can I say about this picture than has been said. Business was way above average and the picture is a thrill from start to finish. Let's have more of its kind. Played August 11-12.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and country patronage.

**TOY WIFE, THE:** Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—I played this about three weeks after release and sorry I used it. Should have waited until some exhibitors reports hit these columns. Drew a record number of walkouts and was the most generally disliked among the male patrons of any picture I have run this year. O.K. for the ladies that enjoy daubing their noses.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**TREASURE ISLAND (Reissue):** Wallace Beery, Jackie Cooper—Still a fine picture and did some nice business on it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—Here is the picture that the Red Book magazine listed as their July "Picture of the Month." It is worthy of every theatre's best playing time and a little extra effort to put it over. We had extra hot weather the three days we played it so did not gross so much but everybody liked it because it is different. Played July 31-August 2.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

## Monogram

**ROMANCE OF THE LIMBERLOST:** Jean Parker, Eric Linden—Truly a motion picture which Monogram should be very proud to have in its lineup. Notwithstanding the excellent performance of the leads, Mar-

jorie Main walks away with the picture. Played August 17-18.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**ROMANCE OF THE LIMBERLOST:** Jean Parker, Eric Linden—Acting very amateurish but it was different to the extent that it pleased at least part of the very slim audience.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**WHERE THE WEST BEGINS:** Jack Randall—I don't know how this fellow Randall does in other theatres but with me he is one of my best western stars. Of course, sometimes his singing almost ruins the entire picture but outside of that he is a popular singing cowboy. Monogram has been giving him A-1 productions. Leave off the singing and add more comedy or novel music.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Paramount

**BLUEBEARD'S EIGHTH WIFE:** Claudette Colbert, Gary Cooper—Very fine picture. Many, many comments as to the value of this picture. Thanks, Paramount, for another excellent film.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CASSIDY OF BAR 20:** Wm. Boyd—Have never yet played a bad western in this series. All are above average.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**COCONUT GROVE:** Fred MacMurray, Harriet Hilliard—Another fine Paramount musical that pleased very well. A little different. A little suspense till the end. A little better than some before it. Play it, it will please. Played August 1-2.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and country patronage.

**COLLEGE SWING:** Martha Raye, Burns & Allen, Bob Hope—This picture is even worse than terrible. How Paramount can make such pictures as "Wells Fargo" and then produce a thing like "College Swing" is more than I can see. I have run some bad shows but this topped them all. People got up and walked out and that does not help your business any. Had it booked for a three day run but cut it out the first night. Burns & Allen are through, and Martha Raye might as well fold up too as far as my patrons and myself are concerned. If you have this one booked, cancel, by all means. Running time, 86 minutes. Played August 21-23.—M. W. Bretzke, Bretzke & Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**DOCTOR RHYTHM:** Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine—Good program picture that did quite well at the box office. Recording good. Beatrice Lillie did not help the picture any. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—While not as good as some Martha Raye pictures, this one seemed to please and business was fairly good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Only fair. Not what it was cracked up to be. Some thought it was fair. It wasn't too bad in my estimation, nor was it by any means good. There were some real laugh scenes. From past experience, Mr. Exhibitor, remember it's Martha Raye put out by Paramount, and use your own judgment. Running time, 80 minutes. Played August 23-24.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**HEART OF ARIZONA:** Wm. Boyd, Natalie Moorhead—Just a western and a poor one at that, but doubled it with the five Disney Awards and packed them in. Try it. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**HER JUNGLE LOVE:** Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—A very beautiful picture with a fantastic story. Drew better than average business and believe it pleased although we heard no direct comment. Overman is very well liked in supporting roles. Lamour very beautiful and glamorous. Running time, 81 minutes. Played August 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**HUNTED MEN:** Lloyd Nolan, Mary Carlisle, Lynne Overman, Dorothy Peterson, Delmar Watson—While the theme of this picture was rather implausible, the audience seemed to appreciate it and although Lloyd Nolan, Mary Carlisle, Lynne Overman and Dorothy Peterson turned in very fine performances, I felt that Delmar Watson stole the show. Running time, 66 minutes. Played August 23-25.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**HUNTED MEN:** Lloyd Nolan, Mary Carlisle, Lynne Overman, Dorothy Peterson, Delmar Watson—A perfect sermon on the folly of crime. Any exhibitor will do a favor to children to let them see this one. It has sentiments that are worthy of a bigger production.

(Continued on following page)

# United Artists PROVES that Motion Pictures are your Best Entertainment with ALL BIG ONES



"Algiers"

"Drums" (See Pages 87 to 90)

"The Cowboy and the Lady"

"There Goes My Heart"

"The Young in Heart"

(Adv.)



(Continued from preceding page)

Lloyd Nolan is excellent. Played July 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PARTNERS OF THE PLAINS:** William Boyd, George Hayes—Fair western that seemed to please. Running time, 67 minutes. Played August 19-21.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—We played this rather old one, but I have discovered that we can make more money with a good old picture than with a poor new one and this picture did very well at the box office and every one was pleased. I have discovered that a good picture needs no ballyhoo to sell it; all you need is let them know when you are going to play it. On the other hand all the ballyhoo in the world will not make them fall for poor pictures. Played August 13-14.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**PRISON FARM:** Lloyd Nolan, Shirley Ross—An excellent picture, well made, directed and acted. Good for anybody's house. A gripping drama with one weak part, that of John Howard. Otherwise excellent in all respects. Running time, 68 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SPAWN OF THE NORTH:** George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff, Lynne Overman—Played this one pre-release and everyone was raving about it. One of the real big pictures of the season. Has wonderful cast, superb and different plot with authentic scenes. Every part is exceptionally well done and the ending leaves them gasping in their seats. Put this on your must list for your box office's sake. Running time, 105 minutes. Played August 25-26.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**THUNDER TAIL:** Gilbert Roland, Marsha Hunt—Very nice little western. Business off on account of lack of well known cowboy star. Roland very good and believe he would be good drawing card for the western fans if Paramount or someone will give him a chance.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**TROPIC HOLIDAY:** Martha Raye, Bob Burns, Dorothy Lamour, Ray Milland—Here's a picture for extended runs in any spot. Go the limit. Nothing this year beats it. From one who knows. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Martha Raye, Ray Milland—Not much picture but drew very well. Aside from the "Bull Fight" and one song, the picture was a flop.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**TROPIC HOLIDAY:** Martha Raye, Bob Burns, Dorothy Lamour, Ray Milland, Tito Guizar—A picture that only the trailer is worth showing. If the feature were as good as the trailer, you could really go to town with it. Raye is not funny anymore. She only does one thing since entering pictures and her mugging has long since ceased to be funny. Moffit should have been able to write a better romantic sequence for the background. Burns is popular but won't be long if Paramount does repeat history, as they do not develop, they only tear down a star. Played August 25-26.—A. J. Simmons, Lamar's Plaza Theatre, Lamar, Mo. Rural patronage.

## Republic

**GOLD MINE IN THE SKY:** Gene Autry—This picture is a goldmine at the box office. Biggest Friday-Saturday in a long time. For entertainment, it was a good western. Running time, 60 minutes. Played August 12-13.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—One of the best of this series to date. We play Autry on Sunday and, out-gross most of the so called major specials and please more of the cash customers. Why, oh, why, don't all the independent exhibitors play Autry on their best changes, as he is the best since Bank Night and don't forget "old twelve and a half a week" Smiley as he contributes a lot to the success of this series. Played August 28-29.—A. J. Simmons, Lamar's Plaza Theatre, Lamar, Mo. Rural patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—Business was good on this picture, the first from Autry in six months. Though the usual model, it seemed to please them all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PUBLIC COWBOY NO. 1:** Gene Autry—Bucked a street dance and lion's frolic. Didn't even feel them, but they felt us. Gene packed them in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PURPLE VIGILANTES:** Three Mesquiteers, Joan Barclay—An excellent picture that was killed on the cutting room floor. Too bad as these stars should have a better break. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**ROMANCE ON THE RUN:** Donald Woods, Patricia Ellis, Edward Brophy, Leon Weaver—Pretty good program picture. Pleased fair business. Has a good

hillbilly sequence showing Leon Weaver of the Weaver Brothers and Elviry act.—L. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**HAVING WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr.—A good program picture that did not do any business at all. Poorest Sunday-Monday-Tuesday in some time. I should have played it in midweek. Running time, 71 minutes. Played August 21-23.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**HAVING WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr.—We repeated this one after originally opening with it six weeks ago, and it still is box office at our theatre, which proves that the theatre-going public still likes good entertainment in spite of the panning this picture got from critics who don't know what is box office. Played August 19-20.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**HAWAII CALLS:** Bobby Breen, Ned Sparks—Not enough story here for a two reeler. And yet it manages to get by. Not the sort of thing to uphold Bobby's screen success, however. Nice musical. Played July 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JOY OF LIVING:** Irene Dunne, Douglas Fairbanks, Jr.—Personally I thought it was OK, but the majority didn't seem to feel as I did.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

**MOTHER CAREY'S CHICKENS:** James Ellison, Ruby Keeler, Anne Shirley—Excellent picture. Each character was picked very well. Lots of comedy besides a good story and some pathos.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

**MOTHER CAREY'S CHICKENS:** Anne Shirley, Ruby Keeler, James Ellison—A touch of yesterday with a laugh here and a tear there. Very good for the family trade. Played August 14-16.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**PAINTED DESERT:** George O'Brien—The best western I have had in a long time and the box office showed it too. This George O'Brien hits in good shape here and my patrons want good westerns every Saturday. If you got to have westerns don't be afraid of these; they are good and one will help draw for the next one. Running time, 59 minutes. Played August 19-20.—M. W. Bretzke, Bretzke & Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine—We used this on a Sunday date and found it drew above average and pleased exceptionally well. Running time, 80 minutes. Played August 21-22.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—On the first of three days I received for my share the great sum of \$4.96 after hall and film and help were paid but from that I had to pay for advertising, my own trips, office, taxes, insurance, wear and tear and all the incidentals that count up in the course of time. The second day I got \$5.74 and the third \$5.32. Altogether it was a steal for the film company and the checkers and I was left holding the bag. That is the system these days. If a storm comes or the roads are blocked or too hot or too cold, or something else going on, you take the loss and keep still. If a great picture comes along that everyone wants to see, they send a checker, grab everything but a few cents and you take a loss again. Whose fault? It is our own; we exhibitors allow ourselves to be fleeced blind. We buy at the outrageous terms laid down and listen to the rosy tales of at last some profit in sight and then wonder at the fools we have made of ourselves. I hope some others who have been wise enough to leave 50% picture alone will send out warning after warning to the poor suckers who don't seem to know any better for we just encourage more and more of this steal until we will find ourselves swallowed by the wolves for our ignorance.—Eugene Kenyon, Commercial Theatre, Sundance, Wyo. Small town patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—In spite of the excessive heat, the temperature well over the hundred mark, and a hall which boasts no cooling devices and only wooden seats, this picture drew more than the population of this village. We sold over 500 admissions in a district with a drawing population of around 350. I consider it the duty of every exhibitor to allow their patrons a chance of seeing this masterpiece, as apart from the monetary angle it will create good will and stimulate their interest in pictures. Played July 21-23.—J. L. Macdonald, Hedley Theatre, Hedley, B. C., Canada. Small mining town patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart—I don't know what more one can want. Very good.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn—A perfect comedy drama splendidly played by Ginger and James. Wish we could say the same for business but it was unaccountably off. Played July 31-August 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart—This feature pleased 100 per cent. It has a little of everything to put it over; as this is a college town it went over excellent here. If RKO continues to make pictures like this, they are going places. Played this feature a little late, but advise all to play it, old or new. Business good. Played August 21-22.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn—A swell picture that pleased the majority and did well at the box office. When it comes to acting little Ginger is as good as the best. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Special

**BIRTH OF A BABY, THE:** Richard Gordon, Eleanor King—Good picture of its kind. Handled in a nice way. Business good. Recording good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Spectrum

**MELODY OF THE PLAINS:** Fred Scott—Our first Scott western and while it ranks nowhere near Autry, Ritter or Randall, it is still a very entertaining western. Business about average.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Twentieth Century-Fox

**ALWAYS GOODBYE:** Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter, John Russell—This fell considerably below average in drawing power but it was a good picture. The little boy, John Russell, made a big hit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**BATTLE OF BROADWAY:** Victor McLaglen—This is a fair picture. Played August 23.—Cecil Ward, Stone Theatre, Bassett, Va. Factory and country patronage.

**BIG TOWN GIRL:** Claire Trevor, Donald Woods—Nice little program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**FOUR MEN AND A PRAYER:** Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—How we pitied the poor director. He was as confused as we! A pretty sorry piece of entertainment. No draw. Played August 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**45 FATHERS:** Jane Withers—Very good Withers. I hear that she will be given bigger pictures for the coming year. Of course, this is only leading up to percentage for Withers pictures. Company is afraid the exhibitor is making too much money and they want more for their part. I wish they would leave Withers in program pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GATEWAY:** Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—This picture just gets by because Don Ameche is in it. Had some complaints and walkouts. Is allocated too high.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Jean Hersholt—Some say it's good, some said it's pretty good, but in my opinion, think that Warner Baxter is good in anything, and that story just suited him. Running time, 80 minutes. Played August 21-22.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**IN OLD CHICAGO:** Alice Faye, Tyrone Power, Don Ameche, Alice Brady—A real picture for any town or any patronage. Kept my house packed and had them standing in the street for all shows. Many had to wait and come back the next day. Ran it three days to a record crowd and was sorry I couldn't hold it over for an extra day, but close booking on it prevented this. More pictures like this is what the industry needs. People are getting tired of this continual song and dance stuff with no moral or theme to it. Running time, 110 minutes. Played August 14-16.—M. W. Bretzke, Bretzke & Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**IN OLD CHICAGO:** Tyrone Power, Don Ameche, Alice Faye, Alice Brady—Picture one swell piece of entertainment, but my business was very bad. But no fault of the picture, for you can't find one any better. Played August 15-16.—Cecil Ward, Stone Theatre, Bassett, Va. Factory and country patronage.

**IN OLD CHICAGO:** Alice Faye, Tyrone Power, Don Ameche, Alice Brady—We did a splendid business on this one and received many favorable comments on same. The only negative one being that some patrons thought the fire scene was too long. Outside of this it was a triple "a" caliber as far as we were concerned. Running time, 110 minutes. Played August 20-22.—A. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**JOSETTE:** Simone Simon, Don Ameche, Robert Young, Joan Davis, Bert Lahr—Far and away the



best thing Simon has ever made. Don Ameche and Robert Young give her grand support. It kept our average audience laughing most of the time and we had dozens of compliments. Running time, 73 minutes. Played August 24-25.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**JOSETTE:** Simone Simon, Don Ameche, Robert Young, Joan Davis, Bert Lahr—Good but not worth more than program rental. It certainly didn't gross more than many lesser attractions could have. Played July 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**KEEP SMILING:** Jane Withers—Played this one hot off the release. One of Miss Withers' best pictures. The impersonations she gives of different stars will put the show over alone. A pleasing picture for all, old and young. Running time, 77 minutes. Played August 14-15.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

**KENTUCKY MOONSHINE:** Ritz Brothers, Marjorie Weaver, Tony Martin, Slim Summerville—This one just did average business, but our audience seemed to like it, although the comedy became a bit ridiculous at times. Running time, 85 minutes. Played August 23-25.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**KENTUCKY MOONSHINE:** Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—Of all the nitwits on the screen, we like these the best. Principally because they are so versatile. They can sing, dance and mimic in addition to being crazy. Marjorie Weaver didn't hurt this picture, either. Running time, 85 minutes. Played August 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LITTLE MISS BROADWAY:** Shirley Temple—Excellent. Stands up okay for extended runs, but is the weakest one she has made to date. But will entertain all the way. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—On a par with most Temple's in so far as direction, story, music and all the elements that make good Temple pictures. Business was below par. The ones that saw it really enjoyed, but not enough came. Although she can still do better than average business, Shirley has slipped. Running time, 71 minutes. Played August 10-14.—Peter Panagos, Indiana and Sipe Theatres, Kokomo, Ind. General patronage.

**PANAMINT'S BAD MAN:** Smith Ballew, Evelyn Daw—Good entertaining western. Dandy second half for big bills. Stand alone where westerns are liked. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**RASCALS:** Jane Withers—A very good show, but judging from the box office receipts Jane is too young to interest the adults and too grownup to interest the children. However, she puts all she's got into her shows and we like her, and long as Fox doesn't try to get too much for them. Running time, 77 minutes. Played August 17-18.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**RASCALS:** Jane Withers—Another Withers as good or better than others. Went over well. The Harmonica Rascals were swell. They made plenty of fun and comedy. Played August 4-5.—Cecil Ward, Stone Theatre, Bassett, Va. Factory and country patronage.

**ROLL ALONG COWBOY:** Smith Ballew, Cecilia Parker—Very good. Zane Grey's always go over here. Ballew is not a looker but has a wonderful voice. Running time, 60 minutes. Played August 20.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**SALLY, IRENE AND MARY:** Alice Faye, Fred Allen, Tony Martin, Jimmy Durante, Joan Davis, Marjorie Weaver—A very pleasing musical with a good cast. Drew very well and pleased. Played August 7-8.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

**SECOND HONEYMOON:** Loretta Young, Tyrone Power—Nice picture. Played kinda old but the picture is worth playing old or new. Good stars in this picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**TRIP TO PARIS, A:** Jed Prouty, Shirley Deane, Russell Gleason—Same old stuff, but the family has some following here. Bargain Night with average business.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**TRIP TO PARIS, A:** Jed Prouty, Shirley Deane, Russell Gleason—The Jones family always draw pretty well and are liked.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

## United Artists

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—For the first time a big town picture went over big in a small town. And when that happens you can be satisfied. Running time, 104 minutes. Played August 7-9.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

**ADVENTURES OF TOM SAWYER, THE:** Tommy Kelly, May Robson, Walter Brennan, Jackie Moran,

Ann Gillis—Next to "The Hurricane," United Artists' biggest grosser this season and strong proof that pictures can go over big without stars. This outstanding show should be in every critics' "Ten Best of the Year" list.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**DIVORCE OF LADY X, THE:** Merle Oberon, Laurence Olivier, Ralph Richardson, Binnie Barnes—Better leave it in the can. British made with the Oxford accent that is poison to American audiences. Don't waste a date on it. You'll be ahead.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WALT DISNEY'S ACADEMY AWARD REVUE:** Five Award Winners—Walt Disney's five famous Academy Award Winning cartoons are great. One lady said she liked them better than "Snow White."—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

## Universal

**IMITATION OF LIFE (Reissue):** Claudette Colbert, Warren William, Rochelle Hudson, Louise Beavers—Reissue that we did not play when originally released. No extra draw but glad we played it as our regular trade enjoyed it from start to finish.—C. E. Fismser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**LADY IN THE MORGUE, THE:** Preston Foster, Patricia Ellis—Okay to fair business return. Played August 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MAD ABOUT MUSIC:** Deanna Durbin, Herbert Marshall, Gail Patrick—More than excellent Deanna Durbin picture and no one could have done better as her adopted father than Herbert Marshall. Good business. Played July 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NURSE FROM BROOKLYN:** Sally Eilers, Paul Kelly—Good program fare. Played July 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SHOW BOAT (Reissue):** Irene Dunne, Allan Jones, Charles Winninger—Business not up to expectations but picture was at a figure that didn't hurt too much. Still sends them out whistling "Only Make Believe."—C. E. Fismser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**STATE POLICE:** John King, Constance Moore—Good program picture. Recording fair. Running time,

70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Warner Brothers

**BORDERTOWN:** Paul Muni, Bette Davis—Was the first time I had played this and the picture, print, etc., was fine. But business was way off.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane, Hugh Herbert—An excellent musical. The Schnickelfritz band are tops in any program. Vallee is not much for love interest but his singing makes up for any lost interest. Rosemary Lane has developed into a first rate star. All in all no one could ask for much more, although it is draggy in spots and has not the pep that "Varsity Show" had. Again the band makes up for any lack of pep. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**RACKET BUSTERS:** Humphrey Bogart, George Brent, Gloria Dickson—The title sounds okay, but I still don't know what purpose Warners had in mind when they made this one, although it's good box office. Played August 21-22.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**SWING YOUR LADY:** Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—I hid from the patrons when they left theatre, but after listening to their remarks on leaving I was no longer afraid. It is one grand program picture. Business above normal. Running time, 79 minutes. Played August.—Robert Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

## Short Features

## Columbia

**COMMUNITY SING NO. 6:** A very good series. As I have said in past reports of this series, they should be box office every place. Give them a try.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**COMMUNITY SING NO. 7:** This one wasn't as good as some of the others that they have put out, but any picture that will make the audience join in au—  
(Continued on following page)

United Artists PROVES that  
Motion Pictures are your  
Best Entertainment with  
ALL BIG ONES



"Algiers"

"The Cowboy and the Lady"

"There Goes My Heart"

"Drums" (See Pages 87 to 90)

"The Young in Heart"



(Continued from preceding page)

tomatically makes the patron part of the picture. When the patron becomes a part of the picture, naturally, they are going to enjoy it and want more. This is just a suggestion for a feature picture. Why don't one of you producers make a picture that has the audience join in the show. Have some community singing and think up a couple of new ideas, too. Give it thought, Mr. Producer, it may be the part way to big money and huge profits. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**DOGGONE MIXUP:** Harry Langdon—Good enough comedy.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**FOOLISH BUNNY, THE:** Color Rhapsodies—Nice cartooning.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOLLYWOOD PICNIC:** Color Rhapsodies—Good color cartoon. Best laugh, Karloff's Frankenstein as a jitterbug.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**SAD LITTLE GUINEA PIGS:** Krazy Kat Cartoons—Absolutely the poorest cartoon we've ever run. Even the kids didn't want to see it twice. Positively unfunny. Running time, 8 minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**SCRAPPY'S MUSIC LESSON:** Scrappy Cartoons—An excellent black and white cartoon and as good as any in the business with the exception of Paramount's Popeye. Running time, 5 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SITTER DOWNERS, THE:** Three Stooges—This particular "Three Stooge" comedy seemed to be received much better than usual at this theatre. While like all the Stogge comedies, it seemed a bit over ridiculous, yet, I felt, it was a little bit better than the average. Running time, 20 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

## Educational

**AFFAIRS OF PIERRE, THE:** Two-reel comedies—One of the worst two reels we've ever run and we've run some sorry ones. Skip it. Running time, 18 minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**LOVE GOES WEST:** Song and Comedy Hits—This is really good. Use it any time. Running time, 9 minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**LOVE GOES WEST:** Song and Comedy Hits—A cowboy musical that is fair. Nothing to brag about, but it will pass through without any kicks from the average theatre patron. Running time, nine minutes.

**MISS LONELY HEARTS:** Song and Comedy Hits—No good for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SILLY NIGHT:** Jefferson Machamer—One too many words in the title.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**TIMID GHOST, THE:** Two-Reel Comedies—For some reason what seemed to be an ordinary comedy kept the house in an uproar at every show.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Metro-Goldwyn-Mayer

**BEAR FACTS:** Our Gang—Fairly good. A great short for the kiddies. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**BILLY ROSE'S CASA MANANA REVUE:** Musical Comedies—Swell but color would so much improve these.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CAME THE BRAWN:** Our Gang—Our Gang is not as good as they used to be. Something wrong. Maybe it's because Alfalfa doesn't sing anymore. Running time, 10 minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**CAME THE BRAWN:** Our Gang—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CANDID CAMERAMANIACS:** Pete Smith Specialties—No matter what the subject, Pete Smith seems to "do it up brown" and this one was no exception as it touched humorously on a current vogue. Running time, nine minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**CAPTAIN'S PUP:** Captain and the Kids—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CLEANING HOUSE:** Captain and the Kids—Very well liked. A lot better than most cartoons. Running time, 8 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**COME ACROSS:** Crime Doesn't Pay Series—Another excellent crime story. Our audiences like these

very much and they help the movie game.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**CRIMINAL IS BORN, A:** Crime Does Not Pay Series—One of the "Crime Does Not Pay" series and about the best one yet. These are good subjects and should be played in every theatre. Running time, 20 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

**DAY AT THE BEACH, A:** Captain and the Kids—These cartoons not what they should be. This one average for the series. We had to take them off Sunday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**DAY AT THE BEACH, A:** Captain and the Kids—This one a little better than the rest of the series, but is still short of being a really good cartoon. Running time, 10 minutes.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**EVENING ALONE, AN:** Robert Benchley—This Benchley is so flat when it comes to humor that it is pitiful. Not so hot. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FACE BEHIND THE MASK, THE:** Historical Mysteries—A very interesting historical short subject. It proves quite interesting from start to finish. The only thing is it is purely a picture for certain people to see. The lower classes with no education would not care for this type of picture.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**FEED 'EM AND WEEP:** Our Gang—Very poor. These seem to be getting poorer all the time. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**FRIEND INDEED:** Pete Smith Specialties—A story built around the "Seeing Eye" dogs that was very much enjoyed and appreciated.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**HIDE AND SHRIEK:** Our Gang—A good Gang but this series has too much Alfalfa and not enough of the gang. The last half dozen have been 80 per cent Alfalfa. He is good but it is the kids that the people like.—C. I. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**HOW TO FIGURE YOUR INCOME TAX:** Robert Benchley—This is the worst short that I have seen for quite sometime. For a minute after the short was over I was half tempted to turn on the house lights and go out on the stage and apologize to my audience. The picture does prove one point and that is that you can't put anything over on the income tax collector. But when a patron has to sit in their seats and see some ham actor (pardon me, Mr. Benchley) come out on the screen and take nibbles of food and pick his teeth with finger nails it is going too far. This picture was actually disgusting and I can't see why Mr. Benchley would ever permit such a picture to be taken of him and let his name be carried down in the gutter. Far be it from me to pan a picture, but when such vile trash is shown on our screens there should be a stop put to it. Running time, eight minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**KING WITHOUT A CROWN, THE:** Historical Mysteries—Very good short that pleased about 50 per cent. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**KING WITHOUT A CROWN, THE:** Historical Mysteries—This type of historical mystery is always well received because besides being educational it is of great interest and, of course, can't help but be mentioned as a forerunner of "Marie Antoinette." Running time, nine minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**LAND OF THE INCAS:** FitzPatrick Travel Talks—First rate subject. Color excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LIFE IN SOME TOWN, U. S. A.:** M-G-M Miniatures—Unusual reel that carries more laughs than most two-reel comedies.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**MIRACLE MONEY:** Crime Doesn't Pay Series—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NEW AUDIOSCOPIKS, THE:** Special—Hope MGM doesn't make another one this year. Too many and the novelty would wear off. As it is folks who saw the first still ducked when the screen started to hurl things.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**NEWS OF THE DAY, THE:** O.K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**NEWS OF THE DAY:** Good.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**NEWS OF THE DAY:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**NIGHT AT THE MOVIES, A:** Robert Benchley—Good short that seemed to please. Running time, 10

minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**NIGHT AT THE MOVIES, A:** Robert Benchley—The average human likes to have his faults pointed out. Therefore, the attendant result of all Benchley shorts. Running time, 10 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**OUR GANG FOLLIES OF 1938:** Musical Comedies—Very good.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**PARIS ON PARADE:** FitzPatrick Travel Talks—This Travel Talk tops all of FitzPatrick's previous efforts. Without a doubt the finest travel we have run this season. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PENNY'S PARTY:** Pete Smith Specialties—Very good. Lots new cooking stunts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SURF HEROES:** Pete Smith Specialties—This hit the spot on a hot night. It's plenty good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**THREE ON A ROPE:** Peter Smith Specialties—Pete has done better and Pete has done worse. Average reel with a few laughs and a couple of thrills.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**WHAT A LION:** Captain and the Kids—Very amusing.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**WHAT DO YOU THINK, NO. 2:** MGM Miniatures—Not so hot. These Miniatures are a trifle too heavy for cosmopolitan entertainment. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WHAT PRICE SAFETY:** Crime Doesn't Pay Series—These shorts are ideal for playing with a long feature. Enough production goes into them to make them comparable to lots of features.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Paramount

**HALL'S HOLIDAY:** Headliners—Average band number. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**HUNKY AND SPUNKY:** Color Classics—One of the best Color Classics of this year's group. Running time, eight minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**LEARN POLIKENESS:** Popeye the Sailor—Very good. This series is always good. Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MOMENTS OF CHARM:** Phil Spitalny and His All Girl Orchestra—This was the most beautiful color reel we ever played and the song "I Love You Truly" was grand. By all means play this. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PARAMOUNT NEWS:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PARAMOUNT NEWS:** Good.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PARAMOUNT PICTORIAL, NO. 9:** Interesting.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PARAMOUNT PICTORIAL, NO. 1:** Fairly good—Try one and see how you like them. From the first one you can tell whether you are going to like the series or not.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**QUEENS OF THE AIR:** Vincent Lopez—Entertaining.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

**TANNHAUSER:** Paragraphs—Very good. If your people enjoy and appreciate symphony music they are bound to like this one. The majority of people in my audience seemed to like and appreciate this short. Good for a better class house. To the shooting galleries, I would say "stay away."—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**UNUSUAL OCCUPATIONS:** Good colored single reels. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

## RKO Radio

**BERTH QUAKE:** Leon Errol—A very good comedy which hits the mark in entertainment and I wish there were some of them.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.



**BOAT BUILDERS:** Walt Disney Cartoons—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CLOCK CLEANERS, THE:** Walt Disney Cartoons—Excellent. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**DEVEILED HAM:** Nu-Atlas Productions—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**DONALD'S OSTRICH:** Walt Disney Cartoons—So-so cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**EDGAR AND GOLIATH:** Edgar Kennedy Comedies—Very good comedy, Edgar.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FROZEN AFFAIR:** Condor Musicals—Excellent skating reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HIS PEST FRIEND:** Leon Errol Comedies—Errol makes 'em laugh but loudly in this one. Am glad to date all these subjects I can.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**JITTERS, THE:** Leon Errol Comedies—The production value and the excellent comedy in these subjects should be a good reason why RKO ought to keep producing their own shorts.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**LONESOME GHOSTS:** Walt Disney Cartoons—Excellent cartoon. A novel and well developed idea.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MARCH OF TIME:** By all means the best two-reel subject on the market. Each subject is picked with care in order to insure interest.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

**MICKY'S TRAILER:** Walt Disney—Very good color, animation and gags. What more can an exhibitor expect from a cartoon.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**MORNING JUDGE:** Edgar Kennedy Comedies—A real funny comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MUSIC WILL TELL:** Ted Fio Rito and His Orchestra—An excellent short that was enjoyed by all and went over with a bang. Something refreshing after the mediocre product we have had from this producer. Running time, 16 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MUSIC WILL TELL:** Ted Fio Rito and His Orchestra—Good band subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OLD MILL, THE:** Walt Disney Cartoons—Very good. The effects are beautiful.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PLUTO'S QUINTUPLETS:** Walt Disney Cartoons—Fine Cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**RHYTHM WRANGLERS:** Smart Set Comedies—Here's singing and playing by a cowboy band that we thought was a knockout. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**RHYTHM WRANGLERS:** Smart Set—A good western music comedy.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SELF CONTROL:** Walt Disney Cartoons—Moderately amusing cartoon. Not as good as the others of this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SELF CONTROL:** Walt Disney Cartoons—This is only fair. It seems as if these Disney's are slipping. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WINDWAY WAY:** RKO Pathe Sportscope—Refreshingly invigorating. A cool spot on any heavy program.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**Twentieth Century-Fox**

**FILMING NATURE'S WONDERS:** Adventures of the Newsreel Cameraman—A fairly good short subject. There are lots better and lots worse also.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MOVIETONE NEWS:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MOVIETONE NEWS:** Lew Lahr—Very good.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PORTRAITS OF PORTUGAL:** Magic Carpet Series—A fairly good short for those that enjoy glimpses of

foreign countries.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**TRAILING ANIMAL STORIES:** Adventures of the Newsreel Cameraman—An excellent short. Unusual and interesting. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**Universal**

**FOOTBALL FEVER:** Oswald Cartoons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LOVE SICK:** Oswald Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MECHANICAL HANDY MAN:** Oswald Cartoons—Funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SHOW FOR SALE:** Mentone Musical Comedies—Not so hot. Only a fair two-reel musical.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SOMEWHERE IN PARIS:** Mentone Musical Comedies—Good enough for the most part.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**Vitaphone**

**AFRICA SPEAKS ENGLISH:** Edgar Bergen, "Charlie McCarthy"—Only fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CARL HOFF AND HIS ORCHESTRA:** Melody Masters—A very good band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**CINDERELLA MEETS FELLA:** Merrie Melodies—These shorts are consistent in their excellence. Color, animation and continuity is all done in an outstanding manner.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**DAFFY DUCK AND EGGHEAD:** Merrie Melodies—Fair. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**DEAR OLD DAD:** Floyd Gibbons—One of the poorest we have run. Gibbons with his off screen remarks

did all he could to build up the thrills, but the story wast just not there. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FORGET-ME-KNOTS:** Bernice Claire—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FREE AND EASY:** Edgar Bergen, "Charlie McCarthy"—This is the poorest one we have played. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GOT A MATCH:** Broadway Brevities—Another musical comedy headache. Most of the kids even boo the stuff they're putting out now. Running time, 19 minutes.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**HIT AND RUN:** Floyd Gibbons' "Your True Adventure"—Quite the poorest to date in this usually good series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JAN RUBINI AND HIS ORCHESTRA:** Melody Masters—A bit of plot or theme seemed to help this particular "Melody Master" to become just a trifle more than a band short. Running time, 10 minutes.—H. J. Quartmont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**JUGGLING FOOL, THE:** Vitaphone Varieties—This is good. The small girl who danced to pay for her ice cream cone made a big hit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**KATNIP KOLLEGE:** Merrie Melodies—As good a color cartoon as you could ask for. Disney will have to watch his laurels to keep first place. If Schlesinger used color as does Disney, I feel that the former would rank with Disney as his subject matter far surpasses the Disneys. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LITTLE RED WALKING HOOD:** Merrie Melodies—Splendid. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**MAJOR LIED 'TIL DAWN, THE:** Merrie Melodies—A good burlesque on big game hunting. Cleverly done and appropriately scored with excellent music.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MAN WITHOUT A COUNTRY, THE:** Broadway Brevities—For a patriotic touch to a program this can not be beat. Running time, 20 minutes.—A. N. Miles, (Continued on page 92)

United Artists PROVES that  
Motion Pictures are your  
Best Entertainment with  
ALL BIG ONES

↓ ↓ ↓ ↓ ↓

"Algiers"

"Drums" (See Pages 87 to 90)

"The Cowboy and the Lady"

"There Goes My Heart"

"The Young in Heart"

(Adv.)



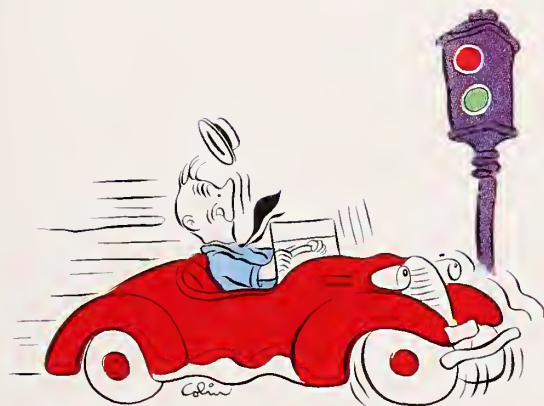
# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"North of Texas"	Director: Sam Nelson.	Charles Starrett, Iris Meredith, Sons of the Pioneers.	Shooting
"South of the Rio"	Director: Elmer Clifton.	Buck Jones, Dorothy Faye, Kenneth Harlan, Don Douglas, Joe Whitehead, Matty Kemp.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Stablemates"	Original story, Reginald Owen, William Thiele. Director: Sam Wood.	Wallace Beery, Mickey Rooney, Minor Watson, Arthur Hohl, Margaret Hamilton, Frank Hagney, Johnnie Morris, Sam MacDaniel.	Editing
"The Shining Hour"	Director: Frank Borzage.	Joan Crawford, Margaret Sullivan, Melvyn Douglas, Robert Young, Frank Albertson.	Shooting
<b>MONOGRAM</b>			
"Mr. Wong, Detective"	Director: William Nigh.	Boris Karloff, Grant Withers, Evelyn Brent, Maxine Jennings.	Shooting
"Where the Buffalo Roam"	Original screen play, Robert Emmett. Director: Al Herman.	Tex Ritter, Dorothy Short, Carl Hackett, Charles King, Jr., Horace Murphy, Snub Pollard.	Shooting
<b>PARAMOUNT</b>			
"St. Louis Blues"	Director: Raoul Walsh.	Lloyd Nolan, Dorothy Lamour, Jessie Ralph, Jerome Cowan, Tito Guizar, Maxine Sullivan, William Frawley, Mary Parker, Matty Malnex and His Boys, Victor Kilian, Walter Soderling, Cliff Nazarro.	Shooting
"Disbarred"	Director: Robert Flores.	Gail Patrick, Otto Kruger, Robert Preston Sidney Toler, Helen MacKellar, Clay Clement, Edward Marr.	Shooting
"Say It in French"	Director: Andrew Stone.	Olympe Bradna, Ray Milland, Janet Beecher, Irene Hervey, Evelyn Keyes, Erik Rhodes.	Shooting
"Frontiersman"	Based on an original story by Clarence E. Mulford. Screen play, Norman Houston. Additional dialogue, Harrison Jacobs. Director: Lesley Selander.	William Boyd, Russell Hayden, George Hayes.	Shooting
<b>PRINCIPAL</b>			
"Peck's Bad Boy with the Circus"	Director: Edward Cline.	Tommy Kelly, Ann Gillis, Benita Hume, Edgar Kennedy, Spanky MacFarland, Grant Mitchell, Nana Bryant, William Demarest.	Shooting
<b>REPUBLIC</b>			
"Prairie Moon"	Director: Ralph Staub.	Gene Autry, Shirley Deane, Smiley Burnette, David Gorcey, Tommy Ryan, Warner Oland.	Shooting
<b>RKO RADIO</b>			
"Annabel Takes a Tour"	Screen play, Olive Cooper, Bert Granet. Director: Lew Landers.	Jack Oakie, Lucille Ball, Ruth Donnelly, Ralph Forbes, Bradley Page, Alice White, Donald MacBride.	Editing
"Miracle Racket"	Original, Saul Elkins. Screen play, Saul Elkins, Joseph Pagano. Director: Les Goodwins.	Sally Eilers, Ann Miller, Lee Bowman, Paul Guilfoyle, Alma Kruger, Johathan Hale, Jack Arnold, Cecil Kellaway.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"Down on the Farm"	Director: Malcolm St. Clair.	Jed Prouty, Spring Byington, Louise Fazenda, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Roberta Smith.	Shooting
"Mr. Moto Takes a Vacation"	Director: Norman Foster.	Peter Lorre, Virginia Field, John King, Joseph Schildkraut, Lionel Atwill, Iva Stewart, George P. Huntley, Victor Varconi.	Shooting
"The Arizona Wildcat"	Director: Herbert I. Leeds.	Jane Withers, Leo Carillo, Pauline Moore, Henry Wilcoxon, Etienne Girardot.	Shooting
<b>UNITED ARTISTS</b>			
"Topper Takes a Trip"	Screen play, Jack Jevne, Eddie Moran. Director: Norman McLeod.	Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Franklyn Pangborn, Alexander D'Arcy, Verree Teasdale.	Shooting
"Made for Each Other"	Screen play, Jo Swerling. Director: John Cromwell.	Carole Lombard, James Stewart.	In Preparation
"Trade Winds"	Original story, Tay Garnett. Screen play and dialogue, Dorothy Parker, Alan Campbell, Frank R. Adams. Director: Tay Garnett.	Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern, Alan Baxter.	Editing
<b>UNIVERSAL</b>			
"Service de Luxe"	Director: Rowland V. Lee.	Constance Bennett, Vincent Price, Charles Ruggles, Mischa Auer, Helen Broderick, Joey Hodges.	Shooting
"The Storm"	Original story, Hugh King, Daniel Moore. Screen play, Hugh King, Daniel Moore, George Yohalem. Director: Harold Young.	Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine, Frank Jenks, Samuel S. Hinds.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Going Places"	From the play by William Collier, Sr., and Victor Mapes. Screen play, Maurice Leo, Jerry Wald, Sig Herzig. Director: Ray Enright.	Dick Powell, Anita Louise, Minna Gombell, Walter Catlett, Thurston Hall, Harold Huber, Allen Jenkins.	Shooting
"Dawn Patrol"	Original screen play, Seton I. Miller, Don Tothoroh. Director: Edmund Goulding.	Errol Flynn, Basil Rathbone, David Niven, George Brent, Claude Rains, Patric Knowles, Melville Cooper, Barry Fitzgerald.	Shooting
"They Made Me a Criminal"	From a story by Bertram Milhauser, Beulah Marie Dix. Screen play, Sig Herzig. Director: Busby Berkeley.	John Garfield, Gloria Dickson, Claude Rains, May Robson, "Crime School Kids."	Shooting
"Unfit to Print"	Screen play, Nevin Busch, Earl Baldwin, Lawrence Kimble, Robert Buckner. From a story, "Fourth Estate," by Saul Elkins and Sally Sandlin.	Joan Blondell, Pat O'Brien, Bobby Jordan, Douglas Dumbrille.	Shooting
"Nancy Drew, Detective"	Screen play, Kenneth Camet. Director: William Clemens.	Bonita Granville, John Litel.	Shooting
"Women in the Wind"	From a novel by Francis Walton. Screen play, Lee Katz, Albert De Mond. Director: John Farrow.	Kay Francis, William Gargan, Victor Jory.	Shooting





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LOOK .....	1,873,127	Modern Romances	
SAT. EVENING POST .....	3,037,562	MOVIE MIRROR .....	467,275
LIBERTY .....	2,389,606	SCREENLAND UNIT .....	632,099
COLLIER'S .....	2,626,739	Screenland	
SCHOLASTIC .....	204,350	Silver Screen	
JUNIOR SCHOLASTIC .....	100,000	DELL SCREEN GROUP....	263,912
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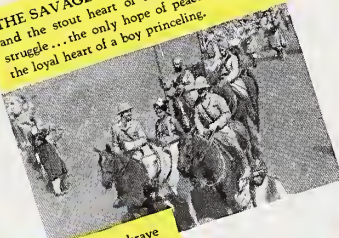
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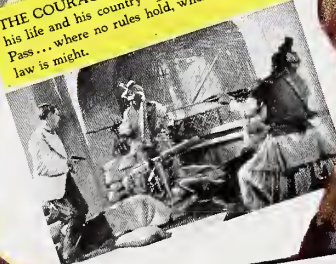
THE SAVAGE HEART OF THE EAST  
and the stout heart of the West in bitter  
struggle...the only hope of peace locked in  
the loyal heart of a boy princeling.



THE LOVE OF A WOMAN for a brave  
man...as she follows him into the forbid-  
ding Himalayas, sharing the perils of a seeth-  
ing borderland.



THE COURAGE OF A MAN fighting for  
his life and his country beyond the Khyber  
Pass...where no rules hold, where the only  
law is might.



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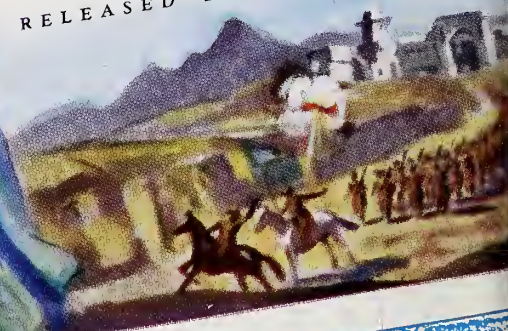
with SABU  
RAYMOND MASSEY  
DESMOND TESTER  
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AND A CAST OF 3,000

DIRECTED BY ZOLTAN KORDA

FROM A STORY BY A. E. W. MASON

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# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 125

F. H. RICHARDSON

*Bluebook School Question No. 125 was: (A) Describe start of current generation in a generator. (B) What happens when in starting a generator the point of required voltage is reached? (C) How may electric power be calculated in terms of horsepower? (D) Just how is two-phase and three-phase current secured?*

Because this is a rather long question I will not publish names this week, but merely say that all those who answered the previous question acceptably (except, I am sorry to say, L. W. Whitmore, G. L. Daniels and F. G. Maxwell) made good on this one.

(A) L. H. Kelley answers comprehensively and briefly, as follows:

"When an engine or other power source starts the armature of a generator rotating, the line switch being open and therefore practically no resistance opposed to current flow, the armature coils start cutting across the lines of force produced by residual magnetic force inherent in the field magnets, which starts a very weak current flowing, the entire amount of which must pass through the field coils. Now if a.c. flows through the field coils, the immediate effect is to strengthen the magnetic field produced by them, thus increasing the number of lines of magnetic force cut by the armature coils during each second of time, which of course operates to increase current flow. This process is rapid and would go forward, if unchecked, until the magnets reached the point of saturation, after which no further increase in the magnetic field could be produced."

Brother Kelley should have added a sentence to the effect that before the point of saturation is reached, or when the desired voltage is attained, the line switch is closed, thus giving the generator its full load, with field coil resistance sufficient to maintain voltage at the desired point.

E. Lomax certainly does not waste words. He says, "According to Faraday's principle, an electric current will be generated when a conductor is moved within a magnetic circuit in such manner that it cuts across lines of magnetic force. Armature coils of a generator act as conductors, cutting across lines of magnetic force, forming a very weak magnetic field set up by the residual field of the field magnets."

H. Edwards describes it thus: "Faraday tells us that when an electric conductor in the form of a closed circuit is moved in a magnetic field in such manner that the number of lines of force it passes through, or that pass through it, are altered, a current is induced therein. Generator field coils usually are permanent magnets, hence when at rest maintain a weak magnetic field in which the armature of the machine rests. When the armature starts rotating, its coils cut across this weak field in such manner that the lines of force which each coil cuts across is constantly varied, and thus Faraday's principle is complied with, a weak current induced and, since before starting operations the load is cut off by opening the line switch, all this current must flow through the generator field coils, which serves to 'strengthen' them and thus cause the coils to cut more lines of force at each revolution, causing more current to flow until, when the desired voltage is attained, the line switch is closed and, in modern gen-

### BLUEBOOK SCHOOL QUESTION NO. 131

(A) What is the "crater"? How is it formed?

(B) Describe shape of craters of various types of arc and the effect of each kind.

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

erators, the voltage and therefore the current thereafter automatically is maintained at that point."

(B) G. Burdis says, "In starting a generator, when the required voltage is reached—or put another way, when the armature coils are cutting enough lines of magnetic force to generate the required voltage—a hand-operated or a mechanical apparatus closes a switch connecting the generator with its load, cutting in sufficient field coil resistance to cause the required amperage to flow through the distribution circuits."

L. Cimikoski says, "At starting, when the point of required voltage is reached, the machine is connected with its load by closing the line switch. Sufficient resistance is then cut in series with the field magnet circuit to maintain the line voltage at the desired point. This resistance must be altered as the load alters. All this may be done manually, as it once was. Modern generators, however, perform the function automatically."

(C) Hundreds said the same thing, namely: Electrical power may be calculated in horsepower as follows:

Multiply volts by number of amperes flowing and divide the product by 746, thus—

$$\frac{E I}{746} = \text{H.P.}$$

(D) J. R. Prater says, "Two-phase current may be secured from two single-phase generators, each producing equal voltage and frequency, by mechanically coupling them together so that when the voltage of either reaches maximum, the voltage of the other is at zero. Three-phase current may be obtained in a similar manner with three single-phase generators producing equal voltage and frequency, so coupled that the alternations of current are equally spaced."

"But ordinarily this method is not used. Instead, two or three wholly separate electrical circuits are mounted in a single machine, but the principle involved is exactly the same. These circuits are so mounted that the alternations they produce are equally spaced."

### Theatre Transfers in New York

Theatre transfers in the New York metropolitan area include the Plaza, New-ark, acquired by Harry Kridel from William Herman and scheduled to be reopened this

month. Rogowsky Brothers, who formerly operated theatres in Portchester, have taken over the Pelham theatre, Pelham. It was reopened last week. The operating company is Spencer Theatres, Inc. Consolidated Amusements is scheduled to reopen the old 23rd Street, Manhattan, about October 1st. The house formerly was an RKO operation. The Gloria, Brooklyn, has been reopened by Pasquale Scotto.

### Coast Guard Halts Spread Of Unauthorized Screenings

Alleged unauthorized exhibitions by those supplying prints to United States Coast Guard vessels have been halted by action of distributors, resulting in a blanket order by the Commandant of the Coast Guard to all units designed to check the practice, according to the Copyright Protection Bureau in New York.

The matter was referred to the bureau when commanding officers of certain Coast Guard ships called at the film exchanges to book pictures and rejected suggested pictures on the ground they had previously been shown by means of prints supplied by local exhibitors.

### New Ticket Machine

Percy C. Osteen, owner of the Carolina theatre, Anderson, S.C., has invented a machine which he says automatically takes, records and destroys the ticket of the patron. As the patron drops his ticket into a small box, the mechanism releases revolving arms and allows him to enter the theatre. After the admittance the arms become locked and remain so until another ticket is deposited in the slot. When the ticket enters the box, it is taken between small rollers, automatically recorded and destroyed.

### Schwarzwald at Eastern Service

Milton Schwarzwald has established production headquarters at Eastern Service Studio, Astoria, L. I., for the filming of Mentone two reel short subjects for Universal, and of Nu-Atlas one reel subjects for RKO Radio distribution. A cocktail party was tendered Mr. Schwarzwald at the studio last week.

The Fred Dolle circuit, with theatres in Kentucky and Indiana, has contracted with Altec Service Corporation for servicing sound in the Dolle theatres. Fred C. Dickey negotiated for Altec.

Densmore A. Ross, director of branch operations, has been promoted to general manager of Ross Federal Service, Inc., by the board of directors. In his new post Mr. Ross will act as assistant to the president.



# What the Picture Did for Me

(Continued from page 85)

Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**MR. AND MRS. JAMES CRAWFORD:** Vitaphone Varieties—One of the finest single reels of the 1938 season. We shall repeat it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MY POP:** Henry Armetta—Audiences generally cry at most comedies turned out today but this one gets a lot of belly laughs. Hope Armetta makes some more of them.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PORKY AND DAFFY:** Looney Tunes—A better cartoon than Vitaphone has given us for some time. Lots of laughs. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PORKY'S HERO AGENCY:** Looney Tunes—No laughs in this for our crowd. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**RISE AND SING:** Cross and Dunn—Cross and Dunn in some of their best routines. Audience reaction was great towards this one.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**ROPING 'EM ALIVE:** Vitaphone Varieties—Interesting, but our patrons did not care for so much jungle stuff. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SNEEZING WEASEL:** Merrie Melodies—An excellent colored cartoon. Our audience liked it very much. Deserves preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**STOCKS AND BLONDES:** Broadway Brevities—Shelve it as it is terrible. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**VITAPHONE CAPERS:** Vitaphone Varieties—A very good vaudeville reel. We cannot understand how this company can give us a good short like this and then slump so badly in some of their other shorts, especially the two reels. Running time, 10 minutes.



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—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WEDDING BELLS:** Ken Murray, Oswald—An excellent two reel comedy with Oswald.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**WOODS ARE FULL OF CUCKOOS:** Merrie Melodies—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**RAINBOW'S END:** Broadway Brevities—Only fair. The singing in the closing is sickening. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**ROMANCE ROAD:** Anne Nagel, Walter Cassell—Sheer natural beauty covered up whatever defects this subject may have had in acting ability. It was an ideal combination, however, for the picture we played, i. e., "Snow White and the Seven Dwarfs." Running time, 20 minutes.—H. J. Qaurtemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**UPS AND DOWNS:** Hal LeRoy—Hal LeRoy tapping as well as usual. Comedy only so-so. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

**WOODS ARE FULL OF CUCKOOS:** Merrie Melodies—This type of "Merrie Melody" besides having the advantage of being in color always pleases our audience because of the fact that they recognize the characters being mimicked in satire. Running time, 10 minutes.—H. J. Qaurtemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

### Serials

#### Columbia

**GREAT ADVENTURES OF WILD BILL HICKOK:** Gordon Elliott, Kermit Maynard—It's "tops" in serials. Play and step on it. Got what serials take but most of them don't have. Really good. Have played three chapters. Columbia really has something here.—J. K. Burgess, Isis Theatre, Velva, N. D. General patronage.

**JUNGLE MENACE:** Frank Buck, Charlotte Henry—See review of "Secret of Treasure Island."—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**JUNGLE MENACE:** Frank Buck, Reginald Denny, Esther Ralston—Just finished this serial. Although it is not rated as Columbia's best, it did us some extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MYSTERIOUS PILOT, THE:** Captain Frank Hawks—This looks like a winner. The first chapter looks like even the exhibitor is going to follow it. So far outstanding. Think it worth considering for those who have not bought. Looks like much better than average serial.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MYSTERIOUS PILOT, THE:** Capt. Frank Hawks—Better each chapter.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SECRET OF TREASURE ISLAND:** Don Terry, Gwen Gaze—The best serial we have ever played. It has everything a serial should have and then some. It is hard to believe that the same exchange is shipping us that epic "Jungle Menace." If you have played the Buck serial, don't let it scare you off "Treasure Island."—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

### Universal

**FLASH GORDON'S TRIP TO MARS:** Larry Crabbe, Jean Rogers—This is what I call a good serial. Held up very, very good for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**FLASH GORDON'S TRIP TO MARS:** Larry Crabbe, Jean Rogers—Quite interesting. A lot of hokum but that's what the public wants. Played chapters one and two.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### Enters Spanish Production Field

Twentieth Century-Fox has entered the Spanish language production field by signing with Ramos Cobian, head of Cobian Productions, for four Spanish films yearly on a term contract. Usual options are provided. The films will be released in Spanish-speaking countries. Mr. Cobian recently completed "My Two Loves," in Spanish, for Paramount.

## Moss to Handle French Pictures

B. S. Moss, exhibitor pioneer, has organized Empress Pictures, Inc., for the production, exhibition and distribution of French motion pictures on an international scale.

Paul Graetz, of French films, will be associated with Mr. Moss. He returned to France on the Champlain last week-end, to consolidate the Moss plans. These will provide cooperation in the United States for French producers.

Mr. Moss said that in placing resources at the disposal of French producers he will eliminate two of their greatest handicaps by providing adequate financing for all production companies whose program is acceptable, and by comprehensive exploitation in the United States. Through these plans Empress pictures expects to bring to American movie goers the cream of pictures produced in France.

Mr. Moss said that a nationwide survey which he has made indicated that the day had passed when the appeal of French pictures was limited to the so-called "intelligentsia."

Empress Pictures is now negotiating for the acquisition of a theatre on Broadway for its product.

Present plans call for early release of eight subjects selected after viewing some 130 recent productions.

A second group, which may be eight, 12 or 16, will be designated following conferences by Mr. Graetz with French producers directly after his arrival in Paris.

Danielle Darrieux stars in two of the first eight. Jean Gabin, star of "Pepe le Moko," which served as a vehicle for Charles Boyer under the title of "Algiers," is another star. Others include Harry Bauer, Conrad Veidt, Erich von Stroheim, Anton Walbrook and Jean-Louis Barrault.

Miss Darrieux's pictures are "Betrayed by Love" and "Port Arthur." Conrad Veidt and Francoise Rosay co-star in "The Mad Inventor." Jean-Louis Barrault stars in "The Kingdom of Youth." Erich von Stroheim also stars in two. The first is "The Runaways," the second "Alibi For Murder." Jean Gabin is at present completing an untitled production. "Life Dances On" (Un Carnet de Bal) will be released nationally immediately.

### Vitaphone Releasing R. Bare Subject

Richard L. Bare, producer for Security Pictures Corporation, has signed with Norman H. Moray of Vitaphone for the release by that company of Mr. Bare's production, "Miracles of Sport," color short subject authored by Robert Edgren, sports writer. A series of "Miracles of Sport" reels is planned by the producing company, whose headquarters are in California's artist-colony, Carmel-by-the-Sea.

### Jerold Circuit Divides

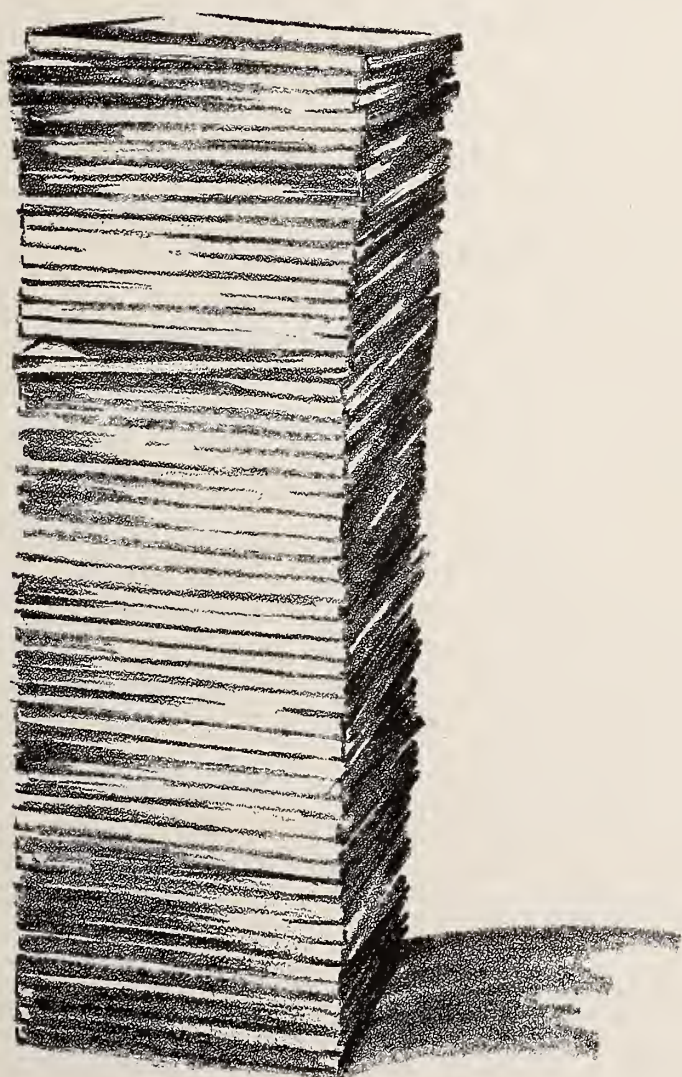
The Jerold Amusement Company at Cleveland has divided interests, with Meyer Kaplan, president, taking ownership of the Crown and Superior theatres, Hyman Kaplan the Southern and Nate Schultz, Monogram franchise holder, half-partner with Meyer Kaplan in the Arion and the Waldorf.



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# THEY ALL SAY

*"I can't get along without it."*



*52 issues a year  
covering the world  
for the world of  
showmanship*

MOTION PICTURE HERALD, ROCKEFELLER CENTER, NEW YORK

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"I am forwarding my check for  
another year's subscription  
to THE HERALD. I think it is  
the best paper of the lot."

WAYNE CAMERON

*Putnam Theatre  
Hurricane, W. Va.*



MOTION PICTURE HERALD

*Rockefeller Center, New York*

*\$5 a year in all the  
Americas and Canada*

*\$10 a year foreign*

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## Universal Plans Advance Schedule

Universal is rapidly completing an advance production schedule for the next seven months which will be designed to make it possible for the company to meet every release date, Matthew J. Fox, vice-president, said this week before his departure for the studio following a brief home office visit.

Mr. Fox conferred with Nate J. Blumberg, Universal president, and J. Cheever Cowdin, chairman of the board, while in New York, on arrangements which will make possible the maintenance of the long range production schedule. He estimated that it would require another six months to complete all of the necessary preparations before the fixed production schedule and release schedule would be established.

The specific objectives of the production planning are to put the studio on an operating basis which will permit the company to meet every release date without deviation and to have advertising and merchandising campaigns on every picture completed at the proper time in advance of release dates. Mr. Fox pointed out that merchandising campaigns must, of necessity, remain on a "hit or miss" basis as long as release schedules are not maintained.

Universal has signed Anatole Litvak to direct Danielle Darrieux in "Rio." The starting date of the French star's second American production depends upon her arrival in America, which is tentatively set for sometime between September 15th and October 1st. Joe Pasternak will produce the picture.

Nate Blumberg, president of Universal, Tuesday announced the consummation of a deal between J. Cheever Cowdin, chairman of the board, and Everett Crosby, brother and manager of Bing Crosby, for one picture to be made by the singer. Mr. Cowdin flew from New York to Hollywood especially to sign the contract.

Production is scheduled to start October 15, and a story, director and producer will be selected next week.

### Brown Signs Radio Contract

Joe E. Brown, film comedian, has been signed by General Foods for a new radio series through the Benton and Bowles agency. The program will start early in October on the Columbia Broadcasting System network. The broadcast will be in behalf of Post Toasties and will originate in Hollywood.

Monogram will reissue eight Bob Steele Westerns. They are "Breed of the Border," "Fighting Champ," "Galloping Romeo," "Trailing North," "Gallant Fool," "Rangers' Code," "Young Blood" and "Hidden Valley."

Charles R. Rogers has closed a deal with Gus Edwards to make a picture based on his life and incorporating a long list of song hits introduced by Mr. Edwards.

As part of a nationwide campaign United Artists is presenting a series of trade showings of "Drums," at which public officials and club representatives have been present in addition to circuit heads and showmen.

# BIOFF QUIT POST AS AIDE TO BROWNE

## Personal Representative of IATSE Head Was in Charge of Locals in Hollywood

William Bioff, personal representative of George E. Browne, president of the International Alliance of Theatrical Stage Employees, has severed all official connection with the International, according to an announcement from the west coast offices of the Alliance.

Although he has acted as Mr. Browne's representative for several years, Mr. Bioff came into prominence last year when he took over the active direction of the Hollywood locals of the IATSE. Testimony brought out at hearings conducted last winter by a California legislative committee investigating labor relations in the state indicated that administration of the locals had been surrendered temporarily by the members to the leaders of the International and that Mr. Bioff was in charge.

He entered into last year's Federated Motion Picture Crafts strike, effecting a settlement of the dispute after which several of the striking organizations were admitted into the IATSE ranks and he figured prominently in the negotiations with producers which resulted in the signing of the ten year agreement with the Screen Actors' Guild.

The communication from Mr. Browne announcing Mr. Bioff's resignation was issued over the weekend in Hollywood by Harland Holmden and Harold V. Smith, International officers who also have been active in the administration of the studio locals' affairs. No reason for the resignation was given.

### Directors' Guild Hearing Continues

The hearing before the Los Angeles Regional Labor Board on the petition of the Screen Directors' Guild to be designated the collective bargaining agency for directors, assistants and unit managers was expected to continue until the end of this week. After hearing the testimony of several directors including W. S. Van Dyke, Phil Rosen, Paul Wing, J. P. MacGowan, Frank Tuttle, Hal Walker and Walter S. Mayo, the trial examiner, William R. Ringer, ordered an adjournment to enable the board attorney, William I. Walsh; the Guild attorney, Barry Brannen, and counsel for the producers to make a stipulation agreement concerning the testimony which other directors at present too busy to testify would have given.

Mr. Van Dyke receives approximately \$3,250 weekly bonus on successful pictures in addition to his salary of \$750 a week he testified. He said that in March of this year he had signed a contract calling for \$750 weekly for the first year and rising to \$1,750 weekly for the fifth year. He outlined the duties of assistant directors and unit managers, explaining that they were

sometimes in complete charge of some phases of a picture such as background, atmosphere and action shots.

Mr. MacGowan, director and at present executive secretary of the Screen Directors' Guild, followed Mr. Van Dyke on the stand. He told of the complexity of the assistants' and unit managers' jobs.

When the hearings were resumed Tuesday testimony and the contract of John Cromwell, who itemized the duties of assistant and unit managers, was introduced. Harry W. Scott and Joseph M. McDonough, assistant directors, also testified at the Tuesday hearing.

Lodewick Vroom this week resigned as president of the Theatrical Managers, Agents and Treasurers Union. He said he wished to retire because the position was "too strenuous" and because he thought he "had earned a rest." He became president of the union last February, succeeding the late Theodore Mitchell. The union will hold an election in November or December.

### Pearl White Left Fund for Actors

A will drawn on June 11, 1937, by Pearl White was filed in surrogates court in New York but was not offered for probate because of another will which is said to be en route to this country from Paris, where Miss White died on August 14th.

The paper on file directs that her estate be divided into 10 equal parts and bequeathes three such parts to the Actors Fund of America "or any other worthy and desirable charity that takes care of actors as in the judgement of my executor may deem desirable." Charles Schwartz of the law firm of Schwartz and Frohlich, is executor.

### RKO Closes Deals With Schine Circuit

RKO this week closed a deal with the Schine Circuit for the entire 1938-39 RKO program, features and short subjects. The deal is for 65 theatres mostly located in the Albany, Buffalo, Cincinnati and Cleveland territories, Jules Levy, general sales manager, said.

With the Schine circuit houses included, RKO's major circuit deals now include more than 1,200 houses, Mr. Levy said.

### Opening Kansas City House

RKO has formed the Missouri Orpheum Corporation to operate the Orpheum, in Kansas City, as a first run house, beginning this month. RKO relinquished its lease on the Mainstreet after operating unprofitably for several years, and following unsuccessful attempts to get the ground rent reduced.

### Enforcing Age Limit

Ivan Sabourin, Crown prosecutor at Quebec, said this week that summons were to be served on four theatre owners accused of violation of the statutes forbidding attendance by unaccompanied children under 16.



## IN COURTS

### Paramount Defendant In Plagiarism Suit

Paramount Pictures, Inc., and Famous Music Corporation were named defendants this week in a suit filed in the United States district court, New York, by Harms, Inc., which charged the defendants plagiarized the plaintiff's song "Tell Me More," in the song, "Says My Heart," which was featured in "Cocoanut Grove."

The complaint, which asks for an accounting of profits and an injunction against the exhibition of the picture and the sale of song sheets, states that Harms, Inc., obtained the rights to "Tell Me More" from B. G. De Sylva, Ira Gershwin and George Gershwin.

### Magazine Hearing Set

Lloyd Church, New York supreme court justice, this week referred to Owen E. Reilly the application of William L. Gross, as assignee of Theatre Magazine Company, for approval of a proposed settlement for \$1,000 of a Federal Court suit against Twentieth Century-Fox for alleged infringement of the August, 1929, cover design of "Theatre Magazine" in the defendant's picture, "George White's 1935 Scandals." Mr. Reilly will conduct a hearing on the application.

### Epic Wins Plea

Francis G. Caffey, federal judge in New York, this week granted the application of Epic Producing Corporation, and Thomas Dixon to take the interrogatories of David M. Sohmer, both individually and as vice-president of the Major Film Exchange, of Marion T. Stone and J. W. White, as treasurer of Skouras Theatres Corporation. Interrogatories were ordered in an attempt by Epic and Mr. Dixon to substantiate their charge made in a suit filed against Stone Film Library, Inc., Marion T. Stone, Treo Film Exchange, Esquire Amusement Corporation, Mr. Sohmer and Skouras Theatres that the defendants were unlawfully distributing "Birth of a Nation."

### File Warner Suit

Suit against Warner Brothers Pictures, Inc., and the Warner brothers personally, was filed this week in New York supreme court by Sylvia Cowane, as assignee of Kwalit Pictures, Inc., in which the plaintiff asked for a judgment for \$10,600 with interest from 1923. At the same time a writ of attachment was sought against the property of Jack Warner, located in New York State. The suit is based on two checks, totaling \$10,600 claimed given by Jack Warner to Kwalit Pictures in November, 1923, for services and merchandise. According to the complaint, the checks were never honored for payment.

Regal Films, Ltd., will discontinue the importation and distribution of French films under the terms of an agreement entered into with France Film of Montreal. Regal has ceded to France Film all its rights and options in French product for Canada.

Ed Cohen has joined the selling staff at the Omaha exchange and Alvin Stein has joined the GB sales force at Milwaukee.

## SHORT PRODUCT PLAYING BROADWAY

Week of September 3

### CAPITOL

The Bravest of the Brave...MGM  
They're Always Caught...MGM

### CRITERION

Brother Golfers.....RKO Radio  
Window Shopping.....Columbia

### PARAMOUNT

Hunky and Spunky.....Paramount  
Paramount Pictorial, No. 11..Paramount  
Hunting Thrills.....Paramount

### RIALTO

Screen Snapshots, No. 11..Columbia  
Painters on a Rampage...Columbia

### RIVOLI

Styles and Smiles.....RKO Radio  
Stranger Than Fiction, No. 54..Universal

### ROXY

String Bean Jack.....20th Cent.-Fox  
Recording Modern Science..20th Cent.-Fox

### STRAND

A-lad-in Bagdad.....Vitaphone  
Miracles of Sport.....Vitaphone

### Hart Starts Third Suit Against UA

Will S. Hart, former co-owner, has instituted a third action against United Artists for an accounting of profits on the distribution of his picture, "Tumbleweeds."

Joseph M. Schenck was made a co-defendant in the new action and both he and United Artists have been served. The action is being brought in New York supreme court. In his first action, brought in the same court, Mr. Hart was awarded an \$85,000 verdict which was reversed later on appeal by United Artists. The second action was brought in U. S. district court here and dismissed. The dismissal was affirmed on appeal to the U. S. circuit court of appeals, and Mr. Hart's final appeal is pending now in the U. S. supreme court.

### Columbia Wins Ruling

New York Supreme Court Justice Julius Miller on Friday granted the application of Columbia Pictures Corporation for an order directing interrogatories to be taken in Los Angeles of Ralph S. Willard and Bruce Vernee in behalf of Columbia in the suit against it for an injunction, accounting of profits and \$250,000 damages brought by Ferdinand Votour for claimed plagiarism of his dramatic composition, "Resurrection Morning" in "The Man Who Lived Twice."

### Mednikow with Trailer-Made

Johnny Mednikow of Chicago has been signed to a 10-year franchise for the handling of the products of Trailer-Made, Inc., in Illinois, Wisconsin, the northern peninsula of Michigan and part of Indiana. E. Schwartz, president of Trailer-Made, said this week. Mr. Mednikow formerly was Chicago city sales manager for National Screen Service. He has opened his own office at 13th Street and Wabash Ave., Chicago.

## OBITUARIES

### James G. Peede, Theatre Agent, Dies

James G. Peede, 51, who handled tours for Mrs. Fiske, George Arliss and William Faversham as business manager and advance press agent, died of pneumonia at his home in New York September 2nd.

During his career Mr. Peede served Richard Walton Tully as general manager for "The Bird of Paradise," "Omar the Tent-maker" and "The Masquerader."

He was general press representative for Winthrop Ames and for two years was editor of Hide and Leather, a trade publication.

### Bert Coote

Bert Coote, British comedian, who scored a success in America at the end of the last century in the vaudeville sketch "A Lamb on Wall Street," died at his home in London September 2nd. He was 70 years old. Among his plays in the United States were "The New Boy," "A Battle-Scarred Hero," "The Wrong Mr. Wright" and "The Man of Ideas."

### Bob Morten

Bob Morten, cameraman, who engaged mostly in independent productions, died in Hollywood September 1st, at the age of 38. An American Legion funeral was held September 3rd.

### Edward B. Block

Funeral services for Edward B. Block, vice-president of the Berkshire Poster Company, manufacturers of film posters, were held at the West End Funeral Chapel, New York City, September 7th.

### Demetrios Skouras

Word was received in New York this week of the death at Athens, Greece, of Demetrios Skouras, 60, oldest brother of Spyros, George and Charles Skouras. Death occurred September 1st, after a three-week illness. Mr. Skouras was in the United States several years ago and was associated with his brothers in their St. Louis operations. Later he returned to Greece and controlled a circuit of houses in Athens and other parts of Greece.

### Opening Chicago Branch

Sack Amusement Enterprises, territorial film distributors, will open a branch in Chicago in September, according to Alfred N. Sack, general manager. Saul Goldman, now on the Capitol Film Exchange staff, has been named branch manager.

### Lantz Feature Cartoons

Walter Lantz, cartoon producer for Universal, said in Hollywood this week that he was planning four feature cartoons, the first, "Aladdin and His Wonderful Lamp," to cost \$750,000, is being placed in script form.

### 16mm. Travel Shorts

Nu-Art Filmco has acquired 16 mm. rights to a series of short subjects, "Today and Yesterday," covering Scandinavia, from Sylvia Sanders.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## THE HANDCUFFS ARE OFF—

*Highlights of address made before a meeting of the United Motion Picture Theatre Managers of Brooklyn and Central Queens, newly organized in the interests of "Motion Pictures' Greatest Year" campaign.*

"Since assuming the chairmanship of Managers' Round Table, the most frequent and distressing complaint brought to me by the men in the field, is inability to perform their duties completely through lack of cooperation and encouragement by superiors. In short, willing and able theatremen declared themselves handcuffed to the extent that they could not go about the business of putting over their shows. If business suffered, if showmanship was lacking, they said, then the fault must be upon those who controlled expenditures and not upon the manager raring to go and having neither place nor opportunity to do so.

"Taxed with this indictment, exhibitors in turn in many instances placed the blame upon the manager, accusing that worthy of alibi-ing, of this and that—all of which proved meaningless, since no solution was reached. The fact remained that the industry's well of showmanship was running dry and parched box-offices were bringing on an economic drought in the theatre.

\* \* \*

"Now, happily, we have come upon the Big Drive in which exhibitors and managers of all classifications and oppositions have chosen to stand shoulder to shoulder in a common cause. From the spirit displayed here, an enthusiasm duplicated in hundreds of similar gatherings in every corner of the nation, dissension has been dismissed, blame and mud-throwing cast aside. Only one thing remains—a spontaneous desire to put over the Big Show. Exhibitors previously indifferent to adequate advertising and exploitation have seen the light and contributed their portions with eagerness. Managers sickened by constant rebuff, now rally again aflame with the old-time religion as superiors tear down the advertising bars and unlock the exploitation shackles. It is indeed something to live for.

"Every encouragement is now given the theatremen. He is the key man of the Drive in the field. No matter how carefully, how completely the Committees have planned, no matter

how much money is given by all branches—the final answer depends upon you managers here tonight and thousands like you in every city and hamlet. Every aid may be ready. Ads, banners, ideas, publicity may pour forth lavishly. But the job is done only when every manager has done his part by utilizing every aid to the fullest advantage.

\* \* \*

"Gentlemen, the Big Drive is more than a campaign for the industry. As I choose to interpret it, it is also a challenge to every able showman who is one, who calls himself one. You cannot, you dare not fail.

"From now on, all alibis, real and fancied, are out. No more can it be said you have no support from your bosses. Every man here tonight represents an employer who has given money to the Drive. He hasn't given because he feels charitable. These hard-won dollars have been contributed in order to bring back more admissions. In order to accomplish this, aggressive, showmanly campaigns in every participating theatre must be waged by the manager and this time the bossman is squarely behind him.

"And what of the future? Well, let's do a bit of figuring. The Drive over and success won, as it must, doesn't it sound entirely reasonable that your superiors to whom you have proven the dividend-returning values of adequate showmanship, must be permanently won over to the advantages of consistent campaigning? And does this not indicate a better situation for you?

"Let us remember, gentlemen, that for the first time, all of the industry combines in offering you, the manager, an opportunity not only to secure your position, but also to improve it. It is an opportunity rarely to be had for the asking. I am sure, no one here tonight will pass it by."

*A-Mike Vogel*



Another Round Tabler to do some boondoggling around his town was Arnold Berger, Greenwich Theatre, East Greenwich, R. I. Berger contacted local liquor store and promoted use of discarded Seagram display which he converted into a lobby display to plug his coming attractions. By use of a little paint the theatremen constructed this setpiece for his revival week.



# Round Table in Pictures



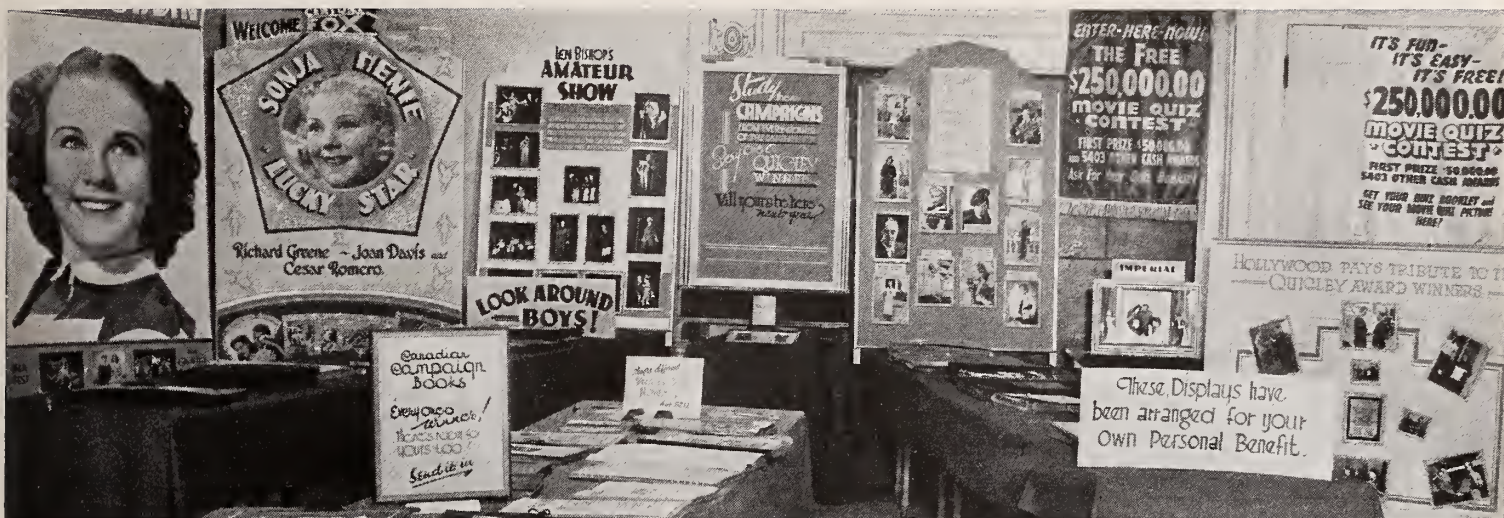
Typical Charninsky front was erected by Louie for his opening of "Gold Mine in the Sky" at the Capitol Theatre, Dallas, Texas. Twenty-foot cutout of Gene Autrey was planted atop marquee. Scene stills were mounted on board at base of display.

Attractive advance lobby display was created by Les Pollock, Loew's Rochester, N. Y., for his "Marie Antoinette" opening. Period costumes in setting of poster and mounted scene stills completed the setpiece.



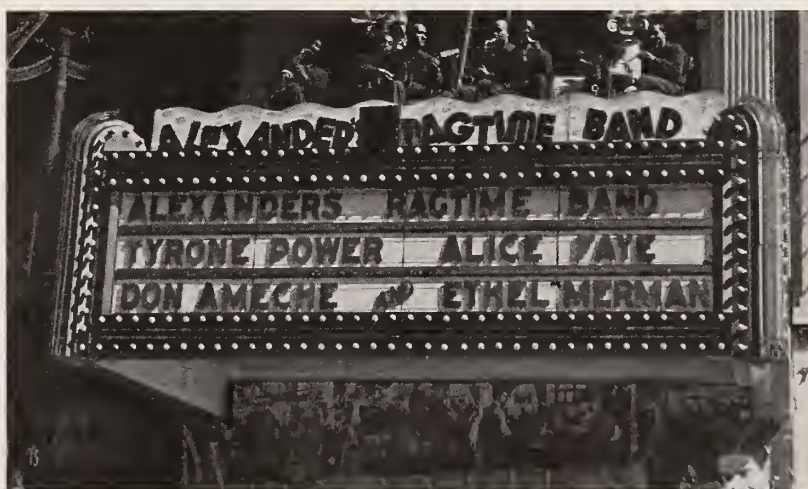
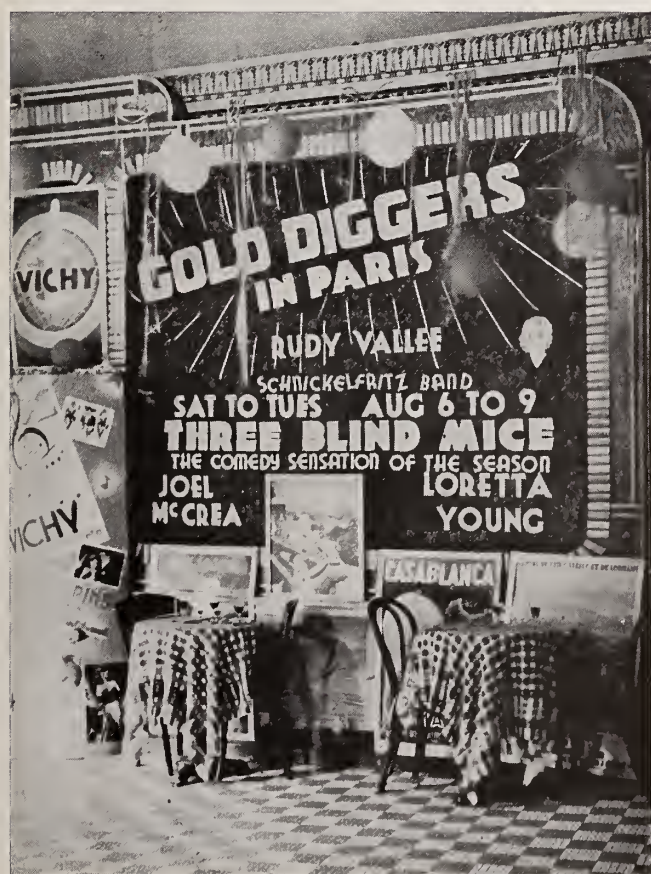
Candid cameraman and Max Cooper of the Cove Theatre, Glen Cove, L. I., visited golf clubs, beaches and other places of amusement, where they photographed anyone who was having a good time. Pictures were later displayed on easel in lobby and to those identifying themselves guest tickets were awarded during the engagement of "Having Wonderful Time." Credit card was given cooperating photographer.





Outstanding among displays at the recent Famous Players Canadian Theatre managers' convention in Toronto was "Show of Showmanship" detailed in last week's issue. Aiding Jim Nairn, ad director, were Dan Krendel, manager Tivoli Theatre, Ben Cronk, display department head and Jim Cameron.

Jack Lykes, Loew's Stillman, Cleveland, Ohio, promoted loan of monkeys from pet shop as ad advance buildup for his "Boolo" opening. Big game hunter stationed at side of display was one of his ushers and that's Jack who is so interestedly watching the antics.

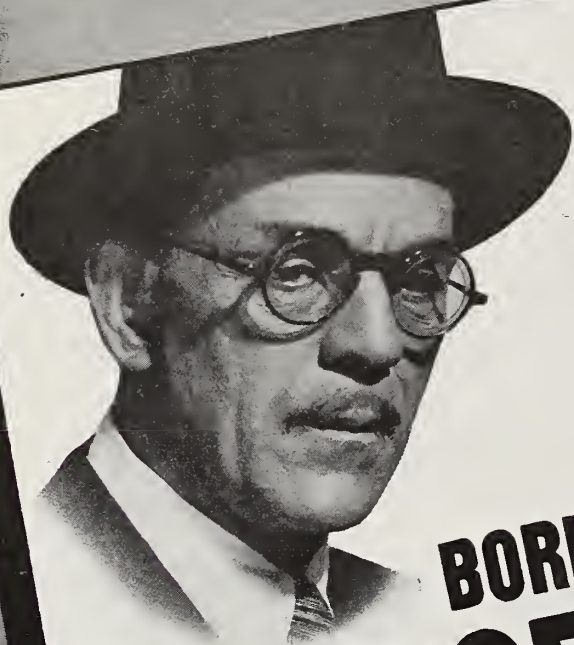


Colored jazz band was planted atop the marquee of the Princess Theatre, Montreal, Canada, by Thomas Cleary for his advance publicity on "Alexander's Ragtime Band." Side panels below marquee included lifesize cut-outs of Faye, Power and Ameche.

Authentic Parisian atmosphere was given Joe Sirkin's "Gold Diggers in Paris" lobby display at the Maspeth Theatre, Maspeth, L. I., through use of French posters. Tables, chairs and cocktail glasses promoted from local beer garden completed the display.



# Monogram's



**BORIS**  
**KARLOFF**  
*in*  
**"Mr. WONG,  
DETECTIVE"**

KARLOFF in a new box-office series based on Hugh Wiley's Chinese detective character!

## "BAREFOOT BOY"

WITH JACKIE MORAN · JONES  
RALPH MORGAN MARCIA MAE  
CLAIRE WINDSOR  
MATTY FAIN

"Enjoyable family entertainment. Story has human appeal, comedy, plentiful excitement."  
—Harrison's Reports



## JACKIE COOPER



# Movie Quiz Hits



## "UNDER THE BIG TOP"

WITH

**MARJORIE MAIN  
ANNE NAGEL  
JACK LA RUE  
GRANT RICHARDS**

**GREATER** by a thousand  
thrills than a ringside seat  
in the sawdust arena!

*in*

## "GANGSTER'S BOY"

*in Production*



## "WANTED BY THE POLICE"

*with your box-office pal*

**FRANKIE DARRO**  
*Evalyn* • *Robert*  
**KNAPP • KENT**

*DARRO'S tremendous fan follow-  
ing will welcome him in this  
sizzling melodrama!*





# THE WINNERS

After careful consideration by the judging committees in the July-August Contest for which prizes of all-expense trips are awarded, the following theatremen have been chosen for the prizes. Pictures on which their Awards were voted are included.

**Warner Brothers**—for best campaign on "Cowboy from Brooklyn":  
Rodney Collier, manager Stanley Theatre, Baltimore, Md.

**RKO Radio**—for best campaign on "Having Wonderful Time":  
Harry Rubin, manager Tivoli Theatre, Michigan City, Ind.

**United Artists**—for best campaign on Walter Wanger's "Algiers":  
William Saxton, manager Loew's Century, Baltimore, Md.

**Paramount**—for best campaign on "Professor Beware"; "Tropic Holiday" (Winner will be announced in next week's issue.)

**Monogram**—for best campaign on "Romance of the Limberlost":  
Rex Williams, manager Hoosier, Whiting, Ind.

Trips are awarded by the participating companies for the best campaigns on the pictures above mentioned played during the period of the Contest during July and August. Winners have been requested to arrive in New York no later than Monday, September 26; story on the week's visit will appear in a forthcoming issue.

## Contests Highlight Cocks' "Crowd Roars" Campaign

Three contests were exploited simultaneously for the Emboyd Theatre, Fort Wayne, Indiana by Harvey G. Cocks, general manager of Quimby Theatres and Betty Powley, advertising manager for "The Crowd Roars." For the first time in three years, the Journal-Gazette gave a cooperative five day classified ad contest. Names of Taylor's last eight pictures were scattered throughout the pages. 10,000 fight heralds were distributed and the public was invited to name the winner, round and time in the battle between Robert Taylor and Patsy Perroni. It was called a "fight sweepstakes" and detachable guessing blanks were left at box office.

Tieup was also effected with leading furniture store for window display in which the public was offered guest tickets for the exact time in which a cake of ice containing Taylor's photo would melt. Also promoted was a full page of cooperative ads with the heading "The Crowd Roars at these sensational values," merchants participating were furnished duotone star photos.

*"Let's Hear From You"*

## Baer Referees Fight

For his "Crowd Roars" date at the Orpheum Theatre, Ogden, Utah, Manager Ross Glassman, got Max Baer to referee local boxing match and had him photographed with a package received via air mail from MGM Studios. Package contained two sets of gloves, one autographed by Bob Taylor and the pair he wore in the picture's fight scenes. Glassman had every kid in Ogden busy collecting coupons given away by local sporting goods stores and the gloves were awarded in a lucky drawing contest.

## Tieups Launch Date Of "Boy Meets Girl"

Three major tieups have been effected in New York to aid in selling "Boy Meets Girl," at the Strand Theatre. The first has been arranged with Postal Telegraph, who displayed jumbo telegrams throughout the Metropolitan area, giving picture and theatre credit and plugging Postal's singing telegrams.

The second promotion was arranged with the restaurant chain in the city during which a photographer took pictures of couples in the restaurants tying in with the "Boy Meets Girl" theme. The photos were displayed on cards in the windows of the restaurants, and those recognizing their pictures given free tickets to the Strand.

The *Evening Journal* covered important spots throughout the city taking photographs of couples, and presenting each girl with a World's Fair Spoon as a start for her hope chest. The photographs were printed in the paper tying in with their giveaway of World's Fair Spoons, and prominent mention was given to the film.

*"Let's Hear From You"*

## Displays "Texans" Script

Charlie Pincus, Center Theatre, Salt Lake City for "The Texans," in addition to the advance trailer, reports that he secured the original script from the studio which was placed on display in leading bookstore window. Prior to opening, 50 10-gallon hats were hung around theatre and worn about town during the covered wagon days celebration with special imprinted hat bands. Special cards reading "Center's covered wagon days hit" were posted on poles and excellent radio coverage was secured.

## Loew's Sell "Jeff" With Boat Contest

Following in the wake of the recently successful airplane model contest on "Test Pilot," Loew's Theatres in the Metropolitan area have just completed an even more enthusiastic Model Boat Contest on MGM's "Lord Jeff."

Contestants were not limited to boats of any certain type. Entries could be sailboats, ocean liners, Roman galleys, or paddlewheel river steamers. There was no age limit. Models were displayed in the lobbies of Loew's Theatres in advance and current with the showing of the picture, often embellished by life-preservers, ships'-lanterns, helms and other nautical equipment. It remained for each theatre manager and staff to create an appropriate display.

Finals were held in each theatre on the Saturday after the opening of "Lord Jeff," followed by Borough finals. The Greater New York finals will be held on board the "Queen Mary" of the Cunard-White Star Line, where the models will be judged by officers of that line at a special luncheon to be tendered district winners.

Over 1,000 models of various crafts were entered in the contest. Small silver trophies were awarded the local winners, with huge gold trophies for the winners of the finals.

The contest was engineered by Eddie Dowden of Oscar A. Doob's Advertising staff.

*"Let's Hear From You"*

## Gag Copy Helps Publicize "Bluebeard's Eighth Wife"

During the absence of vacationing Chuck Shannon, Belmar, Pittsburgh, Pa., his assistant, Rombert Merton, took over and for "Bluebeard's Eighth Wife" planted an easel in lobby with gag copy on each of Bluebeard's seven previous wives, winding up with buildup for Claudette Colbert, the eighth. 1,000 costless colored heralds were distributed, merchant's ad on reverse side covering printing charge.

On "Test Pilot," cardboard parachute constructed by Merton with lettered title and cutout pilot attached by strings were suspended from marquee ahead and during date, and atop box office seven-foot plane was planted. For lobby display, Bob featured a board showing instrument panel of an airplane with explanatory copy, which is reported to have attracted considerable attention.

*"Let's Hear From You"*

## Treasure Hunt Aids "Gold Diggers" Date

Front page publicity was accorded John Krier's "Gold Diggers" treasure hunt at the Roxy Theatre, Logan, Utah. \$15 was buried in small boxes carrying amounts from twenty-five cents to \$1.00. The "Gold Rush" was staged on a lot within a block of the busiest street in the city and brought out plenty of "diggers" as well as onlookers.

Stories run in papers explained that the money was buried and that a police guard would patrol the scene of action until the starting gun. Stunt created plenty of reported good will and publicity for the engagement.



## Warners Classify "Daughters" Ads

Warner Brothers press book for "Four Daughters" incorporates highly unusual campaign in selling, newspaper ads being divided into three distinctly separate type of campaigns comprehensively planned to deal with various types of theatre situations.

The first group of ads offers a dignified "all type" campaign for audiences in cities of a million population and over. Specially designed for "class" houses, there is a sparing use of illustration with dignified copy stressed, campaign similar to one followed in New York at the Music Hall. The two testimonial ads from Jack L. Warner are included in this group.

The second group is designed for medium size cities. In these, Fannie Hurst, author of the story, is introduced as a strong selling point, and there are discreet plugs for the three youthful stars of the film, Priscilla Lane, John Garfield and Jeffrey Lynn. There is a gradual use of "story" copy.

Third group is designed for small towns and for houses where straight movie copy is most useful. The ads are founded on practical layouts, and copy adapted for spots where more novel treatment may not sell. Warners recommend that these ads be used in support of the two other groups of ads. Included in this section are review ads quoting the New York reviewers' comments, but it is suggested the exhibitor may use his own quotes in place of these.

*"Let's Hear From You"*

### "White Banner" Sale Planted by Conner

Through cooperation of local merchants, Marlowe Conner, Rhodes Theatre, Chicago, staged a "White Banner" sale. Large white banners on which title was imprinted were displayed in the stores as were smaller ones with copy reading "this item is a white banner bargain." Heralds plugging picture and sale were distributed to patrons inside and outside of the theatre.

Also engineered was search for local boy and girl who had done some courageous act during the summer. Lions Club awarded winner a white banner from stage of theatre. For street distribution, small envelopes were handed out, copy on outside reading "this envelope contains the secret to happiness. Have you the courage to open it?" Inside was folder with picture copy.

*"Let's Hear From You"*

### Markle Turns Columnist To Boost His Pictures

Enterprising Jack Markle, Coolidge Corner Theatre, Brookline, Mass., is conducting a series of weekly columns under his by-line for five papers in and surrounding his town. The columns are all historical facts about the cities and are compiled gratis by him to the papers. Jack reports that it is an excellent medium of getting the theatre man and his pictures before the public in addition to being a good-will gesture.

To put over his August attractions, Jack planted a two-column ad in local paper listing 15 pictures, guest tickets awarded to those supplying correct list of stars.

## POSTER CLASS APPEAL



Setpieces designed for appeal to different classes of patronage in advance of "Lucky Star" at the New York Roxy, created by Homer H. Harman. At left, for man appeal, sold the sport and action background of story. Top left, was aimed definitely to attract young people; above, for the attention of the other women. Posters were displayed in the various lounge rooms and others aiming for general appeal set where the foyer traffic was heaviest. George Hirsch of Poster Craftsman is credited for execution.

### "Letter of Introduction" Gets National Tie-in

Universal has arranged with the Majestic Radio and Television Company for a special contest to exploit "Letter of Introduction" in collaboration with exhibitors and local newspapers. One thousand radios, with a study of Charlie McCarthy in relief will be given away to persons in contests in which they write the "best letter of introduction."

Details of the contest are included in a special press book being sent theatremen. Radios will be given gratis to exhibitors.

*"Let's Hear From You"*

### Craft Publishes Paper For "Confession" Date

Bill Craft, Capitol Theatre, Mildura, Victoria, Australia, for his opening of "Confession" got out a tabloid sheet plugging the picture, playdates, etc. Newsboys were stationed on busy street corners calling "extra" and distributing the papers.

Also planted by Bill was a "tune test" over local radio station. Ten tunes were played at certain announced times and listeners were invited to send in their list of titles. To those submitting correct list guest tickets were awarded.

### Bell Effects Unique Tieup with Restaurant

Permanent and exclusive weekly arrangement has been effected by publicist Ray Bell, Loew's Capitol, Washington, D. C., with local restaurant. The merchant displays a 40 by 60 in its lobby which carries a still from a forthcoming picture as well as theatre and production credits, and informs all that it is sponsoring an ad writing contest in which winners each week will be rewarded with a free dinner for two.

### Newspaper Cooperates

The restaurant prints gratis several thousand cards explaining the contest and these are distributed to each patron. The winning ad is reproduced in the cooperating newspaper and also reproduced on the cards distributed by the restaurant. In addition, copy is carried two or three times weekly in night club column of paper which also plugs current attraction.

Thus, in exchange for ten pairs of tickets, Bell secures display in restaurant, free plugs in paper, co-op ad, several thousand cards placed directly in the hands of potential theatre-goers week in advance of opening and cards listing co-op during current run.



# Fox Midwest Kid Clubs Found Important Promotion

*"Br'er Fox" Members Aid Managers In Selection of Pictures for Club Matinees*

by KEN FORCE  
in Kansas City

So swiftly have things moved in the motion picture business that about all it has had time for was the present. But declining grosses and other signs point to the end of the industry's "Topsy" days. It can no longer afford just to grow. The novelty of their product worn off, members of the industry are going to have to do a little planning for the future.

One practical way of creating admissions and good will for tomorrow is to establish the movie-going habit in each new generation as it buds; to so handle today's dimes that they will come back tomorrow's quarters.

Fox Midwest Theatres have had in operation for several years, long enough to know its value, a children's club which has been and continues to be successful. Currently it is active in Beatrice, Neb.; Wichita, Kas.; Sedalia, Mo.; Marysville, Kas.; in two towns in Illinois, and in two theatres in Greater Kansas City. It has been used in Monett, Trenton and Chillicothe, Mo., and in Manhattan, Kas.

One Fox manager, Lewis B. Sponsler, has made work with the "Br'er Fox" clubs at his own and other Fox theatres a special hobby, and his bulletin on club organization has been used in theatres where he himself has not personally helped with the organizing.

The influence of the club and its success is indicated in the record. Active clubs have a total membership of over 25,000 boys and girls from six to 14 years old. In its sixth year at the Fox Uptown, Wichita, Kas., the club has 6,500 members. Over 1,600 attended the twenty-second Saturday of the club season this spring. Average Saturday matinee attendance is 700 for the 28 and 32 weeks of the Uptown's club season. Generally, average attendance is governed by the season of the year and the picture, and very little by the weather. Mr. Sponsler has found. Children play football a good deal in the fall and early winter and with the first snow or two they are out trying sleds, skates and snowballing. Normally the best months are during the school term, but at the Granada, Kansas City, Kas., where the club was opened recently to 4,000 membership applicants in a four-block-long line, a test is being made for the first time to determine whether or not the idea will work through the summer vacation period. Members came to the Granada from five and ten miles away.

## More Clubs Forming

At the Waldo, Kansas City, Mo., members are registered from as far away as Olathe, Kas., 18 miles. The feeling of security with which parents drop their children at the theatre on Br'er Fox matinees, knowing that they are in safe hands and

## NATIONWIDE SURVEY ON INDUSTRY DRIVE

The news section of this issue largely given over to a nationwide survey in the interests of the industry Drive, contains latest information on what Hollywood has to offer next season, details of the Quiz contest, titles of all pictures concerned, what committees in different cities are doing, etc. Also included is a discussion of the Drive pressbooks and exploitation reports from Round Tablers in the field.

are having a good time, must be considered an additional benefit of such organizations. This fall Mr. Sponsler will help get the club started in seven more Kansas City theatres.

In January, 1930, Mr. Sponsler started a harmonica contest at the Waldo. By June he had an excellent harmonica band, 24 youngsters, nine to 12 years old. E. C. Rhoden, head of Fox Midwest, encouraged the idea and gave the band a trip over the circuit with all expenses paid. The goodwill built for the Waldo by this activity was of incalculable value, and gave Mr. Sponsler the idea of starting a kids' club.

## Obtains Wide Cooperation

When, in 1932, he went as manager to the Uptown, Wichita, he worked out a systematic plan for the club, ironed out the kinks and got it to the point where it accumulated effect rather than lost as it went along. He secured the cooperation of newspapers, a radio station (he established the Br'er Fox program on the air), musical instrument dealers, schools and others. Every Saturday was thoroughly exploited. Business firms (Ked's, A & P, etc.) alternated Saturdays in sponsorship. Children planned for the day. They got a candy bar one week, ice cream the next, peanuts, balloons, and so on. Merchants furnished these prizes. Mr. Sponsler adopted the name "Br'er Fox," which originally had been suggested as an insignia for the circuit. He developed an orchestra of 25 pieces which worked each Saturday on the stage of the Uptown. One of the Uptown club's most sensational days was that promoted by Phillips "66." The company spent about \$300 on yo-yos, and children received coupons at the box office which later were redeemed for playthings at Phillips' stations. Art Goebel, flyer, wrote "Phillips" 66" in the sky the day of the show, and, from the stage, told the kids of winning the San Francisco-Honolulu non-stop prize. 1,600 attended. Phillips was so impressed it organized its own Knothole Gang, still functioning in Wichita.

"The initial, introductory show is free," explained Mr. Sponsler. "Children are presented a registered card, on the back of

which is 'Br'er Fox' and the club pledge, which contains name, address, age, birthday and telephone. Name, address and telephone then are transferred to special file cards, and the membership cards are returned to the children. Every address is a home, remember. Then we draw up a typewritten list of names and telephones.

"At the end of the fourth meeting the boys elect a president and form an executive committee of ten; the girls do likewise. Directly after this, it is our practice to run three trunk telephone lines into a special office in the theatre to call all the homes Thursday and Friday after school.

"Children rarely receive telephone calls," Mr. Sponsler points out, "and they are thrilled and flattered when they are told, 'Someone wants you on the 'phone, Johnny.' 'Hello, John? This is Br'er Fox at the Waldo. Buck Jones is going to be shootin' 'em up here Saturday. We'll have peanuts. Be sure and come.' He's tickled to death. 'Sure,' he'll come. We do this every week."

Officers of the club have regular duties to perform. They run the club; hold meetings in the manager's office. They help select the pictures for the matinees: features, shorts and especially serials. When Mr. Sponsler chooses the Waldo serial, he takes along the officers to preview two or three episodes and determine its quality. The children are very serious about their responsibility in the matter.

Most theatre managers think a kid club is just a bunch of noisy ten cent admissions. Yet to Mr. Sponsler children represent the most fertile field of promotion left to showmen. "They are the future of the motion picture business," he declared. "Every great industry—utilities, railroads, etc., has at some time realized the consequences of firing at only one generation, and has established a public relations department. They know that if they don't reach the coming generation, they won't have a future.

"Many times, and especially is this true now, managers wonder why their business is poor. Yet they continue to swat the nine-year-old—but shake hands with him when he becomes 14 and an adult admission.

"The club helps exhibition as a whole, not just the theatre that has one.

## "Train Them When Young"

"Train them when they're young and you have them when they're grown," the theatremanager declares. "They're movie conscious, know stars, follow stories. You're educating them at school age when habits are formed. From six to 12 is the most impressionable age in our lives. By means of such a club the theatre manager becomes an agency for establishing a catholic standard of movie taste in the generation of tomorrow. For the child audience, pictures heretofore have had more negative than posi-

(Continued on following page)



## Club Members Aid Fox Midwest In Picking Shows

(Continued from preceding page)

tive critics. There have been and are numerous persons to tell children what not to see. To teach and tell them what to see, constructively, is a job that is up to us, the theatre managers, and the kids' club is a method of doing it. There are a lot of fine pictures for children besides 'Snow White' and 'Tom Sawyer,' though the manager who doesn't work with the children of his community would never know it from the usual reaction of parents and teachers."

An experience with the Parent-Teachers Association at Wichita when he first went to the Uptown and started the Br'er Fox Club graphically illustrated to Mr. Sponsler that many pictures were being turned down by parents for children because parents and parental groups had no critical standards by which to judge the quality of a movie for child consumption, and were simply saying "no" unless they were positive it was harmless.

A group from the P.-T. A. called on Mr. Sponsler. They confided to him that they had studied and studied to learn what children should see and still were at a loss. After Walt Disney, Our Gang comedies, and, once in a while, a suitable book, what else could they recommend?

"Why do you think you have to be so careful?" asked Mr. Sponsler.

"The movies are so powerful, children so sensitive. They come home frightened; they have had dreams."

### Son's Tastes Guide Father

Mr. Sponsler told them his own son had seen everything from Mae West to "King Kong," but that he had never experienced any such reactions. Any time he was confused or troubled he talked the matter over with Dad. Left alone, the child had figured out for himself what he liked, and had developed a firm, discriminating taste for good pictures. He had, through his own experience in seeing movies, arrived at much the same conclusions as adults: he liked good films, disliked poor or shoddy ones. His ideas and moral directions had not been confused: he still did not smoke, as some youngsters; he still was in the upper tenth of his class every year, and he still wanted to go to West Point.

Planned and executed properly, the kid club idea will work anywhere; big town, little town, or city, the manager feels. The biggest problem, he finds, is to get it started properly, with plenty of enthusiasm, the proper pictures, and the novelties (or edibles) which sponsors provide. It has to be a lot of fun for the kids, and the manager must be honest and fair with them, just as with adults.

Mr. Sponsler is probably the best known man in the Waldo district. "Hello, Mr. Sponsler!" comes from tots hardly able to reach the children's fountain, on up to and including the parents. The Br'er Fox club is responsible. This is the easiest means by which the manager can make his a household name in the neighborhood.

## DISPLAY ADS ON NEXT PAGE

(1) With a title lending itself to such treatment, Frank Shaffer, Warners' Virginia, Harrisonburg, Va., recommends the one-column display to steal the amusement page and reports success for this opening shot on "Robin Hood." Art at bottom served to support the all-type layout above. Size: 240 lines on one-col.

▽

(2) An unusual copy angle that served not only as a laudatory expression of congratulation to Darryl Zanuck, in spotlighting "Alexander," but also as a smart job of prestige building, made important by the signature of John Balaban, Balaban & Katz headman. Layout arranged by Bill Hollander's department accomplished its purpose of riveting immediate attention. Size: 85 lines on 3-col.

▽

(3) Having three separate screen units and his cooling plant to sell in one advertisement, Les Pollock plugged his show with discreet benday and simple panels, the "cool" with amusing caricature figure. Theatre slug on circle kept all in balance, with reverse slug at bottom selling the Drive. Size: 65 lines on 2-col.

▽

(4) Since date on "Sky Giant" at the Rialto, Peoria, Ill., came while the papers were still filled with Corrigan and Hughes, suggestion by district manager Tom Ronan for tie-in copy was worked out by publicist E. G. Fitzgibbon, hooking the two flyers and picture star together with the line "Knights of the Air." Size: 95 lines on 3-col.

▽

(5) Distinctive ad style created by Mort Blumenstock for the entire advance campaign on the new policy at the New York Strand featured a sweeping "S" in varying bendays to emphasize each of the units, to carry the eye naturally from one to the other. Sufficient white space was aimed for in the layout of lettering and star heads. Size: 120 lines on 4-col.

▽

(6) The romantic leads of "Tropic Holiday" being very popular in his sector, Harry Botwick, State, Portland, Me., adapted the press books ads to sell the romance with a touch of comedy, letting the illustration carry most of the selling. Top catch line was aimed at the young folks. In other ads, Botwick concentrated on romance plus the spell of the tropics. Size: 100 lines on 2-col.

▽

(7) Aiming to carry the theme of the picture in his hold-over ad "Robin Hood" at the Stanley, Jersey City, adman Bob Paslow used the attractive device of an arrow imbedded in the reverse circle. Pen sketches though effective were unobtrusive and the holdover was given more importance by accompanying copy. Size: 60 lines on 2-col.

▽

(8) Art Cohn's sock angle for "Little Tough Guy" holdover at the Queen, Wilmington, Del., was the Dead End Kids background plus the hottest blast copy he could fashion to follow through his advance and current copy. Size: 125 lines on one-col.

## Mayor of Memphis Greets Caravan On 'Arkansas Traveler'

Reporting on the progress of the "Arkansas Traveler" covered wagon sent out jointly by the State of Arkansas and Paramount in the interests of state publicity and the coming Paramount picture of the same title, Manager Fred Ford, Malco Palace, Memphis, Tenn., forwards tear sheets showing large space and photos in the local press celebrating the entry into Tennessee.

Starting from Little Rock, Arkansas en route to New York, the caravan was greeted by an escort of motorcycle police and taken through the main thoroughfare to the City Hall. There, Mayor Overton of Memphis was presented with a proclamation from Mayor Overman of Little Rock. This was followed by a press luncheon at the ballroom of local hotel where Buddy Rogers and his orchestra were holding forth. The band leader was photographed signing the "Travelers" log which was reproduced in local dailies.

The covered wagon is the first advance stunt to plug the world premiere of the picture in Little Rock, the caravan to be followed by a streamline version under the same auspices for additional publicity before the opening. In all the caravan covered some 3500 miles through the principal cities of the south, east and middle west where welcome campaigns were arranged.

### Plants "Introduction" Contest

On behalf of "Letter of Introduction," Ford tied in with the *Press-Scimitar* for an introduction contest wherein readers were invited to address 100-word letters of introduction to Charlie McCarthy, informing the wooden star who they were and welcoming him into Memphis. Best letter were rewarded with Majestic radios, part of the national tie-in arranged by Universal, identified by a figure of Charlie himself as decoration. Guest tickets were also awarded.

The contest was tied in on a supposed lament from Charlie who claimed (in the publicity) that outside the members of the cast his circle of acquaintances in Memphis was limited.

"Let's Hear From You"

### Ties Founders Month To "Crowd Roars"

Don Stitt, Harris Dubois Theatre, Dubois, Penna., tied in "The Crowd Roars" with Founders Month held there in honor of John P. Harris, founder of the Harris Amusements Corporation. 21 merchants cooperated and each gave an entire window to the picture and theatre celebration. Every night during the month, the theatre honored a founder of one of the local cooperating concerns, each store in return devoted one of its main windows to a special display.

2000 heralds were distributed by five and ten chain, tying in the picture and merchants founders' month. Stunt which attracted considerable attention was placing of health scale in front of theatre with girl attendant. Persons coming closest to height and weight of Bob Taylor received guest tickets.







THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

COLUMBIA					Running Time	
Title	Star	Rel. Date	Minutes	Reviewed		
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37	62	Dec. 25,'37		
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38	54			
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38	61			
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68			
Colorado Trail, The	Chas. Starrett-Iris Meridith	Sept. 8,'38	58			
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38		
Extortion	Scott Colton-Mary Russell	Apr. 25,'38	58			
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38	65	Mar. 19,'38		
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38		
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37	67	Nov. 27,'37		
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38	75			
Highway Patrol (G)	Jacqueline Wells-Robert Palge	June 27,'38	58	June 11,'38		
Holiday (G)	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38		
(Exploitation: July 16,'38, p. 84.)						
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37	64	Oct. 23,'37		
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	*80	Aug. 27,'38		
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37	85	Dec. 25,'37		
(Exploitation: Mar. 12,'38, p. 64.)						
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38				
Law of the Plains	Chas. Starrett-Iris Meridith	May 12,'38	56			
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38	64	Apr. 2,'38		
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38	67			
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55			
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38	66	Jan. 8,'38		
(Reviewed under the title, "The House of Mystery.")						
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38	64	Mar. 5,'38		
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37	56			
Outlaws of the Prairie	Charles Starrett-Donald-Grayson	Dec. 31,'37	56			
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38	55	Apr. 9,'38		
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37	56			
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 7,'38	79	Feb. 5,'38		
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)						
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56			
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55			
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38		
(Exploitation: Aug. 27,'38, p. 77.)						
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38	55			
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37	59	Dec. 4,'37		
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37	78	Mar. 5,'38		
South of Arizona	Chas. Starrett-Iris Meridith	July 28,'38	56			
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38	55			
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)						
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58			
Start Cheerling (G)	Jimmy Durante-Joan Perry	Mar. 3,'38	79	Feb. 5,'38		
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38	81	Mar. 19,'38		
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)						
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37	63	Nov. 20,'37		
West of Cheyenne	Chas. Starrett-Iris Meridith	June 30,'38	53			
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38	61	Mar. 19,'38		
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Palge	Feb. 24,'38	61	May 14,'38		
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38	67			
(See "In the Cutting Room," Jan. 22,'38.)						
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38	69			
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38	59	Mar. 12,'38		

Coming

Call of the Trail	Charles Starrett-Iris Meridith			
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	*61	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells			
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.			
(See "In the Cutting Room," July 30,'38.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth	Oct. 19,'38†		
In Early Arizona	Gordon Elliott-Dorothy Gulliver			
Juvenile Court	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38		
Not for Glory	J. Holt-B. Roberts-N. Beery, Jr.			
South of the Rio Grande	Buck Jones-Dorothy Faye	Sept. 22,'38†		
There's That Woman Again	Melvyn Douglas-Virginia Bruce	Oct. 31,'38†		
Thoroughbred	Edith Fellows-Richard Flske			
West of the Santa Fe	Chas. Starrett-Iris Meridith	Oct. 3,'38†		
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38†	127	Aug. 27,'38

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies. When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed. Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL  
(See also Warner Brothers)

Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article. Dec. 25,'37, p. 14; musical analysis. May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 20; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37	61	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 8,'37	64	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 61, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38	62	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 85; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38	81	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38	97	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38	109	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59; Sept. 3,'38, p. 63.)				
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37	61	Oct. 30,'37
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 16,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	58	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Patient in Room 18, The 274	Patric Knowlton-Ann Sheridan	Jan. 8,'38	59	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38	*60	Apr. 2,'38
Secrets of an Actress	Kay Francis-George Brent	Sept. 10,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37	57	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37	54	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38	85	Feb. 12,'38
Submarine D-I (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37	54	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melvillie Cooper	Apr. 23,'38	78	Apr. 23,'38
Coming				
Broadway Musketeers (G)	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter	Oct. 8,'38†	*63	Sept. 3,'38
Brother Rat	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†		
(See "In the Cutting Room," Aug. 13,'38.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Daughters (G) 359.....	Lane Sisters-Jeffrey Lynn.....	Sept. 24,'38	85	Aug. 13,'38
Garden of the Moon (G).....	G. Page-C. Rains-M. Robson..			
Girls on Probation.....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1,'38	90	July 30,'38
	Ronald Reagan-Jane Bryan.....	Oct. 22,'38		

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007.....	Margot Grahame-P. Cavanaugh.....	Aug. 15,'38	80	Nov. 7,'36
Evergreen (re-Issue) (G) 8005.....	Jessie Matthews-Barry Mackey.....	July 15,'38	98	June 23,'34
F. P. I. Ooesn't Answer (re-Issue) 7014.....	Leslie Fenton-Conrad Veidt.....	May 1,'38	71½	
Gangway (G) 3605.....	Jessie Matthews-Nat Pendleton.....	Sept. 1,'37	88	Aug. 28,'37
	(See production article, May 22,'37, p. 16.)			
Girl in the Street 7002.....	Anna Neagle-T. Carminati.....	Jan. 15,'38	70	
Girl Was Young, The (G) 7004.....	N. Pilbeam-Derrick de Marney.....	Feb. 17,'38	70	Oct. 11,'37
	(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)			
I Was a Spy (re-Issue) (G) 7013.....	Madeleine Carroll-H. Marshall.....	Jan. 1,'38	89	Sept. 23,'33
Man With 100 Faces.....	Lilli Palmer-Noel Madison.....	Sept. 1,'38		
Sailing Along (G) 8001.....	Jessie Matthews-Roland Young.....	Apr. 15,'38	87	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602.....	Will Fyffe-Will Mahoney.....	Nov. 20,'37	83	July 17,'37
	(Reviewed under the title, "Said O'Reilly to MacNab.")			
Show Goes On, The (G) 8003.....	Anna Neagle - T. Carminati - Leslie Banks.....	June 15,'38	71	Aug. 1,'36
	(Reviewed under the title, "The Three Maxims.")			
Stranger Boarders 8006.....	Tom Walls-Renee Saint Cyr.....	Aug. 1,'38		
Three on a Weekend (G) 8004.....	John Lodge-Margaret Lockwood.....	July 1,'38	86	Mar. 26,'38
	(Reviewed under the title, "Bank Holiday.")			
To the Victor (G) 8002.....	Will Fyffe-John Leder.....	May 1,'38	78	Feb. 19,'38
	(Exploitation: May 28,'36, p. 92.)			
Wife of General Ling (G) 7015.....	Griffith Jones-Adrienne Renn.....	Feb. 1,'38	70	Feb. 5,'38

## Coming

Asking for Trouble.....	Jessie Matthews-Kent Taylor.....			
Empty World.....	Nova Pilbeam.....			
Frog, The.....	Noah Beery-Gordon Harker.....	Oct. 15,'38		
Girl Must Live, A.....	Lilli Palmer-Margaret Lockwood.....			
Lady Vanishes, The (A).....	Margaret Lockwood-Paul Lukas.....	Det. 1,'38	96	Sept. 3,'38
Thirty-Nine Steps, The (re-Issue) (G).....	Robt. Oonot-Madeleine Carroll.....	Sept. 15,'38	85	July 6,'35

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175.....	Pedro de Cordoba.....	Mar. 15,'38	60	July 10,'37
Frontier Town 217.....	Tex Ritter.....	Mar. 4,'38	58	
He Loved An Actress 217.....	Ben Lyon-Lupe Velez.....	Mar. 25,'38	68	
Held for Ransome 222.....	Blanche Mahaffey-Grant Withers.....	June 17,'38	59	
Here's Flash Casey (G) 211.....	Eric Linden-Boots Mallory.....	Jan. 7,'38	58	Oct. 9,'37
High Command 227.....	Lionel Atwill-Lucy Mannheim.....	July 15,'38	59	
I Married a Spy 225.....	Neil Hamilton-Brigitte Horney.....	July 1,'38	59	
International Crime (G) 219.....	Rod La Rocque-Astrid Allwyn.....	Apr. 22,'38	60	Apr. 23,'38
Life Returns 223.....	Lois Wilson-Onslow Stevens.....	June 10,'38		
Love Takes Flight (G) 206.....	Bruce Cabot-Beatrice Roberts.....	Nov. 5,'37	71	Aug. 7,'37
Mr. Boggs Steps Out (G) 216.....	Stuart Erwin-Helen Chandler.....	Feb. 18,'38	66	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212.....	James Newill-Carol Hughes.....	Dec. 10,'37	57	Det. 10,'37
Renfrew on the Great White Trail 228.....	James Newill-Terry Walker.....	July 22,'38	59	
Rollin' Plains 226.....	Tex Ritter-Harriet Spencer.....	July 8,'38	57	
Six Shootin' Sheriff 224.....	Ken Maynard-Marjorie Reynolds.....	May 21,'38	59	
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton.....	Dec. 3,'37	61	Dec. 4,'37
	(Exploitation: Oct. 16,'37, p. 84.)			
Something to Sing About (G) 210.....	James Cagney-E. Daw.....	Nov. 19,'37	93	Sept. 4,'37
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris.....	Apr. 1,'38	66	Jan. 8,'38
	(Exploitation: Feb. 19,'38, p. 82.)			
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4,'38	57	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214.....	Tex Ritter-Boy Scouts.....	Jan. 21,'38	66	Nov. 6,'37
Trailing Trouble 208.....	Ken Maynard.....	Nov. 12,'37	57	
Utah Trail, The 229.....	Tex Ritter-Adele Pearce.....	Aug. 12,'38		
	(See "In the Cutting Room," July 2,'38.)			
Wallaby Jim of the Islands 213.....	Geo. Houston-Ruth Coleman.....	Dec. 17,'37	61	Mar. 8,'37
Whirlwind Horseman 221.....	Ken Maynard-Joan Barclay.....	Apr. 29,'38	58	
Zamboanga (G) 218.....	Native Cast.....	Apr. 15,'38	64	July 17,'37

## Coming

Murder on Sunset Blvd.....	Sally Rand.....			
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Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas-Warren William.....	Feb. 25,'38	81	Jan. 29,'38
Bad Man of Brimstone (G) 812.....	Wallace Beery-Virginia Bruce-Oennis D'Keefe-Bruce Cabot.....	Dec. 31,'37	89	Jan. 8,'36
Beg, Borrow or Steal (G) 814.....	Frank Morgan - Florence Rice - John Beal-Janet Beecher.....	Dec. 3,'37	72	Dec. 4,'37
Blockheads (G) 844.....	Laurel & Hardy-Patricia Ellis-Billy Gilbert.....	Aug. 19,'38	57	Aug. 20,'38
Boys Town 902.....	S. Tracy-M. Rooney-H. Hull.....	Sept. 9,'38		
	(See "In the Cutting Room," July 30,'38.)			
Chaser, The (G) 842.....	O. D'Keefe-A. Morris-L. Stone.....	July 29,'38	75	July 30,'38
Crowd Roars, The (G) 840.....	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander.....	Aug. 5,'38	92	Aug. 6,'38
	(Exploitation: Sept. 3,'38, p. 60.)			

## METRO-GOLDWYN-MAYER

Everybody Sing (G) 819.....	Allan Jones-Judy Garland-Fanny Brice-Billie Burke.....	Feb. 4,'38	91	Jan. 22,'38
	(Exploitation: May 21,'38, p. 58.)			
Fast Company 839 (G).....	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton.....	July 8,'38	74	July 2,'38
Firefly, The (G) 809.....	Jeanette MacDonald-Allen Jones-Warren William.....	Nov. 5,'37	131	July 24,'37
	(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)			
First Hundred Years, The (G) 826.....	Robt. Montgomery - V. Bruce - B. Barnes-W. William.....	Mar. 11,'38	73	Mar. 12,'38
Girl of the Golden West (G) 827.....	Jeanette MacDonald - N. Eddy - Walter Pidgeon.....	Mar. 18,'38	121	Mar. 19,'38
	(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)			
Hold That Kiss (G) 833.....	Oennis O'Keefe-M. D'Sullivan-Mickey Rooney.....	May 13,'38	79	May 14,'38
	(Exploitation: July 23,'38, p. 64.)			
Judge Hardy's Children (G) 828.....	Lewis Stone - Mickey Rooney - Cecilia Parker.....	Mar. 25,'38	77	Mar. 26,'38
	(Exploitation: July 30,'38, p. 64; Aug. 20,'38, p. 68; Sept. 3,'38, p. 63.)			
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stadner - James Stewart - Lionel Stander.....	Nov. 12,'37	81	Nov. 18,'37
	(Exploitation: Feb. 25,'36, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)			
Lord Jeff (G) 837.....	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn.....	June 17,'38	85	June 25,'38
	(Exploitation: Sept. 3,'33, p. 61.)			
Love Finds Andy Hardy (G) 841.....	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker.....	July 22,'38	91	July 16,'38
	(Exploitation: Sept. 3,'38, p. 59.)			
Love Is a Headache (G) 821.....	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy.....	Jan. 14,'38	73	Jan. 15,'38
Mannequin (G) 820.....	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan.....	Jan. 21,'38	95	Dec. 18,'37
	(Exploitation: Feb. 5,'38, p. 66; Mar. 26,'38, p. 73; Apr. 2,'38, p. 59.)			
Man-Proof (A) 817.....	Mryna Loy - Franchot Tone - R. Russell-Walter Pidgeon.....	Jan. 7,'38	71	Dec. 18,'37
	(Exploitation: May 21,'36, p. 56.)			
Marie Antoinette (A) 845.....	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George.....	Aug. 26,'38	157	July 16,'38
	(See production article, Mar. 26,'38, p. 16.)			
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly.....	Mar. 4,'38	95	Feb. 26,'38
	(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 8,'38, p. 76; Aug. 27,'38, p. 80.)			
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young - James Stewart-Florence Rice.....	Nov. 19,'37	94	Nov. 20,'37
	(Exploitation: Apr. 23,'38, p. 70.)			
Of Human Hearts (G) 822.....	Walter Huston-James Stewart-Beulah Bondi.....	Feb. 11,'38	105	Feb. 12,'38
Paradise for Three (G) 818.....	Frank Morgan - Robert Young - Florence Rice-Mary Astor.....	Jan. 7,'38	75	Jan. 22,'38
	(Exploitation: Apr. 16,'38, p. 52.)			
Port of Seven Seas (A) 829.....	Wallace Beery - M. D'Sullivan - Frank Morgan-John Beal.....	July 1,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843.....	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres.....	Aug. 12,'38	72	Aug. 13,'38
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy-R. Bolger-F. Forgan-Edna May Oliver.....	Dec. 24,'37	122	Dec. 25,'37
	(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)			
Shopworn Angel (G) 835.....	Margaret Sullivan-Jas. Stewart-Walter Pidgeon-Alan Curtis.....	July 15,'38	85	July 9,'38
Swiss Miss (G) 830.....	Laurel and Hardy-Oella Lind-Walter W. King.....	May 20,'38	73	May 7,'38
	(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)			
Test Pilot (G) 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22,'38	119	Apr. 23,'38
	(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69.)			
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker.....	Nov. 26,'37	80	Nov. 20,'37
	(Exploitation: Feb. 26,'38, p. 69.)			
Three Loves Has Nancy (A) 901.....	Janet Gaynor-R. Montgomery-Franchot Tone.....	Sept. 2,'38	69	Sept. 3,'38
Three Comrades (A) 832.....	Robt. Taylor-Margaret Sullivan-F. Tone - Robt. Young - Guy Kibbe.....	June 3,'38	98	May 28,'38
	(Exploitation: Aug. 20,'38, p. 65.)			
Toy Wife, The (A) 836.....	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner.....	June 10,'38	96	June 4,'38
Woman Against Woman (G) 838.....	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher.....	June 24,'38	61	June 18,'38
Yank at Oxford, A 823 (G).....	Robert Taylor - M. D'Sullivan - L. Barrymore-Vivien Leigh.....	Feb. 18,'38	103	Jan. 20,'38
	(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78.)			
Yellow Jack (G) 834.....	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn.....	May 27,'38	83	May 28,'38
	(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)			



(THE RELEASE CHART--CONT'D)

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
You're Only Young Once (G)		Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10, '37	77	Nov. 27, '37	
Coming						
Citadel, The		Robert Donat-Rosalind Russell				
David Copperfield (reissue)						
(G) 533		F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19, '35	
Great Waltz, The		Luise Rainer-Fernand Gravet-Maliza Karjus	Oct. 14, '38†			
(See "In the Cutting Room," July 9, '38.)						
Honolulu		E. Powell-Robert Young				
Listen, Darling		F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Sept. 23, '38†			
(See "In the Cutting Room," Aug. 20, '38.)						
Shining Hour, The		Joan Crawford-Margaret Sullivan - Melvyn Douglas - Robert Young				
Stablemates		Wallace Beery-Mickey Rooney	Sept. 30, '38†			
(See "In the Cutting Room," Aug. 20, '38.)						
Sweethearts		Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Oct. 28, '38†			
(See "In the Cutting Room," July 30, '38.)						
Too Hot to Handle		Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16, '38†			
(See "In the Cutting Room," July 23, '38.)						
Treasure Island (reissue) (G)						
403		Wallace Beery-J. Cooper		103	July 14, '34	
Vacation from Love		Dennis O'Keefe-Florence Rice	Oct. 7, '38†			

MONOGRAM

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Barefoot Boy (G)		Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3, '38†	63	Sept. 3, '38	
Boy of the Streets (G) 3743		Jackie Cooper-Maureen O'Connor	Jan. 8, '38	76	Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)						
Code of the Rangers 3728		Tim McCoy		9, '38	58	
County Fair (G) 3708		John Arledge-Mary Lou Lender	Nov. 24, '37	72	Nov. 20, '37	
Danger Valley 3735		Jack Randall-Lols Wilde		3, '37	53	
Female Fugitive (G) 3713		Evelyn Venable-Craig Reynolds	Apr. 15, '38	58	Apr. 28, '38	
Gunsmoke Trail 3740		Jack Randall	May 13, '38	57		
(See "In the Cutting Room," Apr. 23, '38.)						
Land of Fighting Men 3739		Jack Randall	Mar. 11, '38	53		
Luck of Roaring Camp 3714		Owen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59		
Man's Country		Jack Randall	July 6, '38	55		
(See "In the Cutting Room," June 4, '38.)						
Marines Are Here, The 3712		June Travis-Gordon Oliver	June 8, '38	60		
(See "In the Cutting Room," Apr. 23, '38.)						
My Old Kentucky Home (G)						
3749		Grant Richards-Evelyn Venable	Feb. 9, '38	72	Feb. 12, '38	
Numbered Woman (G) 3709		Sally Blane-Lloyd Hughes	May 22, '38	63	May 14, '38	
Painted Trail (G) 3733		Tom Keene	Feb. 16, '38	50	Mar. 19, '38	
Phantom Ranger, The 3730		Tim McCoy	May 27, '38	53		
Port of Missing Girls (G)						
3725		Judith Allen-Milburn Stone	Feb. 23, '38	65	Mar. 5, '38	
Romance of the Limberlost (G) 3702		Jean Parker-Eric Linden	June 22, '38	81	June 18, '38	
Romance of the Rockies 3731		Tom Keene-Beryl Wallace	Dec. 15, '37	53		
Rose of the Rio Grande (G)						
3715		Movita-John Carroll	Mar. 16, '38	60	Apr. 2, '38	
Saleslady (G) 3724		Anne Nagel-Weldon Heyburn	Feb. 2, '38	65	Jan. 29, '38	
Starlight Over Texas		Tex Ritter-Carmen LaRoux	Sept. 7, '38†			
Telephone Operator 3722		Judith Allen-Grant Withers	Dec. 8, '37	62		
Two Gun Justice (G) 3729		Tim McCoy-Betty Compson	Apr. 30, '38	57	June 4, '38	
Under the Big Top		M. Main-A. Nagel-J. La Rue	Aug. 31, '38†			
(See "Circus Comes to Town," "In the Cutting Room," July 23, '38.)						
West of Rainbow's End 3727		Tim McCoy-Nora Lane	Jan. 12, '38	57		
Where the West Begins 3736		Jack Randall	Feb. 2, '38	54		

Coming

Gang Bullets		Anne Nagel	Nov. 9, '38†			
Gangster's Boy		Jackie Cooper	Nov. 2, '38†			
I Am a Criminal		Jackie Moran	Nov. 2, '38†			
Last Outlaw, The		Jack Randall	Oct. 26, '38†			
Mexicali Kid		Jack Randall	Sept. 14, '38†			
Mr. Wong, Detective		Boris Karloff - Evelyn Brent	Oct. 12, '38†			
Sweetheart of Sigma Chi (re-issue) (G)		Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erickson	Sept. 28, '33†	74	Oct. 14, '33	
Wanted by Police		F. Darro-E. Knapp-R. Kent	Sept. 21, '38†			
Where the Buffalo Roam		Tex Ritter-Dorothy Short	Oct. 19, '38†			

PARAMOUNT

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Barrier, The (G) 3716		Leo Carrillo-Jean Parker-James Ellison-Otto Gruger	Nov. 12, '37	90	Nov. 6, '37	
(See production article, Sept. 16, '37, p. 14.)						
Bar 20 Justice (G) 3758		Wm. Boyd-Russell Hayden	June 24, '38	70	Apr. 23, '38	
Big Broadcast of 1938 (G)						
3730		W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18, '38	90	Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)						
Blossoms on Broadway (G)						
3718		Edward Arnold-Shirley Ross	Nov. 19, '37	82	Nov. 20, '37	
(See production article, Sept. 25, '37, p. 16.)						

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Bluebeard's Eighth Wife (A)						
3734		Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25, '38	87	Mar. 28, '38	
Boo!oo (G) 3745		Colin Tapley-Suratna Asmaka	July 2, '38	61	July 23, '38	
Born to the West 3721		John Wayne-Masha Hunt	Dec. 10, '37	66		
Buccaneer, The (G) 3728		Fredric March-Franciska Gaal-Akim Tamiroff - Margot Grathame	Feb. 4, '38	128	Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 28, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 83, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)						
Buildog Drummond in Africa (G)		J. Howard - H. Angel - H. B. Warner	Aug. 5, '38	60	July 30, '38	
Bulldog Drummond's Peril (G)						
3733		J. Barrymore - L. Campbell - John Howard	Mar. 18, '38	66	Mar. 12, '38	
Bulldog Drummond's Revenge (G) 3725		J. Barrymore - L. Campbell - John Howard	Jan. 7, '38	60	Nov. 6, '37	
Cassidy of Bar 20 (G) 3756		Wm. Boyd-Frank Darien	Feb. 25, '38	58	Feb. 12, '38	
Cocoanut Grove (G) 3740		F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20, '38	88	May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)						
College Swing (G) 3737		Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29, '38	86	Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)						
Dangerous to Know (A) 3732		Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11, '38	70	Mar. 5, '38	
Daughter of Shanghai (G)						
3722		Anna May Wong-Chas. Bickford	Dec. 17, '37	67	Dec. 18, '37	
Doctor Rhythm (G) 3739		Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6, '38	80	Apr. 30, '38	
Ebb Tide (A) 3719		Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26, '38	94	Oct. 2, '37	
Every Day's a Holiday (A)						
3726		Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14, '38	80	Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)						
Give Me a Sailor (G)		Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19, '38	80	July 30, '38	
(Exploitation: July 9, '38, p. 46.)						
Heart of Arizona (G) 3757		Wm. Boyd-Natalie Moorhead	Apr. 22, '38	68	Apr. 18, '38	
Her Jungle Love (G) 3736		Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15, '38	81	Mar. 26, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78.)						
Hold 'Em Navy (G) 3715		Lew Ayres-Mary Carlisle	Nov. 5, '37	87	Oct. 23, '37	
Hunted Men (G) 3741		Lloyd Nolan-Mary Carlisle	May 27, '38	85	May 14, '38	
In Old Mexico (G)		William Boyd-George Hayes	Sept. 9, '38†	60	Aug. 6, '38	
Love on Toast 3720		Stella Arlder-John Payne	Dec. 3, '37	65		
Pride of the West (G) 3854		William Boyd-Charlotte Field	July 8, '38	55	June 25, '38	
Prison Farm (A) 3743		Lloyd Nolan-Shirley Ross	June 17, '38	68	June 25, '38	
Professor Beware (G)		Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29, '38	95	July 16, '38	
(See production article, Feb. 19, '36, p. 16.)						
Romance in the Dark (G)						
3731		Gladys Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4, '38	80	Feb. 19, '38	
Scandal Street (G) 3729		Lew Ayres-Louise Campbell	Feb. 11, '38	82	Feb. 12, '38	
Sing, You, Sinners (G)		Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2, '38†	85	Aug. 13, '38	
Spawn of the North (G)		George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26, '38	112	Aug. 20, '38	
Stolen Heaven (G) 3738		Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13, '38	85	Apr. 23, '38	
Texans, The (G)		Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12, '38	90	July 23, '38	
(Exploitation: Sept. 3, '38, pp. 59, 60.)						
Texas Trail (G) 3754		William Boyd-George Hayes	Nov. 28, '37	83	Oct. 9, '37	
Thrill of a Lifetime (G) 3727		Eleanore Whitney-Johnny Downs	Jan. 21, '38	72	Nov. 13, '37	
Tip-Off Girls (G) 3735		Lloyd Nolan-Mary Carlisle	Apr. 1, '38	62	Mar. 19, '38	
Tropic Holiday (G) 3744		Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1, '38	75	June 25, '38	
True Confession (A) 3723		C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24, '37	84	Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)						
Wells Fargo (G) 3724		Joel McCrea-France Dee-Bob Burns-Lloyd Nolan	Dec. 31, '37	115	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)						
You and Me (G) 3742		George Raft - Sylvia Sydney - Harry Carey-Barton MacLane	June 3, '38	90	June 4, '38	

Coming

Arkansas Traveler		B. Burns-J. Parker-F. Balinter-Irvin S. Cobb-J. Beal	Oct. 14, '38†			
(Exploitation: Aug. 27, '38, p. 79.)						



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland.....	Nov. 25,'38†		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions.....	Hank Lusseltl - Betty Grabie - Eleanore Whitney.....	Sept. 23,'38†		
(See "In the Cutting Room," Aug. 6,'38.)				
Disbarred.....	Gail Patrick - Otto Kruger - Robert Preston.....			
Escape from Yesterday.....	Akim Tamiroff-Frances Farmer-Lief Erikson.....	Oct. 28,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
Frontiersman.....	Wm. Boyd-R. Hayden-G. Hayes.....			
If I Were King.....	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew.....			
(See "In the Cutting Room," Aug. 6,'38.)				
Illegal Traffic.....	J. Carroll Naish-Mary Carlisle.....			
King of Alcatraz.....	Lloyd Nolan - Gail Patrick - J. Carroll Naish.....	Sept. 30,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
King of Chinatown.....	Anna May Wong-Lloyd Nolan.....	Oct. 21,'38†		
Men With Wings.....	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine.....	Oct. '38† special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider.....	Russell Hayden - Weldon Heyburn - Charlotte Field.....	Oct. 21,'38†		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon.....	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff.....			
(See "In the Cutting Room," July 16,'38.)				
Say It in French.....	Olympe Bradna-Ray Milland.....			
Scotland Yard vs. Bulldog Drummond.....	John Howard-Heather Angel.....			
Sons of the Legion.....	Donald D'Connor - Billy Lee - Lynne Dverman-Eliz. Patterson-William Frawley.....	Sept. 16,'38†		
(See "In the Cutting Room," July 30,'38.)				
Soubrette.....	Olympe Bradna-Ray Milland.....	Nov. 11,'38†		
St. Louis Blues.....	L. Nolan-D. Lamour-T. Gulzar.....	Nov. 18,'38†		
Sunset Trail.....	W. Boyd-R. Hayden-G. Hayes.....			
Thanks for the Memory.....	B. Hope-S. Ross-C. Butterworth.....			
Touchdown Army.....	Mary Carlisle-John Howard.....	Oct. 7,'38†		
Zaza.....	C. Coibert-H. Marshall-B. Lahr.....			
(See "In the Cutting Room," July 30,'38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002.....	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly.....	July 15,'38...88.July 16,'38		
Arson Racket Squad (G) 7022.....	Bob Livingston-Rosalind Keith.....	Mar. 28,'38...65.Apr. 9,'38		
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns.....	Roy Rogers - Mary Hart - Smiley Burnette.....	Sept. 4,'38†...56.		
Born to the Wild (G) 7020.....	Ralph Byrd-Doris Weston-Ward Bond.....	Feb. 16,'38...66.Feb. 28,'38		
Call of the Yukon (G) 7011.....	Beverly Roberts-Richard Arlen-Lyle Talbot.....	Apr. 18,'38...70.Apr. 16,'38		
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7,'38...55.Mar. 5,'38		
Colorado Kid (G) 7123.....	Bob Steele-Marion Weldon.....	Dec. 6,'37...55.Dec. 18,'37		
Come On, Leathernecks (G) 7024.....	Richard Cromwell-Marsha Hunt-Bruce MacFarlane.....	Aug. 8,'38...65.Aug. 27,'38		
Desert Patrol 7127.....	Bob Steele-Marion Weldon.....	June 6,'38...56.		
Desperate Adventure, A (G) 7013.....	Ramon Novarro - Margt. Talli- chet-Marian Marsh-E. Blore.....	Aug. 15,'38...65.July 30,'38		
Duke Comes Back, The (G) 7018.....	Allan Lane - Heather Angel - Genevieve Tobin.....	Nov. 29,'37...64.Dec. 11,'37		
Durango Valley Raiders 7128.....	Bob Steele-Louise Stanley.....	Aug. 22,'38...55.		
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20,'37...64.Dec. 18,'37		
Feud Maker, The 7128.....	Bob Steele-Marion Weldon.....	Apr. 4,'38...55.		
Gangs of New York (G) 7004.....	Chas. Bickford - Ann Dvorak - Alan Baxter.....	May 23,'38...67.May 28,'38		
Glamorous Night (G) 7017.....	Mary Ellis - Victor Jory - Otto Kruger.....	Dec. 6,'37...60.May 15,'37		
Gold Mine in the Sky (G) 7103.....	Gene Autry - Carol Hughes - Smiley Burnette.....	July 4,'38...60.July 16,'38		
Heroes of the Hills (G) 7118.....	Three Mesquiteers-P. Lawson.....	Aug. 1,'38...56.Aug. 6,'38		
Higgins Family, The 7014.....	Gleasons, James-Lucille-Russell.....	Aug. 29,'38...64.		
Hollywood Stadium Mystery (G) 7021.....	Nell Hamilton-Evelyn Venable.....	Feb. 21,'38...65.Mar. 5,'38		
Invisible Enemy (G) 7010.....	Alan Marshal - Taia Bireli - C. Henry Gordon.....	Apr. 4,'38...65.Mar. 26,'38		
King of the Newsboys (G) 7009.....	Lew Ayres - Alison Skipworth - Helen Mack.....	Mar. 18,'38...68.Mar. 19,'38		
Ladies in Distress (G) 7012.....	Alison Skipworth-Polly Moran - Bob Livingston.....	June 13,'38...66.June 11,'38		
Lady Behave! (G) 7005.....	Sally Eilers - Nell Hamilton - Joseph Schildkraut.....	Jan. 5,'38...70.Jan. 1,'38		
Mama Runs Wild (G) 7006.....	Mary Boland-Ernest Truex-Lynn Roberts.....	Jan. 19,'38...67.Dec. 25,'37		
Man from Music Mountain (G) 7104.....	Gene Autry - Smiley Burnette - Carol Hughes.....	Aug. 15,'38...58.Aug. 13,'38		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Manhattan Merry-Go-Round (G) 7001.....	Phil Regan - Ann Dvorak - Leo Carrillo.....	Nov. 13,'37...84.Nov. 13,'37		
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102.....	Gene Autry - Smiley Burnette - Helen Valkis.....	Jan. 29,'38...60.Jan. 15,'38		
Dutlows of Sonora (G) 7116.....	Bob Livingston-Ray Corrigan.....	Apr. 14,'38...55.Apr. 30,'38		
Outside of Paradise (G) 7007.....	Phil Regan-Penny Singleton.....	Feb. 7,'38...68.Feb. 19,'38		
Pais of the Saddle.....	Three Mesquiteers - Doreen McKay.....	Aug. 28,'38†...55.		
Paroled—To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan. 10,'38...55.Jan. 15,'38		
Portia on Trial (A) 6001.....	Frieda Inescort - Walter Abel - Neil Hamilton.....	Nov. 8,'37...72.Nov. 6,'37		
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh.....	Mar. 1,'38...67.Mar. 12,'38		
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114.....	Three Mesquiteers-Joan Barclay.....	Jan. 24,'38...58.Feb. 5,'38		
Riders of the Black Hills (G) 7117.....	Three Mesquiteers-Ann Evers.....	June 15,'38...55.June 25,'38		
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov. 1,'37...56.		
Romance on the Run (G) 7023.....	Donald Wood - Patricia Ellis - Edward Brophy.....	May 11,'38...68.May 7,'38		
Springtime in the Rockies (G) 7101.....	Gene Autry-Polly Rowles-Smiley Burnette.....	Nov. 15,'37...60.Nov. 27,'37		
Tenth Avenue Kid (G) 7025.....	Bruce Cabot-Beverly Roberts.....	Aug. 22,'38...65.Sept. 3,'38		
Thunder in the Desert 7125.....	Bob Steele-Louise Stanley.....	Feb. 21,'38...56.		
Under Western Stars (G) 7800.....	Roy Rogers - Smiley Burnette - Carol Hughes.....	Apr. 20,'38...65.Apr. 16,'38		
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113.....	Three Mesquiteers-June Martel.....	Dec. 6,'37...56.Dec. 18,'37		

## Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset.....	Roy Rogers - Mary Hart - Smiley Burnette.....			
Down in "Arkansas".....	Ralph Byrd - Weaver Bros. - Elvira - Pinky Tomlin.....	Sept. 29,'38		
Lady in the News.....	Frieda Inescort.....			
Night Hawk, The.....	Robt. Livingston-June Travis - Robert Armstrong.....	Sept. 26,'38†		
Dverland Stage Raiders.....	Three Mesquiteers-Louise Brooks.....	Sept. 20,'38†		
Prairie Moon.....	Gene Autry - Shirley Deane - Smiley Burnette.....	Oct. 10,'38†		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902.....	Jack Dakie-L. Ball-R. Donnelly.....	Sept. 9,'38†...68.July 16,'38		
Blind Alibi (G) 829.....	Richard Dix-Whitney Bourne.....	May 20,'38...61½.May 14,'38		
Biond Cheat (G) 831.....	Joan Fontaine-D. deMarney.....	June 17,'38...62.May 28,'32		
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882.....	George D'Brien-Ray Whitley.....	June 24,'38...60.June 18,'38		
Breaking the Ice (G) 845.....	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles.....	Aug. 26,'38...80.Aug. 27,'38		
Bringing Up Baby (G) 739.....	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles.....	Feb. 18,'38...102.Feb. 19,'38		
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Carefree 837 (G).....	Fred Astaire - Ginger Rogers - Ralph Bellamy.....	Sept. 2,'38†...83.Sept. 3,'38		
Condemned Women (A) 813.....	Louis Hayward - Sally Eilers - Anne Shirley.....	Apr. 1,'38...77.Mar. 12,'38		
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7,'38...61.		
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 836.....	Allan Lane-Frances Mercer.....	July 8,'38...70.July 30,'38		
Damsel in Distress, A (G) 738.....	Fred Astaire - Burns & Allen - Joan Fontaine.....	Nov. 19,'37...101.Nov. 27,'37		
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec. 3,'37...60.Nov. 20,'37		
Double Danger (G) 820.....	Preston Foster-Whitney Bourne.....	Jan. 28,'38...62.Jan. 29,'38		
Everybody's Doing It (G) 817.....	Sally Eilers-Preston Foster.....	Jan. 14,'38...67.Jan. 1,'38		
Fight for Your Lady (G) 808.....	John Boies-Ida Lupino.....	Nov. 5,'37...67.Dec. 2,'37		
Go Chase Yourself (G) 825.....	Joe Penner-Lucille Ball.....	Apr. 22,'38...70.Apr. 16,'38		
Gun Law (G) 881.....	George D'Brien-Rita Dehmen.....	May 13,'38...60.May 14,'38		
Having Wonderful Time (A) 819.....	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin.....	July 1,'38...70.June 18,'38		
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63.)				
Hawaii Calls (G) 846.....	Bobby Breen-Ned Sparks.....	Mar. 11,'38...72.Mar. 5,'38		
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26,'37...70.Nov. 20,'37		
Hitting a New High (G) 814.....	Lily Pons-John Howard-Ed. E. Horton-Jack Dakie.....	Dec. 24,'37...85.Dec. 4,'37		
I'm from the City (G) 834.....	Joe Penner-Kay Sutton.....	Aug. 5,'38...66.July 30,'38		
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee.....	Apr. 15,'38...91.Mar. 26,'38		
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870.....	F. Wray-B. Cabot-R. Armstrong.....	June 10,'38...100.Feb. 25,'33		
Law of the Underworld (A) 827.....	Chester Morris-Anne Shirley.....	May 6,'38...61.Mar. 19,'38		
Little Women (re-issue) 871.....	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker.....	July 8,'38...107.Nov. 11,'33		
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov. 12,'37...61.Dec. 30,'37		
Maid's Night Out (G) 822.....	Joan Fontaine-Allan Lane.....	Mar. 4,'38...65.Mar. 12,'38		
Mother Carey's Chickens (G) 833.....	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan.....	July 15,'38...82.July 30,'38		
(Exploitation: Sept. 3,'38, p. 59.)				
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25,'38...60.Mar. 12,'38		
(Exploitation: Mar. 12,'38, p. 62.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Painted Desert (G) 883.....	George D'Brien-Ray Whitley.....	Aug. 12,'38.....	59.	6,'38
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec. 10,'37.....	59.	Nov. 27,'37
Radio City Revels (G) 823.....	Bob Burns-Jack Oakie-K. Baker- Ann Miller-Milton Berle.....	Feb. 11,'38.....	90.	Feb. 5,'38
(Exploitation: Aug. 27,'38, p. 80.)				
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook.....	Jan. 21,'38.....	69.	Nov. 27,'37
Saint in New York (G) 830.....	Louis Hayward-Kay Sutton.....	June 3,'38.....	72.	May 7,'38
She's Got Everything (G) 818.....	Gene Raymond-Ann Sothern.....	Dec. 31,'37.....	72.	Dec. 18,'37
Sky Giant (G) 835.....	Richard Dix - Chester Morris - Joan Fontaine.....	July 29,'38.....	80.	July 23,'38
Smashing the Rackets (G) 832.....	C. Morris-F. Mercer-R. Johnson.....	Aug. 19,'38.....	69.	Aug. 20,'38
Snow White and the Seven Dwarfs (G) 891 (Special).....	Walt Disney.....	Feb. 4,'38.....	83.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78; Sept. 3,'38, p. 63.)				
This Marriage Business (G) 824.....	Victor Moore-Vicki Lester.....	Apr. 8,'38.....	71.	Mar. 19,'38
Vivacious Lady (A) 740.....	Ginger Rogers-James Stewart- Jas. Ellison - Beulah Bondi - Chas. Coburn.....	May 13,'38.....	90.	May 7,'38
Wise Girl (G) 815.....	Miriam Hopkins-Ray Milland.....	Dec. 31,'37.....	70.	Jan. 1,'38

## Comina

Annabell Takes a Tour.....	Jack Oakie-L. Ball-R. Donnelly.....	(See "In the Cutting Room," June 4,'38.)		
Fugitives or a Night (G) 903.....	F. Albertson-E. Lynn-A. Ames.....	Sept. 23,'38	63.	Aug. 27,'38
Gunga Din.....	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine.....	(See "In the Cutting Room," July 30,'38.)		
Mad Miss Manton.....	Barbara Stanwyck-Henry Fonda- Frances Mercer - Whitney Bourne.....			
Man to Remember, A.....	Anne Shirley-Lee Bowman-Ed- ward Ellis.....			
Miracle Racket.....	S. Eilers-A. Miller-L. Bowman.....			
Mr. Doodle Kicks Off.....	J. Penner-J. Travis-R. Lane.....	(See "In the Cutting Room," Aug. 13,'38.)		
Peck's Bad Boy with the Circus.....	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland.....			
Renegade Ranger, The 884.....	George D'Brien-Rita Hayworth- Ray Whitley.....	Sept. 16,'38	59.	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service 901.....	Marx Brothers - Ann Miller - Lucille Ball.....	Sept. 30,'38	78.	
(See "In the Cutting Room," Aug. 13,'38.)				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903.....	T. Power-A. Faye-D. Ameche.....	Aug. 19,'38	106.	May 28,'38
(Exploitation: Sept. 3,'38, p. 60.)				
Always Goodbye (A) 852.....	Barbara Stanwyck-H. Marshall- Binnie Barnes-Ian Hunter.....	July 1,'38	75.	July 2,'38
Bareness and the Butler (A) 835.....	Annabella-William Powell-Helen Westley-Henry Stephenson.....	Feb. 18,'38	80.	Feb. 19,'38
Battle of Broadway, The (G) 845.....	Victor McLaglen-Louise Hovick- Brian Donlevy-R. Walburn.....	Apr. 22,'38	84.	Apr. 2,'38
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods.....	Dec. 3,'37	70.	Nov. 13,'37
Borrowing Trouble (G) 824.....	Jed Prouty-Spring Byington.....	Dec. 10,'37	60.	Dec. 30,'37
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen.....	Jan. 14,'38	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832.....	Warner Dland-Kaye Luke.....	Jan. 21,'38	71.	Nov. 6,'37
Checkers (G) 834.....	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens.....	Feb. 11,'38	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks.....	Jan. 7,'38	60.	Jan. 1,'38
Danger—Love at Work (G) 808.....	Ann Sothern-Jack Haley-Mary Boland.....	Nov. 5,'37	81.	Oct. 2,'37
Dangerously Yours (G) 817.....	Cesar Romero-Phyllis Brooks.....	Nov. 12,'37	62.	Sept. 25,'37
Dinner at the Ritz (G) 820.....	Annabella-Paul Lukas.....	Nov. 26,'37	77.	Nov. 13,'37
45 Fathers (G) 821.....	Jane Withers-Thomas Beck.....	Nov. 26,'37	71.	Oct. 23,'37
Four Men and a Prayer (G) 848.....	Loretta Young-Richard Greene- Geo. Sanders - David Niven - Wm. Henry.....	Apr. 29,'38	85.	Apr. 23,'38
Gateway (G) 901.....	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes.....	Aug. 5,'38	74.	Aug. 6,'38
Happy Landing (G) 830.....	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman.....	Jan. 28,'38	102.	Jan. 29,'38
Hawaiian Buckaroo 828.....	Smith Bellew-Evalyn Knapp.....	Jan. 14,'38	61.	
(See "In the Cutting Room," Dec. 11,'37.)				
I'll Give a Million (G) 855.....	Warner Baxter-Marjorie Weaver- Joan Hersholt-Peter Lorre.....	July 22,'38	75.	July 16,'38
In Old Chicago (G) 840.....	Tyrone Power-Alice Faye-Don Ameche-Alice Brady.....	Apr. 15,'38	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61.)				
International Settlement (G) 826.....	Dolores Del Rio-George Sanders- June Lang-Dick Baldwin.....	Feb. 4,'38	84.	Jan. 29,'38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whelan- Paul Kelly-June Storey.....	Apr. 1,'38	67.	Mar. 19,'38
Josette (G) 839.....	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis.....	June 3,'38	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872.....	Will Rogers-Anita Louise.....	Nov. 12,'37	79.	Sept. 28,'34
Keep Smiling (G) 902.....	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley.....	Aug. 12,'38	77.	June 11,'38
Kentucky Moonshine (G) 844.....	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Sum- merville.....	May 13,'38	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77.)				
Kidnapped (G) 846.....	Warner Baxter-F. Bartholomew- Arleen Whelan - C. Aubrey Smith.....	May 27,'38	90.	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874.....	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Dar- well.....	May 6,'38	78.	Mar. 23,'35
Little Miss Broadway (G) 856.....	Shirley Temple-Jimmy Durante- George Murphy - Edna Mae Dilliver.....	July 29,'38	71.	July 9,'38
Love and Hisses (G) 825.....	Walter Winchell - Ben Bernie - Simone Simon.....	Dec. 31,'37	84.	Dec. 25,'37
Love on a Budget (G) 836.....	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart.....	Feb. 25,'38	64.	Jan. 8,'38
Love Under Fire (G) 803.....	Loretta Young-Don Ameche.....	Aug. 20,'37	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841.....	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari.....	Mar. 25,'38	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819.....	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg.....	June 24,'38	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905.....	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Elsen.....	Sept. 2,'38	84.	Sept. 3,'38
One Wild Night (G) 850.....	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg.....	June 10,'38	71.	May 14,'38
Panamint's Bad Man 853.....	Smith Bellew-Evelyn Daw.....	July 8,'38		
Passport Husband (G) 854.....	S. Erwin-P. Moore-J. Woodbury.....	July 8,'38	67.	July 2,'38
Rascals (G) 849.....	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang.....	May 20,'38	77.	Apr. 9,'38
Rawhide (G) 842.....	Smith Bellew - Evalyn Knapp - Lou Gehrig.....	Apr. 8,'38	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837.....	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott.....	Mar. 18,'38	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Safety in Numbers (G) 906.....	J. Prouty-S. Byington-S. Deane.....	Sept. 9,'38	58.	Aug. 13,'38
Sally, Irene and Mary (G) 827.....	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante-Joan Davis-Marjorie Weaver.....	Mar. 4,'38	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818.....	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot.....	Nov. 19,'37	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Speed to Burn (G) 904.....	Lynn Bari-Michael Whalen.....	Aug. 26,'38	62.	June 11,'38
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7,'38	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.....	Peter Lorre-Jayne Regan.....	Dec. 24,'37	67.	Nov. 27,'37
Three Blind Mice (G) 851.....	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver.....	June 17,'38	75.	June 11,'38
Trip to Paris, A (G) 847.....	Jed Prouty-Shirley Deane-Rus- sell Gleason.....	May 6,'38	63.	Mar. 28,'38
Walking Down Broadway (G) 838.....	Claire Trevor-Michael Whalen- Phyllis Brooks-Thomas Beck.....	Mar. 11,'38	69.	Feb. 5,'38
We're Going to Be Rich (G) 857.....	Gracie Fields-Victor McLaglen- Brian Donlevy.....	July 8,'38	78.	July 16,'38

## Coming

Always in Trouble (G) 914.....	J. Withers-R. Kellard-J. Rogers.....	Nov. 4,'38	70.	Aug. 20,'38
Arizona Wildcat, The.....	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon.....			
Down on the Farm 920.....	Jed Prouty - Spring Byington - Louise Fazenda.....	Dec. 16,'38		
Five of a Kind 919.....	Dionne Quintuplets-J. Hersholt- Claire Trevor - Joan Davis - Slim Summerville.....	Dec. 9,'38		
Girl from Brooklyn, The 917.....	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher.....	Nov. 25,'38		
Hold That Co-ed 907.....	J. Barrymore-Marjorie Weaver- Geo. Murphy-Jack Haley.....	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Jesse James 921.....	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly.....	Dec. 23,'38		
Just Around the Corner 915.....	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff- Bert Lahr-Bill Robinson.....	Nov. 11,'38		
Meet the Girls 910.....	J. Lang-L. Bari-R. Allen.....	Oct. 7,'38	66.	
Mr. Moto's Last Warning.....	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field.....			
Mr. Moto Takes a Vacation.....	Peter Lorre - Virginia Field - John King-Joseph Schildkraut.....			
Mysterious Mr. Moto (G) 912.....	Peter Lorre-Mary Maquire.....	Oct. 21,'38	62.	June 4,'38
Road Demons (G) 918.....	Henry Arthur-Joan Valerie.....	Dec. 2,'38	65.	Aug. 27,'38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sharpshooters 916.....	Gloria Stuart-Michael Whalen- Brian Donlevy	Nov. 18, '38†		
Straight Place and Show 911.....	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30, '38†		
(See "In the Cutting Room," Aug. 13, '38.)				
Submarine Patrol 909.....	Richard Greene-Nancy Kelly- Preston Foster-Geo. Bancroft	Oct. 14, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913.....	Loretta Young - Tyrone Power - Annabella	Oct. 28, '38†		
Time Out for Murder (G)				
908.....	Gloria Stuart-Michael Whalen	Sept. 23, '38†	60	July 2, '38
Very Practical Joke, A.....	Michael Whalen-Jean Rogers			
While New York Sleeps (G).....	Michael Whalen-Joan Woodbury	*60, Aug. 27, '38		

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd	Jan. 14, '38.....	83	Aug. 14, '37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15, '38.....	104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11, '38.....	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A).....	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5, '38†.....	96	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78.)				
Blockade (G).....	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17, '38.....	84	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77.)				
Divorce of Lady X, The (A).....	Merie Oberon-Laurence Olivier- Binnie Barnes-Ralph Richardson	Apr. 15, '38.....	91	Jan. 15, '38
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson	Nov. 19, '37.....	82	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaity Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar. 18, '38.....	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen- Ritz Bros.-Adolphe Menjou	Feb. 4, '38.....	109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith	Dec. 24, '37.....	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Mar- shal	Jan. 28, '38.....	80	Jan. 15, '38
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd-Sebas- tian Shaw-Tamara Desni	Dec. 10, '37.....	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March- Charles Winninger - Walter Connolly	Nov. 26, '37.....	75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart	Apr. 29, '38.....	88	Nov. 13, '37
South Riding (A).....	Ralph Richardson-Edna Best	July 1, '38.....	90	Jan. 22, '38
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison	Feb. 25, '38.....	86	June 12, '37
Troopship (G).....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hil- liard	Oct. 8, '37.....	88	May 22, '37
(Reviewed under the title, "Farewell Again.")				

## Coming

Drums (G).....	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30, '38†.....	100	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.....	Gary Cooper - Merie Oberon - David Niven-Walter Brennan- Thomas Mitchell-Patsy Kelly	Nov. 1, '38†.....		
Made for Each Other.....	Carole Lombard-James Stewart	Nov. 15, '38†.....		
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart.....	Fredric March-Virginia Bruce- Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 14, '38†.....		
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip.....	Constance Bennett-Roland Young- Billie Burke-Alan Mowbray			
Trade Winds.....	Fredric March - Joan Bennett- Ralph Bellamy-Ann Sothern			
Young in Heart, The.....	Janet Gayner - D. Fairbanks, Jr. - P. Goddard-B. Burke-R. Young	Oct. 7, '38†.....		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson	Dec. 5, '37.....	63	Nov. 13, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038.....	Dick Purcell-Beryl Wallace	May 13, '38.....	61	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30, '38.....	66	Jan. 22, '38
Border Wolves 2056.....	Bob Baker-Constance Moore	Feb. 25, '38.....	57	
Boss of Lonely Valley 2052.....	Buck Jones	Nov. 14, '37.....	59	
Courage of the West 2054.....	Bob Baker-Lois January	Dec. 5, '37.....	57	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson- John King	Mar. 11, '38.....	68	Mar. 12, '38
Danger on the Air (G) 2032.....	D. Woods-N. Grey-W. Lundigan	July 1, '38.....	66	July 2, '38
Dark Rapture.....	Mr. and Mrs. Armand Denis	Aug. 26, '38.....		
Devil's Party, The (G) 2009.....	V. McLaglen-Beatrice Roberts	May 20, '38.....	65	May 28, '38
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson	Feb. 13, '38.....	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshmen Year (G).....	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2, '38†.....	*65	Aug. 20, '38
Girl With Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon- Kent Taylor	Nov. 7, '37.....	36½	Nov. 6, '37
Goodbye Broadway (G) 2012.....	Alice Brady-Charles Winninger- Tom Brown-Tommy Riggs	Apr. 1, '38.....	70	Mar. 26, '38
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor	Jan. 16, '38.....	65	Jan. 15, '38
Lady in the Morgue (G) 2077.....	Preston Foster-Patricia Ellis	Apr. 22, '38.....	70	May 14, '38
Last Stand, The 2029.....	Bob Baker-Constance Moore	Apr. 1, '38.....	56	
Letter of Introduction (G) 2003.....	E. Bergen-"Charlie McCarthy"- Andrea Leeds-Adolphe Menjou	Aug. 5, '38.....	103	Aug. 6, '38
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde- Claire Luce	Mar. 25, '38.....	67	July 10, '37
Little Tough Guy (A) 2008.....	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22, '38.....	83	July 16, '38
Mad About Music (G) 2002.....	Deanna Durbin - Herbert Mar- shall - Gail Patrick - William Frawley	Mar. 4, '38.....	96½	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14, '37.....	87	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read	Feb. 6, '38.....	68	Jan. 29, '38
Missing Guest, The (G).....	P. Kelly-C. Moore-W. Lundigan	Aug. 12, '38.....	68	Aug. 20, '38
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly	Apr. 15, '38.....	67	Apr. 16, '38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo	June 17, '38.....	56	
Personal Secretary.....	W. Gargan-J. Hodges-A. Devine	Sept. 9, '38†.....		
Prescription for Romance (G) 2013.....	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12, '37.....	66	Dec. 18, '37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell- Constance Moore-Robt. Wilcox	July 15, '38.....	72	July 23, '38
Rage of Paris, The (G) 2005.....	D. Darrieux-D. Fairbanks, Jr. - Mischa Auer-H. Broderick	July 1, '38.....	78	June 18, '38
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey	Apr. 8, '38.....	68	Apr. 2, '38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay	Jan. 23, '38.....	56	
Sinners in Paradise (G) 2011.....	John Boles-Madge Evans-Bruce Cabot	May 6, '38.....	63	May 7, '38
Some Blondes Are Dangerous 2018.....	Noah Berry, Jr.-Dorothea Kent- Nan Grey	Nov. 28, '37.....	64½	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman	Jan. 9, '38.....	61	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore	Mar. 18, '38.....	61	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent	Dec. 19, '37.....	59	
Western Trails 2058.....	Bob Baker-Marjorie Reynolds	June 3, '38.....	57	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G) 2010.....	Warren William-Gail Patrick- C. Moore - W. Lundigan - R. Morgan	June 3, '38.....	68	June 11, '38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent	June 24, '38.....	68	June 25, '38
You're a Sweetheart (G) 2004.....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26, '37.....	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				

## Coming

Black Bandit.....	Bob Baker-Marjorie Reynolds	Sept. 16, '38†.....		
Guilty Trail.....	Bob Baker-Marjorie Reynolds			
Last Express, The.....	K. Taylor-A. Ames-D. Kent			
Prairie Justice.....	Bob Baker-Dorothy Southworth			
Road to Reno (G).....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 30, '38†.....	69	Sept. 3, '38
Service De Luxe.....	C. Bennett-V. Price-C. Ruggles- M. Auer - H. Broderick - J. Hodges	Oct. 21, '38†.....		
Storm, The.....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey			
Swing That Cheer.....	T. Brown-A. Devine-C. Moore	Oct. 14, '38†.....		
That Certain Age.....	Deanna Durbin-Jackie Cooper- Melvyn Douglas - Irene Rich - John Halliday	Oct. 7, '38.....		
(See "In the Cutting Room," Aug. 6, '38.)				
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 23, '38†.....		
(See "In the Cutting Room," Aug. 20, '38.)				



(THE RELEASE CHART--CONT'D)

WARNER BROTHERS						Running Time			
(See also First National)									
Title	Star	Rel. Date	Minutes	Reviewed					
Accidents Will Happen (G)	Ronald Reagan-Gloria Blondell-								
222	Sheila Bromley	Apr. 9, '38	62	Feb. 26, '38					
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38	63						
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis -								
	Margt. Lindsay-E. Pallette	Jan. 22, '38	90	Feb. 2, '35					
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien -								
	Marie Wilson	Aug. 27, '38	86	July 23, '38					
(Exploitation: July 9, '38, p. 46.)									
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell -								
	Priscilla Lane - Dick Foran	July 16, '38	77	June 11, '38					
(Exploitation: Sept. 3, '38, p. 58.)									
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-								
	Allyn Joslyn-Gordon Oliver	Nov. 27, '37	62	Sept. 11, '37					
First Lady (G) 210	Kay Francis - Preston Foster -								
	Anita Louise-Walter Connolly-								
	Verree Teasdale-Victor Jory	Dec. 4, '37	82	Sept. 11, '37					
(Exploitation: Feb. 19, '38, p. 84.)									
Four's a Crowd (G) 213	E. Flynn - O. de Havilland -								
	R. Russell-P. Knowles	Sept. 3, '38	85	July 16, '38					
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane -								
	Hugh Herbert-Allen Jenkins	June 11, '38	95	May 21, '38					
(Exploitation: July 2, '36, p. 54.)									
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman -								
	Cora Witherspoon	Mar. 19, '38	57	Dec. 11, '37					
(Reviewed under the title, "Larger Than Life.")									
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22, '38	55	Oct. 23, '37					
(Reviewed under the title, "Without Warning.")									
It's Love I'm After (G) 207	Leslie Howard - Bette Davis -								
	O. de Havilland-P. Knowles	Nov. 20, '37	90	July 31, '37					
Jezabel (G) 204	Bette Davis-Henry Fonda-Geo.								
	Brent-Margt. Lindsay	Mar. 26, '38	104	Mar. 12, '38					
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)									
Kid Comes Back, The (G) 214	Wayne Morris - June Travis -								
	Barton MacLane-Maxie Rosen-								
	bloom	Feb. 12, '38	61	Jan. 30, '37					
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16, '38, p. 84.)									
Little Miss Thoroughbred (G)									
219	Ann Sheridan - John Litel -								
	F. McHugh-Janet Chapman	June 4, '38	65	May 7, '38					
Love, Honor and Behave (A)	Wayne Morris-Priscilla Lane-								
216	John Litel-Dick Foran	Mar. 12, '38	71	Feb. 19, '38					
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-								
	Humphrey Bogart-H. Herbert	July 16, '38	69	Apr. 23, '38					
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6, '38							
(See "In the Cutting Room," Apr. 9, '38.)									
Over the Wall (G) 212	Dick Foran - June Travis -John								
	Litel-Dick Purcell	Apr. 2, '38	66	Apr. 2, '38					
Penrod and His Twin Brother									
(G) 226	Billy and Bobby Mauch-Frank								
	Craven-Spring Byington	Feb. 26, '38	63	Jan. 15, '38					
Racket Busters (G) 205	George Brent - Gloria Dickson -								
	H. Bogart-Walter Abel	July 16, '38	71	Aug. 20, '38					
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1, '38	57	Dec. 11, '37					
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda -								
	Frank McHugh-Allen Jenkins-								
	Nat Pendleton-Penny Single-								
	ton	Jan. 8, '38	79	Jan. 8, '38					
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)									
Tovarich (G) 201	Claudette Colbert-Charles Boyer-								
	Basil Rathbone-Anita Louise	Dec. 25, '37	98	Dec. 4, '37					
White Banners (A) 208	Claude Rains - Fay Bainter -								
	Jackie Cooper-B. Granville	June 25, '38	90	May 28, '38					
(Exploitation: July 16, '38, p. 86.)									
Coming									
Angels with Dirty Faces	James Cagney - Pat O'Brien -								
	Ann Sheridan-"Crime School								
	Kids"-Humphrey Bogart								
(See "In the Cutting Room," Aug. 13, '38.)									
Blackwell's Island	J. Garfield-R. Lane-D. Purcell								
(See "In the Cutting Room," Aug. 13, '38.)									
Curtain Call	K. Francis-J. Litel-I. Hunter								
Dawn Patrol	Errol Flynn - George Brent -								
	Claude Rains-Basil Rathbone								
Devil's Island	Boris Karloff								
(See "Head Over Heels," "In the Cutting Room," July 9, '38.)									
Going Places	D. Powell-A. Louise-A. Jenkins								
Heart of the North	D. Foran-M. Lindsay-G. Dick-								
	son-J. Chapman-A. Jenkins								
Hot Heiress	Dick Powell-O. de Havilland-								
	C. Winninger-Allen Jenkins								
King of the Underworld	Kay Francis-Humphrey Bogart-								
	Patric Knowles								
(See "Unlawful," "In the Cutting Room," July 2, '38.)									
Nancy Drew, Detective	Bonita Granville-John Litel								
Secret Service	Bonita Granville								
Slsters, The	B. Davis-E. Flynn-A. Louise-								
	J. Bryan-D. Foran-I. Hunter	Oct. 15, '38†							
They Made Me a Criminal	John Garfield-Gloria Dickson-								
	"Crime School Kids"								
Torchy Gets Her Man	Glenda Farrell-Barton MacLane								
(See "In the Cutting Room," July 2, '38.)									
Torchy in Chinatown	Glenda Farrell-Barton MacLane								
Unfit to Print	Pat O'Brien-Jean Blondell								
Valley of the Giants	Wayne Morris - Claire Trevor -								
	John Litel-Chas. Bickford	Sept. 17, '38†							
OTHER PRODUCT (DOMESTIC)						Running Time			
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed				
Adventures of Chico (G)	Nature Film	Woodward Bros	Apr. 10, '38	60	Nov. 27, '37				
Delinquent Parents	Doris Weston	Progressive	July 15, '38						
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2, '38	80					
Fight for Peace (A)	War Film	Warwick	Apr. 30, '38	70	Apr. 30, '38				
Harlemania	Negro Cast	Sack	Aug. 15, '38						
Knight of the Plains (G)	Fred Scott	Spectrum	May 12, '38	57	May 7, '38				
Night Nurse	Joby Jordan	Advance	Jan. 15, '38						
Policy Man	Negro Cast	Sack	July 1, '38	61					
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38				
Rebellious Daughters	Verna Hillie	Progressive	July 1, '38						
Scandal House	Adienne Ames	Progressive	July 1, '38						
Songs and Bullets	Fred Scott	Spectrum	Apr. 15, '38						
(See "In the Cutting Room," Apr. 23, '38.)									
Sugar Baby	Negro Cast	Sack	Jan. 1, '38	66					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1, '38						
Coming									
Code of the Fearless	Fred Scott	Spectrum							
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls. Apr. 23, '38						
Terror of Tiny Town, The									
(G)	Billy Curtis	Principal	60	July 23, '38					
Topa Topa (G)	Helen Hughes	Pennant	65	Apr. 16, '38					
OTHER PRODUCT (FOREIGN)						Running Time			
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed				
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38				
Affairs of Maupassant, The									
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38				
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1, '38	90					
Alf's Button Afloat (G)	Bud Flanagan	General Films		89	July 23, '38				
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26, '38				
Break the News (G)	Maurice Chevalier	General		78	May 14, '38				
Call, The (G)	Jean Yvonne	Best	Mar. 28, '38	75	Apr. 2, '38				
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17, '38	99	Apr. 30, '38				
Convict 99 (A)	Will Hay	General		87	June 4, '38				
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29, '38				
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2, '38	92	June 18, '38				
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18, '38	85	May 7, '38				
Dark Sands (G)	Paul Robeson	Record		75	July 30, '38				
Dock on the Havel, The									
(G)	Marianne Hoppe	Casino			Apr. 30, '38				
Dusky Sentries (A)	Fosco Ginechetti	Pallavinci			May 14, '38				
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15, '38	120	Mar. 19, '38				
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3, '38				
Generals Without Buttons									
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38				
Greece of 1938	Newsreels	Norton	Jan. 9, '38	90					
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5, '38				
"Housemaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26, '38				
I Married for Love	Kabos-Radal	Danubia	Feb. 4, '38	84					
I See Lee (G)	George Formby	Assoc. British		81	Apr. 2, '38				
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3, '38				
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1, '38	65					
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14, '38				
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22, '38	75	Feb. 19, '38				
La Dancinella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5, '38	77	Feb. 12, '38				
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10, '38	91					
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14, '38				
Lie of Nina Petrovna, The									
(A)	Fernand Gravet	Lenauer	Mar. 29, '38	80	Apr. 2, '38				
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30, '38				
Love of DuBarry	Glita Alpar	Hoffberg	Mar. 28, '38	78					
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15, '38	63					
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4, '38	10	rls.				
Mademoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18, '37				
Merlusse (G)	Henri Poupon	French M. P.	Jan. 1, '38	67	Dec. 25, '37				
Minicandidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4, '38				
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20, '38				
Monastery (G)	Monastic Film	World	Apr. 1, '38	55	Feb. 5, '38				
(Exploitation: Feb. 19, '38, p. 84.)									
Moscow Nights	Annabella	Lenauer	May 15, '38						
Noches de Gloria (A)	Esperanza Iris	Bueno		95	Mar. 26, '38				
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12, '38				
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12, '38				
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1, '38	99	June 5, '37				
Refugiados en Madrid (G)	Maria Conses	Fama		95	July 23, '38				
Room No. 111	Javor-Lazar	Danubia	Apr. 1, '38	91					
Ski Chase (G)	Hannes Schneider	World	Feb. 15, '38	73	Apr. 30, '38				
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24, '37	8	rls.				
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9, '38				
Sutyl the Lucky Child	Adam Kiarl	Hungaria	Jan. 11, '38						
Tempest In Chardas	Javor-Lazar	Danubia	Jan. 7, '38	90					



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38). August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13,'38.15½..	
Andy Clyde		
Cuckoo-rancho 8431.....	Mar. 25,'38.16½..	
Joe Besser		
Oogone Mixup (2-12-38)		
8428.....	Feb. 4,'38.18½..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427.....	Jan. 21,'38.17½..	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8436	July 1,'38.17½..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38).....	May 20,'38.16....	
(3 Stooges)		
He Done His Duty		
(12-18-37) 8425.....	Dec. 10,'37.17½..	
Andy Clyde		
Jump, Chump, Jump 8432	Apr. 15,'38.19½..	
Andy Clyde		
Man Bites Love Bug		
(1-22-38) 8426.....	Dec. 24,'37.18....	
Charley Chase		
Many Sappy Returns 9421	Aug. 19,'38.18....	
Charley Chase		
Mind Needer, The 8433....	Apr. 29,'38.18....	
Charley Chase		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4,'38.17½..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4,'38.16½..	
(All Star)		
Sue My Lawyer 9422.....	Sept. 16,'38.2 rls.	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406.....	Apr. 1,'38.18....	
(3 Stooges)		
Termites of 1938 (1-22-38)		
8404.....	Jan. 7,'38.17....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29,'38.17½..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18,'38.16½..	
Charley Chase		
Violent Is the Word for		
Curly 9401.....	Sept. 2,'38.18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18,'38.17½..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)	
8904.....	Dec. 15,'37.10½..

## COLOR RHAPSODIES

Animal Cracker Circus	
9502.....	Sept. 23,'38.1 r.l.
Big Birdcast, The	
(6-4-38) 8508.....	May 13,'38.7....
Bluebird's Baby (3-12-38)	
8504.....	Jan. 21,'38.7....
Foolish Bunny, The	
(4-2-38) 8506.....	Mar. 26,'38.6....
Frog Pond, The 8512.....	Aug. 12,'38....
Gifts from the Air 7506....	Dec. 18,'37.7½..
(re-issue)	
Hollywood Graduation 9501	Aug. 26,'38.2 rls.
Hollywood Picnic (1-15-38)	
8503.....	Dec. 18,'37.8....
Horse on the Merry-Go-Round, The (3-26-38)	
8505.....	Feb. 17,'38.6½..
Poor Little Butterfly	
(7-23-38) 8510.....	July 4,'38.8....
Poor Elmer 8511.....	July 22,'38.1 r.l.
Snowtime 8507.....	June 3,'38.7½..
Window Shopping (7-2-38)	
8509.....	Apr. 14,'38.7....

## COLUMBIA TOURS

Bermuda--Isle of Paradise	
9551.....	Sept. 9,'38.1 r.l.

Title	Rel. Date	Min.
COMMUNITY SING		
No. 5 (1-22-37) 8655.....	Feb. 5,'38.10....	
(Song Parade)		
No. 6 (3-5-38) 8656.....	Feb. 25,'38.9½..	
(Cowboy Songs)		
No. 7 (4-2-38) 8657.....	Mar. 18,'38.10....	
(Gus Van Song Shop)		
No. 8 8658.....	May 6,'38.10½..	
(Songs of the Southland)		
No. 9 (6-18-38) 8659.....	June 25,'38.9½..	
(Spanish Songs)		
No. 10 (6-18-38) 8660.....	July 4,'38.10....	
(Patriotic Songs)		
No. 11 8661.....	Aug. 26,'38.10....	
(Songs of Yesteryear)		
No. 12 8662.....	Sept. 15,'38.10....	
(Scottish Songs)		
(New Series)		
No. 1 9651.....	Oct. 1,'38.1 r.l.	
HAPPY HOUR		
Aladdin and the Wonderful		
Lamp 8471.....	Dec. 18,'37.17....	
Jungle Babies 8473.....	June 1,'38.1 r.l.	
New Nation, The (Czechoslovakia) 8472.....	June 1,'38.10....	
KRAZY KAT CARTOONS		
21. Sad Little Guinea Pigs		
8702.....	Feb. 22,'38.6½..	
22. Auto Clinic, The 8703	Mar. 4,'38.6½..	
23. Little Buckaroo 8704....	Apr. 11,'38.6....	
24. Krazy Magic (6-4-38)		
8705.....	May 20,'38.6½..	
25. Krazy's Travel Squawks		
(6-25-38) 8706.....	July 4,'38.6½..	
26. Gym Jams 9701.....	Sept. 9,'38.1 r.l.	
27. Hot Dogs On Ice 9702	Oct. 21,'38.1 r.l.	
PICTUREGRAPH		
No. 1 9951.....	Aug. 31,'38.1 r.l.	
SCRAPPY CARTOONS		
City Slicker (7-23-38)....		
8758.....	July 8,'38.6....	
Early Bird 9751.....	Aug. 31,'38.1 r.l.	
Happy Birthday 9752.....	Oct. 7,'38.1 r.l.	
New Homestead, The		
(2-12-38) 8755.....	Jan. 7,'38.7....	
Scrappy's News Flashes		
(1-22-38) 8754.....	Dec. 8,'37.6....	
Scrappy's Playmates 8757....	Mar. 27,'38.6....	
Scrappy's Trip to Mars		
8756.....	Feb. 4,'38.7....	
SCREEN SNAPSHOTS		
No. 4 8854.....	Dec. 24,'37.10....	
No. 5 (1-22-38) 8855.....	Jan. 7,'38.9½..	
No. 6 (3-5-38) 8856.....	Feb. 4,'38.10....	
No. 7 (4-2-37) 8857.....	Mar. 4,'38.10....	
No. 8 (5-14-38) 8858.....	Apr. 1,'38.9....	
No. 9 8859.....	Apr. 29,'38.9½..	
No. 10 (6-18-38) 8860.....	May 27,'38.9½..	
No. 11 (7-30-38) 8861.....	June 24,'38.10½..	
No. 12 8862.....	July 29,'38.10....	
(New Series)		
No. 1 9851.....	Aug. 21,'38.1 r.l.	
No. 2 9852.....	Sept. 16,'38.1 r.l.	
SPECIAL		
SPORT THRILLS		
Athletic Youth 8811.....	July 29,'38.1 r.l.	
Cadet Champions		
(12-11-37) 8803.....	Dec. 17,'37.9....	
Demons of the Deep 8812....	Aug. 19,'38.1 r.l.	
Feminine Fun 8805.....	Feb. 18,'38.10....	
Fistic Fun (7-30-38) 8810	July 1,'38.9½..	
Football Giants 9801.....	Sept. 28,'38.1 r.l.	
Play Ball (4-23-38) 8807....	Apr. 15,'38.10....	
Snow Foolin' (2-12-38)		
8804.....	Jan. 21,'38.10....	
Sport Stamina (6-4-38)		
8808.....	Apr. 10,'38.9½..	
Thrilling Moments		
(6-25-38) 8809.....	June 10,'38.9½..	
Unusual Hunting (3-26-38)		
8806.....	Mar. 15,'38.10....	
STRANGE AS IT SEEMS		
Boy Who Saved a Nation,		
The (1-22-38) 8603.....	Dec. 10,'37.9½..	
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan. 15,'38.9....	
Friendly Neighbors		
(Ontario) (6-18-38) 8553	Apr. 29,'38.9½..	
EDUCATIONAL		
[Distributed through Twentieth Century-Fox]		
Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910	Feb. 25,'38.10....	
Cabin Kids		
How to Dance the Shag		
8909.....	Dec. 17,'37.8....	
Arthur Murray and "Shag" Dancers		

Title	Rel. Date	Min.
Love Goes West (1-15-38)		
8908.....	Dec. 31,'37.10½..	
Louise Massey-Westerners		
TERRY-TOONS		
Barnyard Boss, The 8510....	Dec. 24,'37.6½..	
Big Top, The 8520.....	May 12,'38.6½..	
Billy Goat's Whiskers, The		
8509.....	Dec. 10,'37.6½..	
Bugs Beetle and His		
Orchestra 8512.....	Jan. 21,'38.6½..	
Eliza Runs Again 8526.....	July 29,'38.6½..	
Gandy the Goose (3-19-38)		
8515.....	Mar. 4,'38.6....	
Happy and Lucky 8516.....	Mar. 18,'38.6½..	
Here's to Good Old Jail		
8522.....	June 10,'38.6½..	
His Off Day 8513.....	Feb. 4,'38.6½..	
Just Ask Jupiter (2-19-38)		
8514.....	Feb. 18,'38.6....	
Last Indian, The 8523.....	June 24,'38.6½..	
Lion Hunt, The (1-15-38)		
8511.....	Jan. 7,'38.7....	
Maid in China 8519.....	Apr. 29,'38.7....	
Milk for Baby 8524.....	July 8,'38.6½..	
Mountain Romance, A		
(4-39-38) 8517.....	Apr. 1,'38.6½..	
Mrs. O'Leary's Cow 8525....	July 22,'38.6½..	
Robinson Crusoe's Broad-		
cast (4-23-38) 8518.....	Apr. 15,'38.6½..	
TREASURE CHEST		
Grey Owl's Little Brother		
8605.....	Dec. 24,'37.10....	
Kingdom for a Horse		
(5-7-38) 8604.....	Apr. 22,'38.10....	
Music from the Stars		
(4-30-38) 8610.....	Mar. 25,'38.11....	
Horace Lapp and Orch.		
Not So Dumb 8603.....	Dec. 10,'37.9....	
Return of the Buffalo 8608	Apr. 8,'38.9½..	
Sky Fishing (3-26-38) 8607	Feb. 25,'38.9½..	
Songbirds of the North		
Wood (2-12-38) 8606.....	Feb. 11,'38.10....	
We Live in Two Worlds		
(8-20-38) 8609.....	July 22,'38.11....	
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113	Jan. 14,'38.19....	
Niela Goodelle		
Bashful Buckaroo, The 8202	Dec. 3,'37.19½..	
Charles Kemper		
Beautiful But Oummies		
8117.....	Mar. 25,'38.17....	
Buster West-Tom Patricola		
Cactus Caballeros 8206....	May 27,'38.19....	
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday		
(2-19-38) 8115.....	Feb. 4,'38.15....	
Danny Kaye		
Cute Crime 8118.....	Apr. 29,'38.18....	
Jefferson Machamer		
Dates and Nuts (1-15-38)		
8307.....	Dec. 31,'37.19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Dime a Dance 8112.....	Dec. 24,'37.19½..	
Imogene Coca-Danny Kaye		
Getting an Eyeful (1-22-38)		
8204.....	Jan. 21,'38.18....	
Charles Kemper		
Hi-Hee Hollywood 8203....	Jan. 7,'38.16....	
Harriet Hutchins-Margt. Johnson		
Jitterbugs 8119.....	May 20,'38.16....	
Buster West-Tom Patricola		
Love and Onions (3-26-36)		
8308.....	Mar. 11,'38.19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Miss They Missed, The		
(2-12-38) 8114.....	Jan. 28,'38.18....	
Willie Howard		
Money On Your Life 8205		
(12-4-37) 8108.....	May 13,'38.18½..	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10,'38.17....	
Willie Howard		
Sing for Sweetie 8309....	Apr. 15,'38.19....	
Lee Sullivan		
Uncle Sol Solves It 8303....	Feb. 11,'38.15....	
Wanna Be a Model? 8116....	Feb. 25,'38.16....	
Jefferson Machamer		
Winner Lose All 8310.....	June 17,'38.19....	
Charles Kemper		

## MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIOS		
(In Sepia)		
Blue Monday (4-2-38)		
W-682.....	Apr. 2,'38.9....	
Captain's Pup W-684.....	Apr. 30,'38.9....	

Title	Rel. Date	Min.
Cleaning House (3-5-38)		
W-681.....	Feb. 19,'38.8....	
Day at the Beach, A		
W-685 (8-13-38).....	June 25,'38.10....	
Old Smokey.....	Sept. 3,'38.7....	
Pygmy Hunt, The W-687....	Aug. 6,'38.8....	
Poultry Pirates W-683....	Apr. 16,'38.9....	
What a Lion! W-686.....	July 16,'38.9....	
CRIME DOESN'T PAY		
No. 14—What Price Safety		
P-611.....	Feb. 5,'38.21....	
John Wray-George Huston		
No. 15—Miracle Money		
(5-21-38) P-612.....	Mar. 26,'38.21....	
No. 16—Come Across		
(6-4-38) P-613.....	May 14,'38.21....	
No. 17—Criminal Is Born,		
A (8-27-38) P-614.....	June 25,'38.21....	
No. 18—They're Always		
Caught.....		
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest		
(5-7-38) T-659.....	Apr. 16,'38.9....	
Czechoslovakia On Parade		
(7-2-38) T-661.....	June 11,'38.9....	
Glimpses of Austria T-657	Feb. 19,'38.9....	
Glimpses of New Brunswick		
(4-2-38) T-658.....	Mar. 19,'38.8....	
Land of Incas T-655.....	Dec. 25,'37.8....	
Paris On Parade T-662		
(8-20-38).....	July 9,'38.9....	
Rural Sweden T-660.....	May 14,'38.8....	
HARMAN-ISING		
(Happy Harmonies)		
36—Pipe Dream.....	Feb. 5,'38.8....	
37—Little Bantamweight ..	Mar. 12,'38.8....	
HISTORICAL MYSTERIES		
Bravest of the Brave, The		
(8-27-38) H-728.....	Aug. 6,'38.11....	
Face Behind the Mask, The		
(4-9-38) H-725.....	Mar. 19,'38.11....	
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38)		
H-726 (sepia).....	June 11,'38.11....	
Man on the Rock, The.....		
Ship That Died, The		
H-724.....	Feb. 19,'38.10....	
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38)		
H-727.....	July 2,'38.11....	
Frank McGlynn		
LAUREL AND HAROY REISSUES (1937-8)		
County Hospital (4-23-32)		
C-241.....	Jan. 22,'38.17....	
M-G-M MINIATURES		
City of Little Men, The		
M-871.....	Aug. 20,'38.1 r.l.	
Forgotten Step, The		
(6-4-38) M-677.....	May 7,'38.10....	
Monty Woolley		
Hollywood Handicap		
(7-9-38) M-678.....	May 7,'38.10....	
"Original Sing Band"		
Life in Some Town, U.S.A.		
(4-9-38) M-674.....	Feb. 26,'38.10....	
Optical Poem, An M-675..	Mar. 5,'38.7....	
Streamlined Swing		
Stroke of Genius M-673....	Feb. 5,'38.11....	
Cecilia Parker-Wm. Henry		
That Mothers Might Live		
M-676.....	Apr. 30,'38.10....	
Shepard Struwick-		
Mary Howard		
Tracking the Sleeping		
Death (8-27-38) M-680	July 9,'38.10....	
Gilbert Emery-Doris Lloyd		
Tupapao (7-9-38) M-679	June 11,'38.11....	
Mononi Olsen		
What Oo You Think, No. 3		
M-672.....	Jan. 15,'38.11....	
MUSICAL COMEDIES		
Billy Rose's Casa Manana		
Revue R-603.....	Mar. 26,'38.21....	
Harriet Hocter-E. Marshall		
Canary Comes Across, The		
(2-5-38) R-602.....	Jan. 29,'38.21....	
Erik Rhodes-Virginia Grey		
It's In the Stars (8-27-38)	July 30,'38.19....	
R-606.....		
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The		
(8-20-38) R-605.....	July 16,'38.18....	
Eleanor Lynn-Frank Albertson		
Snow Gets In Your Eyes		
(6-4-38) R-604.....	May 14,'38.20....	
Virginia Grey-Reene Converse		



## (THE RELEASE CHART--CONT'D)

	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.				
OUR GANG															
Awful Tooth, The (7-23-38)			Queens of the Air (7-23-38)			No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20, '38	1 r.l.	Sweet Shoe (1-1-38)	84,203	Nov. 26, '38	11....			
C-759	May 28, '38	10....	A7-14 Vincent Lopez	July 8, '38	11....	No. 51—Strike! (6-25-38)	June 17, '38	10....	Rita Rio and Orch.						
Bear Facts (4-2-38)	C-735	Mar. 5, '38	Star Reporter, No. 3	Mar. 11, '38		R7-12	July 15, '38	1 r.l.	Under a Gypsy Moon (9-3-38)	94,211	Sept. 2, '38	10....			
Came the Brawn C-737	Apr. 16, '38	11....	A7-10			No. 52—Horseshoes R7-13	Aug. 5, '38	10....	J. Harold Murray						
Canned Fishing C-734	Feb. 12, '38	11....	PARAGRAPHS			No. 53—A Sporting Test (8-13-38)	R8-1	Sept. 2, '38	PATHE NEWS						
Feed 'Em and Weep C-738	May 27, '38	11....	Accent on Beauty (1-8-38)	Dec. 31, '37	10....	No. 54—Hunting Thrills (8-27-38)	R8-2	Sept. 2, '38	Released twice a week						
Hide and Shriek (7-2-38)			V7-6			UNUSUAL OCCUPATIONS (In Color)			PATHE PARADE						
C-740	June 18, '38	11....	Bike Parade V7-10	Apr. 22, '38	10....	No. 3 (1-22-38)	L7-3	Dec. 10, '37	No. 3—Baby Party—Melodrama—Miami Beach						
Little Ranger, The (8-27-38)	C-741	Aug. 6, '38	California Giants V7-7	Jan. 28, '38		No. 4 (2-26-38)	L7-4	Feb. 11, '38	Publicity Machine (1-22-38)	84,603	Jan. 14, '38	10....			
Party Fever C-742	Aug. 27, '38	10....	Crime Fighters V7-11 (6-4-38)	May 20, '38	10....	No. 5 L7-5	Apr. 15, '38	10....	No. 4—Air College (2-26-38)	84,604	Feb. 25, '38	8....			
Three Men in a Tub C-736	Mar. 26, '38	10....	Find What's Wrong (7-9-38)	June 17, '38	10....	No. 6 (6-8-38)	L7-6	June 10, '38	No. 5—Ventriloquist's Dummy—ASCAP—Ballet School	84,605	Apr. 22, '38	11....			
PETE SMITH SPECIALTIES															
Anaesthesia (8-6-38)			Gold (3-12-38)	Feb. 25, '38	10....	(New Series)			No. 6—Count of Ten (7-16-38)	84,606	June 17, '38	10....			
S-711	July 9, '38	10....	Jungle Glimpses (color)	Mar. 25, '38	10....	No. 1 (8-27-38)	L8-1	Aug. 5, '38	No. 7—Exposé of Spiritualism—Trip Thru Walt Disney Studios (7-23-38)	Aug. 12, '38	10....				
Follow the Arrow S-712 (8-20-38)	July 30, '38	10....	V7-9			RKO RADIO									
Football Thrills of 1937	Aug. 27, '38	9....	Mildewed Melodramas	Sept. 9, '38	1 r.l.	Title	Rel. Date	Min.	LEON ERROL COMEDIES						
Fisticuffs	Aug. 27, '38	9....	Silver Millions V7-13	July 15, '38	10....	Berth Quake 83,705	May 6, '38	16....	Released once a month						
Friend Indeed (1-1-38)	Jan. 1, '38	10....	Tannhauser (6-4-38)	Aug. 12, '38	16....	Dummy Owners, The (1-1-38)	83,703	Jan. 7, '38	PATHE TOPICS						
S-703			V8-1			His Pest Friend 83,704	Mar. 11, '38	18....	Released seven times a year						
Jungle Juveniles, No. 2 (2-5-38)	S-704	Jan. 29, '38	Tuna V7-5	Dec. 3, '37	1 r.l.	Jitters, The (6-25-38)	83,706	July 1, '38	RADIO FLASH COMEDIES						
La Savate (4-9-38)	S-706	Mar. 12, '38	PARAMOUNT PICTORIAL			Stage Fright (9-3-38)	83,701	Sept. 23, '38	Photographer, The						
Modeling for Money S-708	Apr. 30, '38	10....	No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7, '38	1 r.l.	83,701			83,203			June 17, '38	15....		
(Exploitation: June 4, '38, p. 85.)			No. 7—Let's Visit the Moon—Autumn in the Alps—Shadow Man (2-26-38)	Feb. 4, '38	10....	HEADLINERS						Jack Rice			
Penny's Party (color) S-707	Apr. 9, '38	9....	P7-7			No. 2—Music Will Tell (1-1-38)	83,602	Feb. 11, '38	Stupor-Visor, The (1-22-38)			83,202	Feb. 5, '38	17....	
Prudence Penny-Gwen Lee			No. 8—Styles in the Sun—Sleeping City—Pulchritude for Pups P7-8	Mar. 4, '38	1 r.l.	Ted Fio Rito and Orch.			Pat Gleason						
Story of Dr. Carver (7-2-38)	S-710	June 18, '38	No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1, '38	10....	No. 3—Picketing for Love 83,603	June 3, '38	17....	RADIO MUSICAL COMEDIES						
Surf Heroes (7-23-38)	S-709	May 28, '38	No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (6-4-38)	May 7, '38	1 r.l.	1938-39			Twenty Girls and a Band (1-22-38)			83,502	Apr. 8, '38	18....	
Three on a Rope (3-26-38)	S-705	Feb. 19, '38	P7-10			No. 1—Sea Melody 93,601	Oct. 21, '38	19....	Nick Stuart and Orch.						
S-705			No. 11—Water Symphony—Nothing But Seals—Vineyards of California (7-23-38)	June 4, '38	10....	EOGAR KENNEY COMEDIES			RAY WHITLEY COMEDIES						
ROBERT BENCHLEY															
Courtship of a Newt, The (8-27-38)	F-757	July 23, '38	No. 12—Gigantic Farming—Steaming Scenery—Nobody's Pal (7-9-38)	July 1, '38	1 r.l.	Peaux and Errors 93,401	Oct. 7, '38	18....	Western Welcome, A, 93,501			Sept. 9, '38	18....		
Evening Alone, An F-755	May 14, '38	10....	P7-12			Ears of Experience (1-1-38)	83,403	Jan. 28, '38	RKO PATHE SPORTSCOPE						
How to Figure Income Tax (4-9-38)	F-753	Mar. 19, '38	(New Series)			No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18, '38	19....	Bit and Bridle 84,306			May 13, '38	10....		
How To Raise a Baby (8-20-38)	F-756	July 2, '38	No. 1—P8-1 (8-20-38)	Aug. 5, '38	10....	No. 8—Brain Trust Island—Arms and the League 83,108	Mar. 18, '38	19....	Brother Golfers (8-6-38)						
How to Read F-758	Aug. 27, '38	9....	No. 2—P8-2 (9-3-38)	Sept. 2, '38	10....	No. 9—Nazi Conquest, No. 1—Crime and Prisons 83,109	Apr. 15, '38	21....	84,309			July 15, '38	11....		
Music Made Simple (4-30-38)	F-754	Apr. 16, '38	POPEYE THE SAILOR						Flying Feathers 84,308				June 24, '38	9....	
SPECIAL															
Jimmy Fidler's Personality Parade (1-29-38)	J-771	Jan. 8, '38	Big Chief Ugh-A-Mugh-Ugh (5-14-38)	Apr. 15, '38	7....	No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13, '38	19....	In the Swim (5-5-38)						
New Audioscopiks, The (2-5-36)	A-761	Jan. 15, '38	Bulldozing the Bull (8-28-38)	Aug. 19, '38	7....	1938, 83,111	June 10, '38	17....	84,302			Feb. 18, '38	10....		
PARAMOUNT															
BETTY BOOP CARTOONS															
Be Up to Date (2-28-38)	T7-7	Feb. 25, '38	Fowl Play E7-5	Dec. 17, '37	1 r.l.	No. 12—U. S. Coast Guard 83,112	July 8, '38	17....	Pinhurst 84,305			Apr. 22, '38	9....		
Buzzy Boop T7-12	July 22, '38	1 r.l.	House Builder-Upper, The E7-8	Mar. 18, '38	1 r.l.	Carnival Show 84,212	June 24, '38	10....	Swinging Mallets 84,304			Apr. 1, '38	10....		
Honest Love and True T7-8	Mar. 25, '38	7....	I Yam Love Sleek E7-10	May 20, '38	7....	Jan Pearce			Underwater (6-25-38)						
Lost Kitten (7-23-38)	T7-11	June 24, '38	Jeep, The E7-12	July 15, '38	7....	No. 1—Czechoslovakia—Father Divine (9-3-38)	21....		84,307			June 3, '38	9....		
T7-11	June 24, '38	7....	Learn Polikeness (2-26-38)	Feb. 18, '38	7....	NU-ATLAS PRODUCTIONS			White Magic 84,301			Jan. 28, '38	10....		
Out of the Inkwell T7-9	Apr. 22, '38	7....	Let's Celebrate E7-6	Jan. 21, '38		Carnival Show 84,212	June 24, '38	10....	Windward Way 84,303			Mar. 11, '38	10....		
Pudgy the Watchman (G) (8-20-38)	T8-1	Aug. 12, '38	Mutiny Ain't Nice E8-2	Sept. 16, '38	1 r.l.	Jan Pearce			SMART SET						
Riding the Rails (2-26-38)	T7-6	Jan. 28, '38	Plumbing Is a Pipe (6-11-38)	June 17, '38	7....	Hockshop Blues (8-6-38)	84,213	July 15, '38	Buckaroo Broadcast, A (6-18-38)			83,203	Apr. 22, '38	18....	
Swing School T7-10 (6-18-38)			(Color Special)			Brad Reynolds & Orch.			Ray Whitley						
COLOR CLASSICS															
All's Fair at the Fair C8-1	Aug. 26, '38	7....	PARAMOUNT SOUND NEWS						Hunting Trouble (8-13-38)						
(9-3-38) C8-1	Aug. 26, '38	7....	Two Editions Weekly						83,303				Aug. 12, '38	16....	
Hold It C7-5	Apr. 29, '38	7....	POPULAR SCIENCE (In Color)						Jed Prouty						
Hunky and Spunky (7-23-38)	C7-6	June 24, '38	No. 3 J7-3	Jan. 14, '38		No. 8—Brain Trust Island—Arms and the League 83,108	Mar. 18, '38	19....	SPECIAL						
Tears of an Onion C7-4	Feb. 25, '38		No. 4 J7-4	Mar. 18, '38		No. 9—Nazi Conquest, No. 1—Crime and Prisons 83,109	Apr. 15, '38	21....	Quintupland (2-26-38)						
COLOR CRUISES															
Guatemala (8-27-38)		10....	No. 5 (6-11-38) J7-5	May 13, '38	1 r.l.	No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13, '38	19....	83,801			Feb. 18, '38	19....		
HEADLINERS															
Bob Crosby and Orch.	A7-12	May 6, '38	No. 6 J7-6	July 8, '38	1 r.l.	1938-39			Dionne Quintuplets						
A7-12	May 6, '38	10....	(New Series)			No. 1—Czechoslovakia—Father Divine (9-3-38)	21....		WALT DISNEY CARTOONS						
Easy on the Ice A7-13 (6-18-38)	June 3, '38	10....	No. 1 J8-1	Sept. 2, '38	1 r.l.	NU-ATLAS PRODUCTIONS			Boat Builders 84,108			Feb. 25, '38	7....		
H. King's Orch.-S. Foster			SCREEN SONGS						Brave Little Tailor 94,101				Sept. 23, '38	9....	
Hall's Holiday (4-23-38)	A7-11	Apr. 8, '38	Beside a Moonlit Stream SC7-6	July 29, '38	1 r.l.	Carnival Show 84,212	June 24, '38	10....	Mickey's Better Self (2-26-38)			84,109	Mar. 11, '38	8....	
George Hall and Orch.			Thanks for the Memory SC7-4	Mar. 25, '38	8....	Jan Pearce			Donald's Nephews 84,111			Apr. 15, '38	8....		
Himber Harmonies (2-26-38)	A7-8	Jan. 29, '38	Bert Block and Orch.			Hockshop Blues (8-6-38)	84,213	July 15, '38	Fox Hunt, The (6-18-38)						
Richard Himber and Orch.			You Leave Me Breathless (7-2-38)	May 27, '38	8....	Brad Reynolds & Orch.			84,116			July 29, '38	8....		
Lights! Action! Lucas! Sept. 2, '38	1 r.l.		Jimmy Oorsey and Orch.			International Rhythm (7-2-38)	84,211	June 3, '38	Good Scouts (6-25-38)						
Clyde Lucas and Orch.			You Took the Words Right Out of My Heart (2-19-38)	Jan. 28, '38	7....	Ray Smeek and His Aloha Islanders			84,115			July 8, '38	8....		
Listen to Lucas (2-26-38)	A7-9	Feb. 18, '38	GRANTLAND RICE SPORTLIGHTS						Mickey's Parrot 84,118				Sept. 9, '38	8....	
Meet the Maestros	Jan. 7, '38		No. 46—Good Looking Winners (2-26-38)	Jan. 28, '38	10....	Latin Rhythm (3-5-38)	84,206	Feb. 18, '38	Mickey's Trailer 84,112			May 6, '38	8....		
Moments of Charm (8-13-38)	A8-1	Aug. 5, '38	No. 47—A Fascinating Adventure (2-26-38)	Feb. 25, '38	10....	Jan Pearce			Moth and the Flame, The (3-9-38)			84,110	Apr. 1, '38	8....	
P. Spitalny & Girl Orch.			No. 48—Cops and Robbers R7-9	Mar. 25, '38	10....	Maid and Music 84,209	Apr. 22, '38	10....	Polar Trappers, 84,114			June 17, '38	8....		
20TH CENTURY-FOX															
Title												Rel. Date	Min.		
ADVENTURES OF THE NEWSREEL CAMERAMAN															
Filming Big Thrills 9202												Oct. 26, '38	1 r.l.		
Recording Modern Science 9201												Aug. 19, '38	1 r.l.		
FASHIONS (In color)															
Fashion Forecasts (Autumn Styles) 9601												Sept. 16, '38	1 r.l.		
No Title 9602												Nov. 11, '38	1 r.l.		
LEW LEHR															
What Every Boy Should Know 9401												Sept. 2, '38	1 r.l.		
What Every Girl Should Know 9402												Nov. 25, '38	1 r.l.		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
<b>MAGIC CARPET SERIES</b> (Lowell Thomas)		
Land of Contentment 9102	Oct. 14, '38	1 r.l.
Golden California 9101	Aug. 5, '38	1 r.l.

<b>TERRY-TOONS</b>		
Chris Columbo 9501	Aug. 12, '38	1 r.l.
Goose Flies High, The	Sept. 9, '38	1 r.l.
String Bean Jack 9521	Aug. 26, '38	1 r.l.
(In color)		
Wolf's Side of the Story 9503	Sept. 23, '38	1 r.l.
<b>ED THORGERSEN (Sports)</b>		
Thoroughbreds 9301	Sept. 30, '38	1 r.l.

## UNIVERSAL

Title	Rel. Date	Min.
<b>GOING PLACES WITH LOWELL THOMAS</b>		
No. 44 2375	Jan. 3, '38	9...
No. 45 (2-26-38) 2376	Jan. 29, '38	9...
No. 46 2377	Feb. 28, '38	9...
No. 47 2378	Mar. 21, '38	9/2...
No. 48 2379	Apr. 11, '38	9...
No. 49 2380	Apr. 25, '38	9...
No. 50 (4-30-38) 2381	May 9, '38	9...
No. 51 (6-11-38) 2382	June 13, '38	10...
No. 52 (6-25-38) 2383	June 27, '38	9...
No. 53 3351	Aug. 22, '38	1 r.l.
No. 54 3352	Sept. 12, '38	1 r.l.
No. 55 3353	Oct. 3, '38	1 r.l.

<b>MENTONE MUSICAL COMEDIES</b>		
Beauty Shoppe (8-27-38) 3222	Sept. 28, '38	20...
Imogene Coca		
Down on the Barn (2-26-38) 3217	Feb. 23, '38	17...
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27, '38	19...
York and King		
High Jack N' the Show (5-21-38) 2170	May 18, '38	17...
(James Barton)		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27, '38	17...
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15, '38	19...
Block and Sully		
Rhythm Cafe 3221	Sept. 7, '38	20...
Virginia Verrill		
Rhapsody in Zoo (12-11-37) 2166	Jan. 26, '38	15 1/2...
Mark Plant		
Side Show Faker 3223	Oct. 12, '38	2 rls.
Clyde Hager-Charitoeters		
Somewhere in Paris (3-5-38) 2168	Mar. 23, '38	17...
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6, '38	17 1/2...
Ed. East-Ralph Oumke		

## OSWALD CARTOONS

Barnyard Romeo (8-20-38) 2291	Aug. 1, '38	7...
Big Cat and the Little Mouse, The 2293	Aug. 15, '38	7...
Cheese Nappers (7-2-38) 2288	July 4, '38	7...
Feed the Kiddy 2281	Mar. 14, '38	7...
Ghost Town Frolics 2294	Sept. 5, '38	7...
Happy Scouts (7-2-38) 2295	June 20, '38	7...
Lampighter, The 2277	Jan. 10, '38	7...
Man Hunt (2-26-38) 2278	Feb. 7, '38	7...
Movie Phony News 2285	May 30, '38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6, '38	7...
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11, '38	7 1/2...
Pixie Land 2295	Sept. 12, '38	7...
Problem Child, The (5-14-38) 2284	May 16, '38	7...
Queen's Kittens 2292	Aug. 8, '38	7...
Silly Seals (8-27-38) 2279	July 25, '38	7...
Tall End (5-21-38) 2283	Apr. 25, '38	7...
Trade Mice 2280	Feb. 28, '38	7...
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21, '38	7...
Voodoo in Harlem (7-9-38) 2289	July 18, '38	7...

<b>STRANGER THAN FICTION SERIES</b>		
No. 46—Novelty 2390	Feb. 21, '38	9...
No. 47—Novelty 2391	Mar. 14, '38	9...
No. 48—Novelty 2392	Apr. 4, '38	8 1/2...
No. 49—Novelty (5-7-38) 2393	Apr. 18, '38	8 1/2...
No. 50—Novelty 2394	May 2, '38	9...
No. 51—Novelty 6-11-38) 2395	June 6, '38	9...

No. 52—Novelty (7-2-38) 2396	June 20, '38	9...
No. 53—Novelty 3364	Aug. 29, '38	9...
No. 54—Novelty 3365	Sept. 12, '38	9...
No. 55—Novelty 3366	Oct. 10, '38	9 1/2...

## UNIVERSAL SPECIAL

Bombing of the U. S. S. Panay 2472	Dec. 30, '37	23...
Breathless Moments (2-26-38) 2160	Feb. 28, '38	19...

## VITAPHONE

Title	Rel. Date	Min.
<b>BROADWAY BREVITIES</b>		
Script Girl 3009	Jan. 15, '38	2 rls.
Cross and Ounn		
Romance Road 3003	Jan. 29, '38	19...
Walter Cassell-Anne Nagel		
Candid Kid, The (2-26-38) 3015	Feb. 12, '38	20...
Josephine Huston		
Waiting Around (2-26-38) 3027	Feb. 20, '38	20...
Frank Libuse		
Little Me 3010	Mar. 5, '38	2 rls.
Wini Shaw		
Romance of Louisiana 3005	Mar. 12, '38	2 rls.
Addison Richards		
Under the Wire 3022	Mar. 26, '38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9, '38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23, '38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7, '38	2 rls.
Bernice Claire		
Stocks and Blondes 3023	May 21, '38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28, '38	2 rls.
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012	June 11, '38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25, '38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2, '38	22...
Eddie Peabody		
My Pop 3024	July 16, '38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30, '38	19...
Mauch Twins		
Up in Lights	Aug. 13, '38	2 rls.
Pat Rooney		
There Goes the Bride	Aug. 27, '38	2 rls.
Fifi O'Orsay		
Zero Girl 4009	Sept. 3, '38	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17, '38	2 rls.
Johnnie Davis		
Murder with Reservations 4010	Sept. 24, '38	2 rls.
George Campo		

## COLDR PARADE

Miracles of Sport 4601	Sept. 10, '38	1 r.l.
<b>COLDRTOUR ADVENTURE</b> (In Color)		
Malayan Jungle (2-5-38) 3507	Feb. 5, '38	10...
What the World Makes 3502	Mar. 12, '38	1 r.l.
Crossroads of the Orient (4-30-38) 3508	Apr. 2, '38	1 r.l.
Toradja Land 3510	Apr. 30, '38	1 r.l.
Pearl of the East 3509	May 21, '38	1 r.l.
Mechanix Illustrated (7-23-38) 3511	June 4, '38	10...
Isles of Enchantment 3512	June 25, '38	1 r.l.
Hermit Kingdom 3513	Aug. 27, '38	1 r.l.
Identified 4301	Sept. 17, '38	1 r.l.

## FLDYD GIBBONS'

<b>"YOUR TRUE ADVENTURE"</b>		
Hit and Run (2-26-38) 3306	Feb. 19, '38	12...
Shopgirl's Evidence 3307	Mar. 19, '38	
Dear Dad Dad 3308	Apr. 16, '38	12...
Wanderlust 3309	May 14, '38	1 r.l.
Dream Comes True, A 3310	June 6, '38	1 r.l.
Fighting Judge, The (8-6-38) 3311	July 2, '38	13...
Night Intruder (7-30-38) 3312	July 23, '38	14...
Trapped Underground	Aug. 20, '38	1 r.l.
<b>LOONEY TUNES</b>		
No. 47—Porky at the Crocadero 3606	Feb. 5, '38	7...
No. 48—What Price Porky 3607	Feb. 26, '38	
No. 49—Porky's Pheney Express (2-26-38) 3608	Mar. 19, '38	11...

Title	Rel. Date	Min.
No. 50—Porky's Flve and Ten 3609	Apr. 16, '38	
No. 51—Porky's Hare Hunt 3610	Apr. 30, '38	
No. 52—Injun Trouble 3611	May 21, '38	1 r.l.
Title	Rel. Date	Min.
No. 53—Porky the Fireman 3612	June 4, '38	1 r.l.
No. 54—Porky's Party 3613	June 25, '38	1 r.l.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16, '38	7...
No. 56—Porky and Oaffy (7-30-38) 3615	Aug. 6, '38	7...
No. 57—Wholly Smoke 3616	Aug. 27, '38	1 r.l.
No. 58—Porky in Wackyland 4801	Sept. 24, '38	1 r.l.

## MELODY MASTERS

Enrie Madriguera and Orch. (2-5-38) 3708	Jan. 29, '38	10...
Carl Hoff and Orch. 3710	Feb. 12, '38	1 r.l.
Benny Meroff and Orch. 3707	Mar. 5, '38	1 r.l.
Mike Riley and Orch. 3711	Mar. 26, '38	1 r.l.
Rubinooff and His Violin 3712	Apr. 16, '38	10...
Carl "Odeon" Moore and Orch. 3713	May 7, '38	1 r.l.
Freddie Rich and Orch. 3714	May 28, '38	1 r.l.
Clyde Lucas and Orch. 3715	June 18, '38	1 r.l.
Don Bestor and Orch. 3716	July 9, '38	1 r.l.
Saturday Night Swing Club	July 30, '38	1 r.l.
Clyde McCoy and Drch. 3717	Aug. 20, '38	1 r.l.
Music with a Smile (7-30-38)		10...
"Happy" Felton & Orch. Larry Clinton and Drch. 4701	Sept. 3, '38	1 r.l.

## MERRIE MELOOIES

<b>(In Color)</b>		
No. 51—My Little Buckaroo 3407	Jan. 29, '38	7...
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19, '38	7...
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12, '38	7...
No. 54—A Star Is Hatched 3410	Apr. 2, '38	
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23, '38	7...
No. 56—Now That Summer Is Gone 3412	May 14, '38	1 r.l.
No. 57—Isle of the Pingo Pongo 3413	May 28, '38	1 r.l.
No. 58—Katnip Kollege 3414	June 11, '38	1 r.l.
No. 59—Have You Got Any Castles 3415	June 25, '38	1 r.l.
No. 60—Love and Curses (7-23-38) 3416	July 9, '38	7...
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23, '38	7...
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13, '38	1 r.l.
No. 63—A Lad-In Bagdag 3419		1 r.l.
No. 64—Cracked Ice 3420		1 r.l.
No. 65—A Feud There Was 4501	Sept. 24, '38	1 r.l.

## PICTORIAL REVUES

No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5, '38	10...
No. 7—Dogs—Billiard—Lithography 3807	Mar. 5, '38	10...
No. 8—Song Writers—Bowling 3808	Apr. 2, '38	
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30, '38	10...
No. 10—Beavers—Polo—Woolens 3810	June 4, '38	1 r.l.
No. 11—Plastics—Perfume 3811	July 9, '38	1 r.l.
No. 12—Hollywood—Sculpting—Furs 3812	Aug. 13, '38	1 r.l.

## VITAPHONE VARIETIES

Ski Flight 3908	Jan. 22, '38	9...
Alibi Time (2-19-38) 3906	Feb. 12, '38	11...
Radio Ramblers		
Vitaphone Gambols 3907	Mar. 19, '38	1 r.l.
Chaz Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr. 9, '38	9...
Juggling Fool, The 3910	May 14, '38	1 r.l.
Bobby May		
Vitaphone Capers 3911	June 18, '38	1 r.l.

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6, '38	8...
Louis Prima and Orch. The Great Library Misery 4901	Sept. 10, '38	1 r.l.

## OTHER PRODUCT

Title	Rel. Date	Min.
<b>DEVLIN</b>		
Ancient Cities of Southern France (8-13-38)		10...
Beautiful and Gay Budapest (5-14-38)	June 15, '38	10 1/2...
Fabulous Marseilles (6-8-38)	June 15, '38	10 1/2...
Historic Sites, Normandy Coast (6-25-38)	June 15, '38	10 1/2...
Hong Kong, Gateway to China (2-19-38)	May 15, '38	11...
Makassar (8-6-38)		10...
Manila (2-26-38)	May 15, '38	11...
Old Towns of Normandy (4-9-38)	July 15, '38	10...
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15, '38	10 1/2...
Rio de Janeiro (8-13-38)		10...
Singapore (2-26-38)	May 15, '38	11...
Venice (8-13-38)		10...
Voyage to Cebu (7-2-38)	July 15, '38	9...

<b>G.P.D. FILM UNIT</b>		
North Sea (7-9-38)		

<b>HOFFBERG</b>		
Trailing the Jaguar (7-2-38)	July 15, '38	28...

<b>LENAUER</b>		
Datelines (6-18-38)		8...

<b>SACK</b> (with Negro Cast)		
Brown Gravey	July 30, '38	21...
Framing of the Shrew, The	July 30, '38	19...
Lady Fare, The	July 30, '38	20...
Melancholy Oame, The	July 30, '38	19...
Music Hath Harms	July 30, '38	21...
Off in the Silly Night	July 30, '38	20...

<b>SCREEN MEMDRIES</b>		
Memory Lingers On, The (8-13-38)		9...

## SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
<b>COLUMBIA</b>		
Great Adventures of Wild Bill Hickok (7-23-38)	June 30, '38	20...
(15 episodes)		(each)
Gordon Elliott-Kermit Maynard		
Serret of Treasure Island, The (4-9-38) 8160	Mar. 17, '38	19...
Oon Terry-Gwen Gaze (15 episodes)		(each)
Spider, Master of Men, The 9120	Oct. 22, '38	
(15 chapters)		

## REPUBLIC

Title	Rel. Date	Min.
<b>Dick Tracy Returns</b> (8-6-38) 7201		
Ralph Byrd-Lynn Roberts (15 episodes)		(each)
Fighting Devil Oogs, The 7501 (5-28-38)	May 28, '38	18...
Lee Powell-Herman Brix (each)		
Hawk of the Wilderness 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18...
Lee Powell-Herman Brix (15 episodes)		(each)
(Exploitation: July 16, '38, p. 86.)		

## UNIVERSAL

Title	Rel. Date	Min.
<b>Flaming Frontiers</b> (6-4-38)		
Johnny Mack Brown-E. Hansen (each)		
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar. 21, '38	20...
Larry Crabbe-Jean Rogers (15 episodes)		(each)
(Exploitation: Sept. 3, '38, p. 59.)		
Red Barry	Oct. 18, '38	
Buster Crabbe-Frances Robinson (11-27-37) 2881		
Tim Tyler's Luck	Oct. 27, '37	2 rls.
Frankie Thomas, Jr.-Frances Robinson		



# J. C. JENKINS—HIS COLYUM

Omaha, Nebraska

Dear Herald:

We passed through the period, as everyone else does, when we thought there wasn't very much more for us to learn, that we had acquired about all the knowledge there was to be acquired, but the Dutchman spoke the truth when he said "Der longerst a man lives der more he finds yeeminy kraut oud," and that's our case. We find we can learn something every day. We recall when we played pictures with two subjects on one reel and without even sub-titles. Then we got full length features that required a full reel; these we billed very strongly. Then later on we got a two-reel feature de luxe and then we concluded that the picture industry had arrived at a state of perfection, but later on we got "talking pictures" and then we were sure the industry had arrived at the end of the trail. Sound came in and it was as great a revelation as the Edison electric lamp.

We visited Sam Blair of Belleville, Kansas, when he was installing sound in his theatre at a very great expense and we told Sam he was crazier than a Kansas bedbug, but was he? They called Jules Verne crazy when he predicted we would travel under the sea, but was he?

The time was when we thought we'd have to go to the cities to see "talking pictures" but our traveling for twelve years has changed all that. Today we can see as good pictures and hear as good sound in the small hamlets as in the cities. Today theatres are equipped with all the modern improvements and comfort that the cities can give us.

We find theatres all over the country as comfortable as can be made, good sound, good pictures, good ventilation, warm in the winter and cool in the summer. Upholstered seats, carpets on the aisles, good projection, and, in fact, as comfortable as can be found in the super-deluxe theatres anywhere except perhaps not quite as elaborate, but just as comfortable nevertheless. We can see as good pictures in Pawdunk as they do on Broadway, and so we find that the Dutchman was right.

Our experience has taught us that the motion picture industry has kept step with the march of progress as well, if not better, than any other business, and this, we find to be especially true with the small town theatres, but then, you know that already, so what's the use tell about it.

▽

We came down here to attend a theatremen's convention. It was 99 in the shade and we drove 175 miles in the sun and hot wind to get here, and after we got here we concluded that what little sense we had, if any at all, was so slight that it wasn't worth mentioning.

Mr. Ralph Blanton, the general manager of the A. H. Blank enterprises, including the Tri-States and Central States circuit of theatres, with headquarters at Des Moines, Iowa, made the principal address and outlined a program to stimulate attendance at the theatres, which program seemed to meet with general approval. Ted Mendenhall, who is branch manager for Paramount, acted as secretary and the meeting seemed to be harmonious throughout and Mr. Blanton's speech seemed to meet with considerable enthusiasm.

The attendance was light, but very few from outside the city were in attendance. This was due, no doubt, to the extreme hot weather and the further fact that it was called on primary election day.

We missed a lot of our oldtime friends, such as Kennedy from Broken Bow, Flakenburg from Lexington, Burras from Crete, Bemond from Ord, Mons Thompson from St. Paul, Wes

## EVENTS COVERED IN THE NEWSREELS

**MOVIETONE NEWS—No. 102, Vol. 20.**—Navy cruiser Helena christened....Chicago has twin convention....Seversky sets coast to coast record by plane....Plane crash in South America kills nine....World's largest seaplane ends survey trip....In the feminine world....Lieutenant Anders receives Navy Cross....August Heckscher reaches 80....Barbara Hutton relaxes at Lido....Football....Baseball....Boxing....Harvest Moon Ball.

**MOVIETONE NEWS—No. 103, Vol. 20.**—Huge throngs thrilled by Cleveland air meet....Nation mourns Cardinal Hayes, dead at 70....Senator Tydings....Senator George....Senator Smith....Sheridan Downey....President speaks in Maryland....Lew Lehr....Greentree wins polo match....America retains Davis Cup, beating Australia.

**NEWS OF THE DAY—No. 300, Vol. 9.**—Bombing of Panay recalled as U. S. honors hero....Harvest Moon Ball....Hines' trial holds the headlines....Select champion cat "butter-outer"....5,000 twins in "double parade"....Giant flying boat spans Atlantic...."Safety" plane hangs in midair....Youngsters box on New York sidewalks....Football training begins on nation's gridirons.

**NEWS OF THE DAY—No. 301, Vol. 9.**—Political storm rages over "purge" by President....Fall floods spread havoc from Colorado to Canada....Thrill a minute at national air races....Holland hails ruler, 40 years a queen....Death summons Cardinal Hayes....Windsors attend Riviera fete....College stars win football classic....U. S. retains Davis Cup....Louisiana introduces novel grid training.

**PARAMOUNT NEWS—No. 9.**—Valentino's horse has 36th birthday....Fordham starts football training....Connie Mack awarded plaque....Seversky sets coast-to-coast record....European stunt flyers try new plane....German plane returns home....French plane flies Atlantic....Hines trial....Harvest Moon Ball.

**PARAMOUNT NEWS—No. 10.**—Floods kill score in Canada and U. S....British and German fleets alert in North Sea....Cardinal Hayes dies in sleep....Jacqueline Cochran wins Bendix speed flight....Davis Cup championship....Sharpshooters compete in pistol and rifle matches....National polo tournament gets underway....College All-stars defeat professional team.

**RKO PATHE NEWS—No. 13, Vol. 10.**—Motion picture industry begins nation-wide drive....Seversky smashes coast-to-coast record....New York camp shelters refugees....Lamp gives brilliance one-fifth of sun....Cobb assaults new speed record....Thousands battle Chinese floods....New York Athletic Club retains water polo title.

**RKO PATHE NEWS—No. 14, Vol. 10.**—President carries "purge" to Maryland....Cardinal Hayes mourned by world....Lone box car ties up San Francisco....Holland queen marks 40th year as ruler....Quebec floods take toll of 16....Budge keeps Davis Cup in U. S....Riviera festival draws celebrities....Stunt pilots thrill plane fans.

**UNIVERSAL NEWSREEL—No. 698, Vol. 10.**—French plane spans ocean....Cobb does 325 m.p.h. in trial run....New light cruiser launched....Slovak leader buried in pomp....Models take off poundage....Fordham starts football training....National twins convention held....Salmon caught by the ton....Jewel show amazes experts....Model planes fly high....Girls go for new boat ride.

**UNIVERSAL NEWSREEL—No. 699, Vol. 10.**—Nation mourns Cardinal Hayes....12 die in flood disaster....Labor warfare grips coast....All-stars defeat Redskins....Smith wins in South Carolina....Sheridan Downey wins in California....Two hurt in railroad wreck....Windsors attend fete....Stagehand wins tui battle....Greentree wins polo opener....Louisiana football team in practice session.

Booth from Nebraska City, Bob Booth from Auburn, Oscar Johnson from Falls City, Cramer from Stanton and Bert Beams of Red Cloud, all of Nebraska, and many, many more boys we were anxious to meet. Then we missed Dale Goldy from Cherokee, Bill Bogart from Rock Rapids, Kerberg from Sheldon, Johannesen from Paulina, and dozens more from Iowa, all of whom had sense enough to stay in out of the hot weather. We did meet a lot of the film boys, Eddie Rostermund, Fred Thorstensen, Izzy Weiner, Carl Nedley, Ike Rubens, Joe Rosenberg (or something like that) and a number more besides the exchange managers, and, while the attendance was light the meeting seemed to be a success.

▽

The other day the mercury stood at 99 in the shade, and night before last it jumped down to 55 in our bedroom and we jumped up and put a cover on our bed, and Oh Gertie, what a relief. If John Piller of the Piller Grand at Valley City, North Dakota, had anything to do with sending that cold wave, we want to thank him. Thanks, John, and give our regards to Ma Piller and the girls.

▽

Hot, hotter, hottest. For fifteen days the mercury has been monkeying around the 100 mark with no rain, and the corn is beginning to show the effects of it. If the boys on the board have sold corn long they better watch their step and take up with Wallace and see what he can do about it.

Two years ago it was 114 in the shade when we got to Fargo, North Dakota. We turned and went into north Minnesota thinking it would be cooler around the lakes, that is, we

thought it would but we were mistaken. We finally got back to Sioux Falls, South Dakota, to Sherm Fitch's RKO office, but how we did is still a mystery. Sherm put us to bed in the basement, where it was cool, and we are giving Sherm credit for saving our life. Right now the mercury is headed for 100 and whenever it gets hot we are not worth a Patagonian thin dime with a hole in it. The fact is our market price isn't much above that at any time. We envy the boys who can sit along the seashore and watch the waves roll in. It's so hot right now that about all we can think of is the North Pole, so we are going to quit and give you a rest and if you will drop in we will add a glass of iced lemonade.

COLONEL J. C. JENKINS  
The HERALD's Vagabond Colyumist

## Browne, Malcolm Discuss Sales Program in Chicago

John E. Browne and Joe "Rice Malcolm, president and treasurer, respectively, of the Malcolm Browne Picture Corporation, conferred in Chicago this week on their sales program.

Bennie F. Zeidman, vice-president in charge of production for the company, announced this week that he has completed arrangements with the Southern Pacific Railroad to include in "Prison Train" views of the official prison train traveling cross country picking up prisoners and delivering them to various penal institutions.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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WANT THEATRE ANY SIZE, CALIFORNIA. RICHARD L. BARE, Carmel, Calif.

THEATRES WANTED IN TOWNS 5,000 POPULATION and under; Tennessee, Alabama, Georgia, Carolina or Florida. For cash from northern clients. Send complete data including photo to FRANK DOWLER COMPANY, Chattanooga, Tenn.

PRIVATE PARTY WANTS SMALL TOWN theatre within 300 miles of Chicago. BOX 1046, MOTION PICTURE HERALD.

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## BOOKS

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EXPERIENCED PROJECTIONIST DESIRES position. ANTHONY GIBSON, Asbury Road, Dubuque, Iowa.

QUALIFIED SOUND PROJECTION ENGINEER, formerly in Austria, until recent change of government. Formerly associated with Zeiss-Ikon. Operated chain of theatres. 38 years old, married, two children, speaks English well and makes a nice appearance. Can furnish highest references. BOX 1048, MOTION PICTURE HERALD.

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LARGE CIRCUIT IN METROPOLITAN AREA has several openings for managers who can produce. Give full information as to experience, references and salary expected in first letter. BOX 1040, MOTION PICTURE HERALD.



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MONTH-AFTER-MONTH check-ups invariably show that the bulk of motion picture productions are filmed on Eastman Super X. Prime reason is consistently superlative photographic quality. Like the American motion picture itself, Super X is the world's standard of excellence. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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... on the terrific publicity and promotion campaign put behind Paramount's **"SONS OF THE LEGION"** at the Los Angeles American Legion Convention.

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**"SONS  
of the  
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# PICTURE HERALD

*Theatre Receipts at End of First  
Week of New Season 10 Per Cent  
Above the Same Period Last Year*



*Settlement of Trust Suit  
Again Reported Possible*

*Double Bills and Music Tax  
Up to U. S. Supreme Court*

*93 Story Purchases Set  
Record for Year and Half*

*Broadcasters Say They  
Give Too Much to Films*

*In "Better Theatres":  
Staggered Seating Plans*

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Miss Shearer, Mr. Power—MAGNETS!

LEAPING LION!

Setting the pace, week after week for

Motion Pictures' COLOSSAL year!

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And all held 2nd week! Imagine!

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Previewed to thunderous

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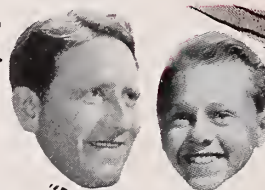
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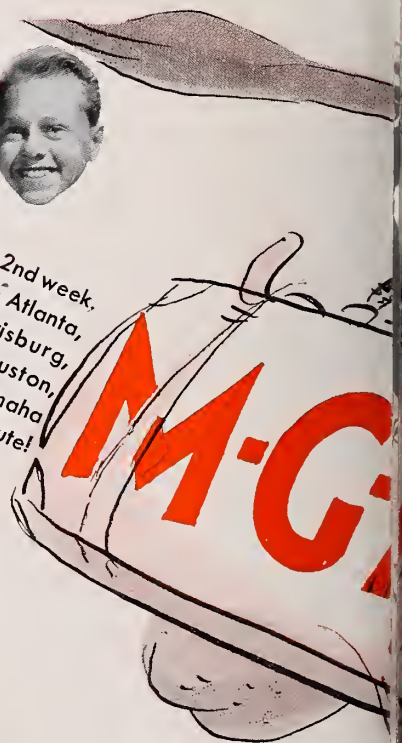
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Directed by BUSBY BERKELEY • Screen Play by Jerry Wald and Richard Macaulay • From the Saturday Evening Post Story by H. Bedford-Jones and Barton Browne • Music and Lyrics by Harry Warren, Al Dubin and Johnny Mercer • A First National Picture

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"'Girl Friend Of The Whirling Dervish' from 'GARDEN OF THE MOON' "

"'Confidentially' from 'GARDEN OF THE MOON' "

"'Garden Of The Moon' from 'GARDEN OF THE MOON' "

EDITOR'S  
NOTE:

*It's not a musical, but the music that's in it is deep in the groove!*





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Twentieth  
Century-Fox, creator  
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the Broadway smash, "Susan and  
God." Together, in "Submarine  
Patrol," they achieve  
heights rarely  
touched.



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 12



September 17, 1938

## TOTALITARIAN

WE have been hearing a lot about "government in business". The motion picture is currently being promised a lot of government in this industry.

The cables of Wednesday brought the news from Rome that the government of Italy was officially taking over the handling of all foreign film.

This puts Italy neatly in complete accord with the pattern of the motion picture programs of Germany and Japan, the three of them members of the triangular propaganda film pact long since recorded and discussed, somewhat exclusively, in the pages of MOTION PICTURE HERALD.

The development of this week is also in complete conformity with the whole picture of the totalitarian theory and plan. The eventuation has not come without warning, as witness the several presentations on these pages of translations of expressions from the hands of Vittorio Mussolini and the columns of the Duce's own paper, *Il Popolo d'Italia*. Those expressions, intended for home consumption, were, it may be observed, considerably at variance with the tones of semi-official diplomatic representations of the state of affairs.

It is not, you will observe, that Italy would ban American product entirely, but rather that it will take the bargaining out of the hands of business enterprise to deliver the deals to the decisions of a bureau which would curtail the distribution of film imports and further the distribution of home-made "cultural" product fabricated by Italian producers under Italian Government observation, if not supervision.

The rising barriers in foreign markets are of concern to the whole of the American industry. The influences, while inhibitive, are, however, not entirely destructive. There is excellent prospect that as the domestic market rises in increasing ratio of importance in the world gross the jobs of production, distribution, and of exhibition are likely to be better done at home. The fact that 481 out of 574 features announced for Hollywood production are tales of American life and locale is evidence enough that the production community is aware.

The effects of the first world war gave American production vast advantage, made it extensive. The maneuvers for the next war tend to make it intensive.

△ △ △

## SAVING THE NATION

THOSE flamboyant sunsets of the last fortnight have now been traced to the dust floating over a spot in Hollywood where Mr. Russell Birdwell made a speech telling the motion picture industry what to do.

Mr. Birdwell's major concern up to now has been getting publicity for Mr. David Selznick and his works on the screen. That has been exceptionally well done.

Mr. Birdwell is full of energy, ideas and fluency. The other day he made a speech before the Advertising Club of Los Angeles to advocate "a publicity czar" for Hollywood,

"a man like Thomas E. Dewey, if necessary, to handle any and all blasts against the cinema and its people."

That leaves one confused. Mr. Dewey is a lawyer, a criminal lawyer. Mr. Birdwell's defensive project is inferential indictment.

Incidentally, since Mr. Birdwell spoke, Mr. Dewey appears to have stepped on his foot.

But that was just a curtain raiser, anyway.

LAST week Mr. Birdwell took up the motion picture in a big way with an assignment to Hollywood to "use motion pictures for an even greater defense of American democracy." This was before the Authors Club, Inc.

"... The time is not far distant when the entire democratic world will turn to Hollywood for help. ... Hollywood should ... become the mouthpiece of Democracy. ... Hollywood must realize it ... or it is not beyond the realm of possibility that the United States government itself will step in to assist in that function. ... This is not to say that the motion picture industry must give itself over entirely to the manufacture of propaganda. ..."

If Mr. Birdwell doesn't mind too much, the suggestion might be made that what the motion picture needs most and what the United States needs most, right now, and continuously, is a reliable supply of good entertainment. Hollywood ought not to be over-worked and that is all a grateful nation can ask.

Meanwhile Mr. Birdwell suggests: "It might be a good idea for leaders of the industry to call a conference at once with agencies of the United States government ... for the defense of Democracy through motion pictures ... to plan on telling the world. ..."

It was previously understood that the industry had recently established contact with the United States through a document marked "In equity No. 87-273". As for "telling the world", the Department of Justice just did that.

That will be all for a while.

△ △ △

## INTERNATIONAL

WHY 'Snow White' Lost" is the title of a tart bit of editorial in the New York *Evening Post* making comment on the decision of the International Film Exposition to give the Mussolini Cup instead to "an obscure German documentary film on the 1936 Olympic games at Berlin" as "an Italian effort to please Germany".

In this instance it was possibly more to please Herr Adolf Hitler, who is said to admire much the lady who edited the Olympic film, Fraulein Leni Riefenstahl. Back in '36 *The Herald* had an article indicating that the picture contained a lot of American newsreel material which had been expropriated.

The Venice "International Film Exposition", by the way, is said to owe its origin, and operation, to a hotel proprietor who invented it to make business.

—TERRY RAMSAYE



# This Week

## Box Office Increase

During the first week of the "Motion Pictures' Greatest Year" campaign, receipts at the box office of the nation's motion picture theatres increased ten per cent over the corresponding period of 1937. In some localities, according to the campaign committee, business was from 20 to 45 per cent higher than last year. Meanwhile, special promotional committees have been organized in some 50 communities to handle publicity and exploitation of the combined local theatres. The national campaign committee this week undertook a survey to determine what type of advertising will be used in the future. The first 11 ads employed in the campaign were institutional in nature.

*A chart showing the findings of independent statisticians who studied box office receipts is on page 13, while two stories telling of campaign activities start on page 12.*

## Consent Decree

Department of Justice officials in Washington were reported ready to welcome any suggestions for an amicable settlement of the Government's anti-trust suit against the motion picture industry, although no overtures along such lines have been made. It was intimated that representatives of the companies involved were expected to come to Washington some time this month for initial conferences on the case. Also there was an indication that the companies were planning to confer in Washington on a proposal put forward some weeks ago by Thurman Arnold, assistant attorney general, that a "stand-still" agreement be established under which the companies would refrain from acquiring further theatre properties during the litigation.

*The possibilities for a consent decree to end the suit and the various processes and consequences involved are explained on page 25.*

## Record Story Buying

The greatest number of literary properties acquired by motion picture producers in any one month of the last year and a half was purchased last month, 20 producers buying 93 stories. George A. Hirliman, independent producer, was the heaviest buyer, acquiring the film rights to 28 novels, one magazine and three original stories. Metro-Goldwyn-Mayer and Republic acquired the next largest number of properties, ten each. Heading the list of MGM's purchases was "Show Boat." The company bought the film rights to both the novel and the stage show. Republic bought all original stories.

*A list of the 93 properties with all available production credits is part of a story on page 17.*

## Doubles and Music Fees

Several questions of importance to exhibitors throughout the country will be among the many problems brought to the United States supreme court for determination during its fall term, which opens October 3rd.

Involved in appeals already filed with the court are the questions of the states' authority to control the American Society of Composers, Authors and Publishers, at issue in several jurisdictions, and the propriety of a ban by distributors on double features.

## UA Administrative Policy

Ratification of United Artists' new administrative policy, centering the principal executive authority in Murray Silverstone, vice-president and chairman of the executive committee, was voted at a board of directors meeting in New York last Thursday. The new policy brought the elimination of the post of general sales manager, a position held for the last two years by A. W. Smith, Jr., and resulted in Mr. Silverstone replacing Harry B. Buckley, vice-president, as a member of the board of directors of the Motion Picture Producers and Distributors of America. No action was taken on the projected election of Mr. Silverstone to the presidency of the corporation nor on the ratification of a new five-year contract for George J. Schaefer, general manager of domestic distribution.

*Details are on page 26.*



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## CIO Menace Charged

The Committee for Industrial Organization and Communist supporters are at the bottom of the "unsupported charges and libelous insinuations" being directed against the International Alliance of Theatrical Stage Employees in Hollywood, Harold V. Smith, International vice-president, said in a statement to the press on Wednesday in which he said IATSE leaders have been investigating the source of recent attacks.

"On the heels of the latest publicity attack from the same anonymous minority source that for the past year has been attempting to blacken the IATSE leadership," the statement said, "a small group of active agents is circulating through the ranks of studio workers, feeling out prospects for a CIO invasion."

"It further develops that minority factions attacking the IATSE from within have spread their tentacles into every other craft and union organization in the entertainment fields. Working with known Communists this group plans similar maneuvers in other studio organizations. Their principal objective is to disrupt present organizations and destroy existing contractual relations between crafts and employers to make way for a CIO drive. To us the situation is clear . . . invariably the attacks have come from the same CIO Communist sources. Now we are bringing about our own investigation. . . ."

*The simmering labor situation in Hollywood is described on page 58.*

## Service Charges

Immersed in the problems of obtaining product and of maintaining what he considers a reasonable price for that product the British exhibitor, with considerable foresight, is preparing to press for a reduction in that portion of his overhead which goes for rental and maintenance of his sound projection apparatus. Acting for him the Cinematograph Exhibitors Association has opened negotiations with the sound apparatus manufacturers looking toward a readjustment of rates when present contracts expire late this year and early in 1939.

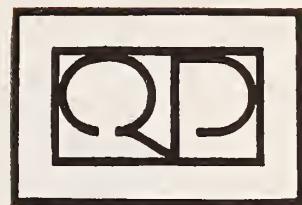
*Aubrey Flanagan reports from London on page 32.*

## Exhibitors Meet

Autumn weather and a new show season has brought a renewal of exhibitor organization activity. Theatre owners of Kansas, Missouri, West Virginia and New York met in convention this week and the Motion Picture Theatre Owners of America progressed with plans for the annual convention to be held in Oklahoma City October 30th to November 1st.

*News of the meetings is on page 27.*





## Control in Italy

The uncertain status of present releasing arrangements for American films in Italy was capped on Tuesday by a Government announcement in Rome that all film deals would be handled by a new semi-official unit. The new monopoly was seen as requiring the liquidation of any American distribution branches in the country. Previously it was learned that the Italian Government had declined to issue quota permits for the fourth quarter of the year and that important changes were contemplated in the quota regulations negotiated in 1936. Representatives of American companies were reported seeking a compromise with the Italian Government.

*News from and about Italy is on page 18.*

## Paramount Expansion

Paramount is contemplating expansion of its theatre operations in England, Stanton Griffis, chairman of the executive committee of Paramount, said Monday on his return to New York after four weeks abroad.

Mr. Griffis reported that he had made a comprehensive study of the company's theatre operations and probable requirements in England and would report his findings to company officials. He said, however, that no specific plans had been formulated yet.

Paramount's European distribution grosses are 18 to 20 per cent ahead of the same time last year, Mr. Griffis said.

Ben Goetz, in charge of British production for Metro-Goldwyn-Mayer, also arrived in New York this week. He brought with him a print of "The Citadel," which was completed at the company's British studio just prior to his departure.

## Date for RKO

Federal Judge Francis G. Caffey this week, as expected, fixed September 29th as the adjourned date for the hearing on the confirmation of the plan of reorganization of RKO. The hearing was postponed because of the absence of Federal Judge William Bondy, who will preside at the hearing.

The hearing on determination and approval of fees scheduled for Monday was postponed to October 6th, also because of the absence of Judge Bondy who is on vacation.

## Buying "Strike"

Allied States' 130 member theatres in Chicago have agreed to refrain from any and all buying of 1938-39 product pending the outcome of their contemplated anti-trust suit, supposed to be filed this week, against Balaban and Katz and major distributors for alleged unfair clearance accorded B. and K.

If the suit is a prolonged one, Chicago observers Wednesday predicted a serious buying-and-selling situation in the territory.

## Koenig to 20th-Fox

William Koenig resigned on Tuesday as executive studio manager at Metro-Goldwyn-Mayer and immediately signed with Twentieth Century-Fox as general production manager. Mr. Koenig had been with MGM for 20 months. V. L. McFadden, who held the Twentieth Century-Fox position temporarily, will become Mr. Koenig's assistant. Mr. Koenig had been inactive at MGM for some time, Jerry Mayer taking over more and more of his duties. Before joining MGM he held a similar position at Universal.

## Newsreel Ban Lifted

A temporary restraining order against the showing of News of the Day's films of the isolation block of the Holmesburg Prison, where four prisoners died, was vacated this week by Gerald F. Flood, common pleas court judge in Philadelphia. The film had been confiscated by order of John A. Boyle, assistant district attorney, who contended that the showing of the film would be prejudicial to any defendants prosecuted because of the deaths. Attorneys for Metro-Goldwyn-Mayer, distributor of News of the Day, argued that Mr. Boyle's action infringed on "freedom of the press." The picture showed the exterior of the prison, the cell's upper-radiation system and a doctor making tests of the "heat" in the cell block.

## MOTION PICTURE HERALD

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## Universal Remodeling

Universal this week announced a \$1,000,000 construction and remodeling campaign involving the erection of a six-story administration building and two large modern stages to get under way shortly. M. J. Fox, vice-president, will arrive in New York from Hollywood Monday to confer on details with Nate J. Blumberg and J. Cheever Cowdin, the latter having approved plans and expenditures while in Hollywood on a recent visit.

In a three-cornered deal set by long distance telephone Saturday between Mr. Blumberg; Jules Stein and Frank Mastroly of the Music Corporation of America, representing Edgar Bergen, and Lester Cowan and Charles Beyer, representing W. C. Fields, Edgar Bergen and Charlie McCarthy will star with Fields in Universal's "You Can't Cheat an Honest Man." The company expects to place the picture in production early in October.

## GB Campaign

Gaumont British this week announced it would launch a special campaign on six of its forthcoming productions, the principal feature of the drive to be a contest with cash prizes. The contest will be tried in four cities and if it is then found that there is no conflict with the "Motion Pictures' Greatest Year" drive GB will appropriate \$200,000 to launch the campaign on a national scale. Emphasis, it was explained, will be local, patrons of one theatre competing only with other patrons of that theatre. The films involved in the campaign are "Strange Boarders," "Crime Over London," "Man With 100 Faces," "The Lady Vanishes," "The Frog" and "Climbing High."

## Columbia Course

The course on the history, technique and aesthetics of the motion picture conducted by the Museum of Modern Art Film Library for the Department of Fine Arts, Columbia University, last year, will be repeated this year under the direction of John Abbott and Iris Barry, director and curator of the film library.

The first of the 28 three-hour classes will be held the evening of October 4th and will continue through the winter and spring sessions of Columbia University.

Among the topics for the course are: history of the film to 1915; history of the film to 1928; basis of film technique-camera work and lighting; the scenario-sources of film material and preparation of script; corporate history of the film; social significance of the film. Visits to studios and laboratories will acquaint the students with the production, cutting, dubbing and processing of films.





Theatre and exchange representatives of the Chicago territory, left, attend a trade preview of Columbia's "You Can't Take It With You" at the Esquire theatre. Left to right: M. M. Rubens, Publix-Great States; B. A. Corgin, Lasker circuit; Nate Gumbiner, Commodore; F. E. Peterson, Hub and Oakley; F. C. Cook and Clarence Phillips, Columbia salesmen; Walter Immerman, Balaban & Katz; Phil Dunas, Columbia; R. J. Gallagher, Esquire; John Semadeles; H. W. Bailey, J. Auerbach, Panorama; Al Raymer, Alex Halperin, bookers; Sam Trainor, Bailey; Jack Rose, Indiana-Illinois; Simon Simansky; Verne Langdon; A. W. Roth; R. A. Hurt, Algier, and Frank Flaberty, Columbia.

# This Week In Pictures

**A**LEXANDER KORDA, right, London Films head, arriving in New York this week for a United Artists board meeting, left the Normandie by the steerage gangplank and abandoned his luggage to the customs officers in an effort to avoid interviewers pressing to question him on possible production under other than U. A. auspices.

Stanton Griffis, below, Paramount executive chairman, also a passenger on the Normandie told interviewers he had made a comprehensive study of the company's theatre operations and possible requirements in England and that European distribution grosses were 18 to 20 per cent ahead of last year.



Photo by Cosmo-Sileo

Sonja Henie, whom early returns from scattered precincts indicate will figure importantly in the money making star poll conducted by MOTION PICTURE HERALD and FAME, arrives in New York on the Normandie from a European vacation.



Joseph Sanfelippo, right, completes his twenty-fourth year as a projectionist in the home office of RKO Pathe in New York. He started with the company on September 7, 1914.

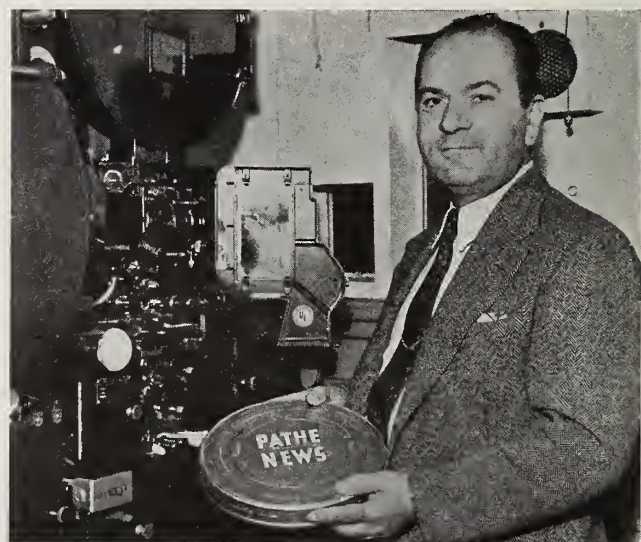


Photo by Cosmo-Sileo





Cecil Ward, manager of the Stone theatre in Bassett, Virginia, with Ken Maynard, western star, on a personal appearance tour.



W. Lee O'Daniel, Governor-nominee of Texas, points to the banner which he raised when he consented to join the "Motion Pictures' Greatest Year" drive. With him are his sons and ardent supporters, Pat and Mike.



J. Parnell Thomas, above, Republican Congressman from New Jersey who called the Federal Theatre Project a "veritable hotbed of un-American activity" in a radio address this week. Enumerating, Mr. Thomas said the WPA theatre is "un-American because it produces Communistic plays; because it favors giving jobs to radicals; and because it fosters New Deal propaganda." He charged further that many employees are Communists, a large percentage of amateurs are employed, supervisors have no theatrical experience, and professional actors are denied jobs because of refusal to join the Workers Alliance, an organization of the unemployed.



Deems Taylor, left, of musical fame, has signed a contract with Walt Disney to collaborate with Leopold Stokowski on the score for a new cartoon which will have "The Sorcerers' Apprentice" as a basic theme.

Winfield Sheehan returns on horseback. The former Fox executive, right, will produce "Florian," the story of a horse, under a one picture contract with Metro-Goldwyn-Mayer which, however, is understood to carry options for additional productions.



John B. Kennedy, above, writer, editor and commentator whose voice is now the screen voice of News of the Day, and Bill Stern, left, sports announcer who has been signed by the same news-reel to make the sound tracks for athletic events.



# RECEIPTS UP 10 PER CENT AS NEW SEASON STARTS

## Theatres of Representative Key Cities Show Gains 20 to 45% Higher in Some Sections, Campaign Committee Reports

Receipts at motion picture theatre box offices at the end of the first week of the "Motion Pictures' Greatest Year Campaign" averaged nearly ten per cent higher than a year ago throughout the country, and in some places the increase ranged from 20 to 45 per cent. And industry efforts to sell the screen to the public still had 16 weeks to penetrate into the farthest corners.

Lacking full official returns from the campaign committee on public reactions at the box office in the drive's opening days, a study of receipts for the first week was made independently, statisticians selecting the territories of Chicago, Denver, Los Angeles, Philadelphia and Seattle as typical localities and representative of a good cross-section of the country.

The independent investigators analyzed receipts for the first four weeks from August 18th, up to and including September 8th, their findings appearing in the accompanying chart. Arbitrarily pegging theatre income in the 1937 period at 100 per cent, they reported that business on September 1, 1937, averaged 98 per cent, and jumped to 103 per cent over the Labor Day holiday—beginning of the new show season—by September 8th, while receipts this year averaged 97 per cent for the country on September 1st, and jumped to 108 per cent by September 8th, presumably with the aid of the industry's efforts for and in behalf of the "Motion Pictures' Greatest Year" campaign.

From the campaign headquarters of the committee itself came sporadic reports from the territories, indicating that in some sections business had increased from 20 to 45 per cent.

## Circuits Show Gains

Early reports, according to campaign officials, showed more than average improvement in attendance for this time of year in New York, Boston, Dallas, Atlanta and many New England and far western cities. An analysis of the business reports, it was explained at campaign headquarters in New York, indicates that the improvement is more marked in territories in which the drive is best organized and most actively supported.

Widespread attendance increases were reported by Loew's and Skouras offices, the campaign officials said. It was pointed out that all circuits have been asked to send in reports on weekly business, with comparisons with the period immediately preceding the start of the campaign and with the corresponding period last year. However, comprehensive reports from other than the aforementioned two circuits have not been received as yet, it was explained.

A survey conducted by the campaign officials in New York City showed, they announced, that box office receipts ranged from 20 to 45 per cent more than in the corresponding period of 1937.

The campaign committee announced that 35,000,000 "Quiz" booklets had been printed and

## HAYS EXPLAINS DRIVE TO RADIO AUDIENCE

As a guest on the Lux Soap "Radio Theatre" hour Monday night, Will H. Hays, president of the Motion Picture Producers and Distributors of America, took the radio audience behind the scenes to explain the "Motion Pictures' Greatest Year" drive.

The campaign was undertaken, he said, to "earn more friends" for the film business. He "broke down" the motion picture dollar, explaining how 65 cents of every consumer dollar remains in the community in which it is spent, 10 cents going to the distributor and only 25 cents going to Hollywood.

distributed. An additional 10,000,000 copies are now being printed at the rate of over 3,000,000 daily. In Canada an edition of the booklet is being printed in French.

Meanwhile, members of the advertising committee for the campaign, Howard Dietz, chairman, Charles McCarthy and Robert Gillham, this week began a check of all available sources to determine what type of advertising should be used to follow up the institutional ads inserted in daily newspapers throughout the country during the first two weeks of the campaign. Opinions as to the future advertising are being sought from advertising men, distributors, exhibitors, publishers and the public, it was said at the drive headquarters.

During the first week a barrage of five advertisements was released while in the second week six ads were utilized. No decision as to whether the future ads will be institutional in nature or whether a different course will be followed has been made as yet, it was announced.

It was definitely stated, however, that there will be more advertisements.

Support for the drive from National Screen Service, Eastman Kodak Company and Dupont was announced by the drive committee this week. National Screen Service sent a check for \$2,000 to drive headquarters as "a token of its close identification with the purposes of the motion picture industry drive."

The Eastman and Dupont contributions were in the form of film, Eastman giving 1,000,000 feet and Dupont, 600,000 feet. The contributions will make it possible to issue 1,000 prints of the campaign's short subject, "The World Is Yours."

## Now in Cutting Room

The short is now in the cutting room and is expected to be ready in about a week when Gordon Jennings and Peter Ballbush complete their montage shots and inserts of stars to include in the films. Basis Wrangell, directing, completed the narration part of the subject this week. Players include Anne Shirley, Dorothy Peterson, Samuel S. Hinds, Charles Grapewin and Johnny Walsh.

A thorough explanation of the workings of the \$250,000 "Movie Quiz" contest, which is being conducted in conjunction with the drive, is given in Trailer No. 6 of the drive. The

(Continued on page 14, column 3)

## Special Promotional Committees Organized in 50 Communities Concentrate Drive Activities; Members Named

Special promotional committees have been set up in approximately 50 communities to organize the publicity and exploitation for the "Motion Pictures' Greatest Year" campaign and to serve as a clearing house for the joint promotional plans of theatres combined in the drive.

Where such committees have been organized, the local campaigns have taken on a unified character and have been highly successful in making the drive a matter of public celebration, it was announced at the campaign headquarters in New York.

It was pointed out, however, that community drives are not limited to those cities in which promotional committees have been established but are now well under way in more than 200 communities. In the situations where promotional committees have not been formed, local drives are being conducted under the direction of committees organized more or less spontaneously and comprising, in most cases, theatre managers and advertising men from independent and circuit theatres.

The promotional committees, it was said at campaign headquarters, have been largely instrumental in contacting the local press, planting news and feature stories, obtaining editorial comment, and in many instances, free institutional ads. They also have functioned in organizing local parades, street features, store tie-ups and other cooperative local activities.

A list of the committees with their chairmen and co-chairmen, follows:

### CALIFORNIA

San Francisco: A. M. Bowles, George Nasser, Rufus Harvey.

Los Angeles: C. N. Peacock, Thornton Sargent.

### CONNECTICUT

Bridgeport: Al Schuman.  
Hartford: Murray Schulman.  
New Haven: J. B. Fishman.

### FLORIDA

Miami Beach: Sonny Shepherd.

### ILLINOIS

Chicago: William Hollander, Herbert Elisburg, Larry Stein.

### IOWA

Des Moines: G. Ralph Branton.

### LOUISIANA

New Orleans: C. J. Briant, N. L. Carter.

### MASSACHUSETTS

Boston: Joe De Pisa, Max Levenson.  
Springfield: Harry Storm.

### RHODE ISLAND

Providence: Ed Fav.

### MINNESOTA

Minneapolis: Charles Winchell, Clifford Gill, Maury Abrams, Ben Blotcky, George Granstrom.

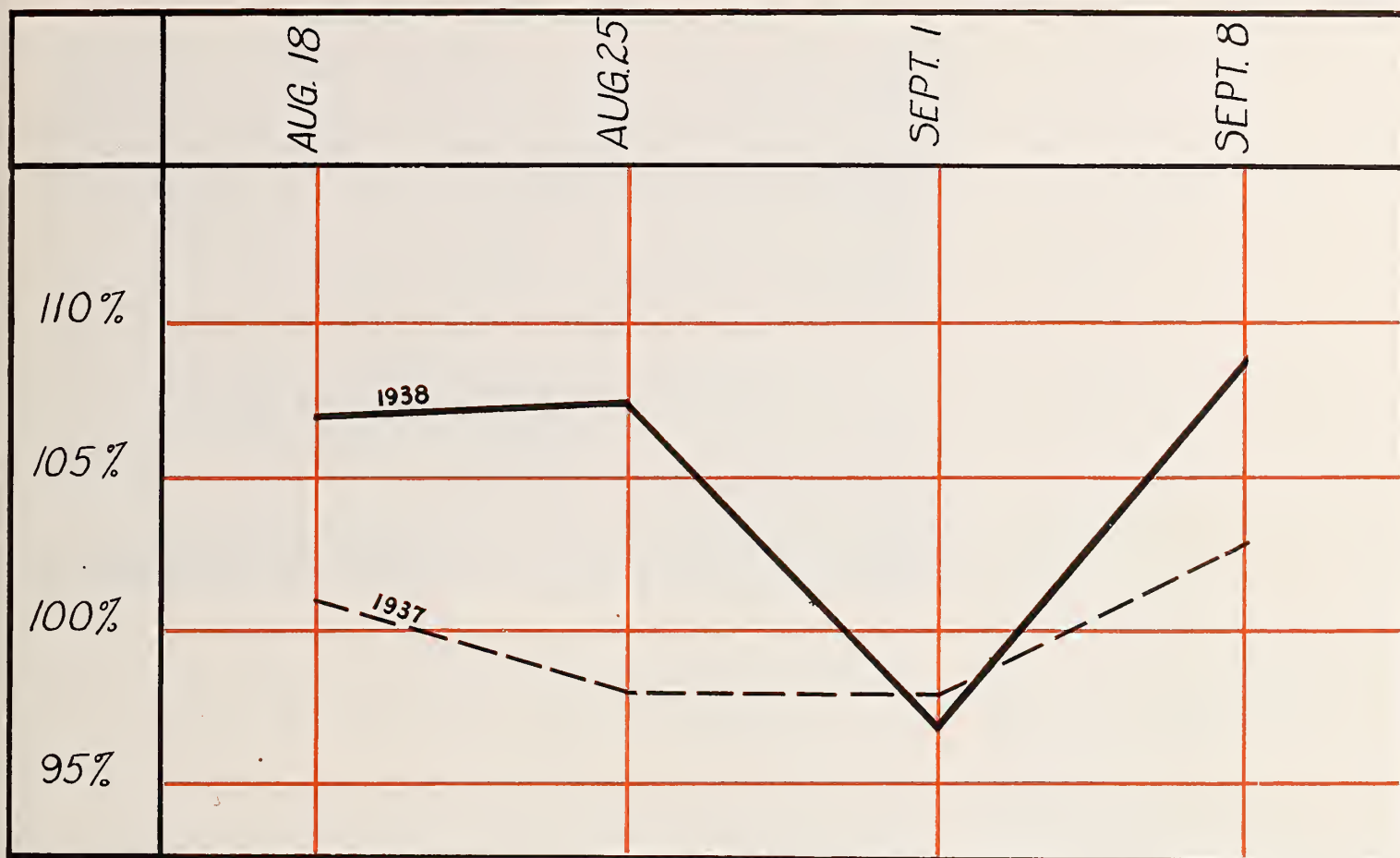
### MAINE

Portland: J. H. Steven.

(Continued on opposite page)



# Chart Reflects Gains in Theatres' Grosses



**P**RONOUNCED uptrend of business at the theatres, accompanying the launching this month of the industry's campaign, is reflected in the chart recording box office receipts from representative cities for the four weeks ended September 8th, last year and this. The Labor Day week-end took in September 3d, 4th and 5th. The rise is shown to have been markedly sharper and higher than in 1937. The average taken for the comparison was for the four weeks in the 1937 period. The cities are Chicago, Denver, Los Angeles, Philadelphia and Seattle.

## MEMBERS OF CAMPAIGN WORK COMMITTEES BY STATES

(Continued from preceding page)

- MICHIGAN**  
 Detroit: H. M. Richey, Earl Hudson, R. W. Remington, Joe LaRose.
- MISSOURI**  
 St. Louis: C. D. Hill, B. B. Reingold, Harry Arthur, Clarence Kahmann, Harold Evans, J. E. Garrison.  
 Kansas City: Senn Lawler.
- NEW YORK**  
 Buffalo: Sydney Samson, Charles B. Taylor.  
 Syracuse: Gus Lampe, Frank Murphy, Nat Marcus.  
 Rochester: W. H. Cadoret, Lester Pollock, W. C. Howell.  
 Binghamton: B. J. Walsh.
- OHIO**  
 Columbus: R. Real Neth.  
 Cincinnati: E. V. Dinnerman.  
 Toledo: W. S. Caldwell.  
 Zanesville: Caldwell Brown.
- OREGON**  
 Portland: Ted Gamble.
- PENNSYLVANIA**  
 Pittsburgh: Joe Feldman, Ken Hoel.  
 Philadelphia: Everett Callow.
- TEXAS**  
 Dallas: R. E. Griffith, R. J. O'Donnell, W. J. Underwood, Hugh Owen.
- TENNESSEE**  
 Memphis: M. A. Lightman.  
 Nashville: Charles H. Amos.
- WASHINGTON**  
 Seattle: Frank Newman, John Danz, Le Roy Johnson.
- WASHINGTON, D. C.**  
 Washington: John J. Payne, Frank La Falce.  
 Baltimore: Carter Barron.  
 Maryland: Sidney Lust.  
 Virginia: Robert Smelter.
- UTAH**  
 Salt Lake City: Helen Ganitz.
- CANADA**  
 Alberta-Calgary: Pete Egan, Gelen Peacock, Harry Friedman, Alt Shockleford, Mike Healu.  
 Manitoba-Winnipeg: Joe Huber, P. W. Mahon.  
 Toronto: Derrey Bloom, James Nairn, M. H. Wilkes, Mrs. S. H. Falk, J. L. Smith.  
 Montreal: Arthur Hirsch.  
 New Brunswick: W. H. Golding, J. Mason.  
 Vancouver: Hugo Ray.  
 In the Northwest, and under the auspices of the regional committee, promotional committees have been established embracing the entire territory. They are:  
 PRESS: Charles Winchell, Adv. Mgr., Minnesota Amusement Co., 17 No. 6th St., Minneapolis, Minn.  
 Morris Abrams, Metro-Goldwyn-Mayer Pictures, 1104 Currie Ave., Minneapolis, Minn.  
 G. Granstrom, Grandview Theatre, St. Paul.

(Continued on following page)



# FIELD REPORTS SHOW DRIVE SUPPORT

(Continued from preceding page)

Ben Blotcky, Paramount Pictures Corp., 1100 Currie Ave., Minneapolis, Minn.  
 Cliff Gill, Adv. Mgr., Pantages Theatre Bldg., Minneapolis, Minn.  
**THEATRE:** John J. Friedly, Minnesota Amusement Co., 17 No. 6th St., Minneapolis, Minn.  
 Will Glaser, Paradise Theatre, Faribault, Minn.  
 Ben Friedman, 310 Pence Bldg., Minneapolis, Minn.  
 S. J. Blackmore, Granada Theatre, Duluth, Minn.  
 John Piller, Piller Theatre, Valley City, N. D.  
 M. Lebedoff, Homewood Theatre, Minneapolis, Minn.  
 J. Overmor, Gem Theatre, Hillsboro, N. D.  
**EXCHANGE:** W. H. Workman, Metro-Goldwyn-Mayer Corp., 1104 Currie Ave., Minneapolis, Minn.  
 Ralph Crambley, United Artists Corp., 1101 Currie Ave., Minneapolis, Minn.  
 Charles Weiner, Monogram Pictures Corp., 35 Glenwood Ave., Minneapolis, Minn.  
**SUPPLY:** Moe Levy, 20th Century Fox Films Corp., 1015 Currie Ave., Minneapolis, Minn.  
 Barry Burke, Minnesota Amusement Co., 17 No. 6th St., Minneapolis, Minn.  
 Edmund Ruben, Pantages Theatre Bldg., Minneapolis, Minn.  
 In several sections exhibitors have undertaken to supplement the \$250,000 "Movie Quiz" contest with local contests and additional local prizes.

Regarded as typical of the local contests is the one outlined in a letter sent to committee headquarters by David Ginsburg, director of publicity for the Sidney Lust theatres in Washington, D. C., and Maryland areas.

Mr. Ginsburg wrote:  
 "The idea is to give patrons two movie quiz books, and have them enter one in the national contest and the other in the local one. A group of local judges will decide the latter contest."

## Businessmen Contribute \$2,000 to Bronx Drive

Following a meeting in the Bronx at which Hal Hode of Columbia Pictures spoke, a group of 200 Bronx business men and merchants pledged a total of \$2,000 to aid the drive in their territory. The theme of Mr. Hode's address was that "trade follows the movies."

The money raised will be used to decorate Prospect Avenue and vicinity for the drive celebration. In addition, merchants in the audience announced their intention of buying quantities of contest booklets for distribution in their stores.

## Hollywood To Stage Parade in Campaign

Plans were drafted this week for an all-Hollywood parade to be held either during the last week of this month or the first week in October.

Participation also is being arranged in the various activities of the National American Legion Convention in Los Angeles this month.

The film industry will be represented in the three large parades of the convention week, and a special night has been set aside as "Motion Picture Night" at the Los Angeles Memorial Coliseum.

## Department Store Gives Window to Contest in Easton

Laubach's, department store in Easton, Pa., is devoting an entire window to the "Movie Quiz" contest, using fashion stills sent out by campaign headquarters.



*Cooperation of the Boston Sunday Advertiser and J. A. Malloy, managing editor, in the Movie Quiz is emblazoned on each delivery truck of the publication. The Boston American and the Daily Record, also owned by the New England Publishing Company, are carrying daily stories on the drive. Mr. Malloy says "the motion picture industry may well be the bellwether that will lead all business into the light."*

The store also has had a booth erected in the center of its main floor, where girls are stationed distributing contest booklets and furnishing information regarding the "Movie Quiz."

## Washington Papers Support Campaign

Strong support has been given the film industry campaign by the five newspapers in Washington, D. C.

Frank La Falce of Warner Brothers, Ray Bell of Loew's, and Hardie Meakin of RKO Keith's, comprise the Washington publicity committee.

## 10,000 Hear Hode At Reading Meeting

More than 10,000 people attended an open air meeting held in Reading, Pa., in behalf of the industry-wide drive to make this "Motion Pictures' Greatest Year." Hal Hode, of Columbia, was the principal speaker. Following the meeting there was an industry parade through the main streets.

## House-to-House Canvass Undertaken in Miami

To stimulate interest in the "Movie Quiz" contest, 100 employees of the Paramount circuit in Miami have been making a house to house canvass, obtaining registrations in the contest and explaining the rules in detail.

## Parade Staged by Atlanta Theatremen

For the first time in ten years banners were placed across Atlanta streets advertising motion pictures and telling of the industry's drive and contest. A parade held in the downtown section featured bands, floats and marchers.

## Wilmington Mayor Endorses Campaign

Endorsement of the program of motion picture exhibitors in the industry's national campaign was given this week by Walter W. Bacon, mayor of Wilmington, Del.

## Records Set by New Productions

(Continued from page 12, column 2)

trailer, sent to exchanges this week, features the running comment of Ed Thorgerson, news-reel commentator. The script was prepared by Monroe Greenthal of United Artists, who worked in collaboration with George J. Schaefer, executive chairman of the campaign committee.

The headquarters for the drive, formerly located at 1540 Broadway, was moved this week to a suite of rooms in the RKO Building, Radio City. The floor in the Loew's State Building, formerly used by the committee, was contributed without rental by Loew's, as temporary headquarters, pending suitable arrangements for regularly housing the campaign activities. The space has been rented to a long-term tenant, making the transfer necessary.

## Gross for "Ragtime" At Roxy Is \$338,250

During a five week record breaking run at the Roxy Theatre, New York, "Alexander's Ragtime Band" had a total attendance of 762,263 with a gross of \$338,250. Among the records broken during the run were opening day, highest single day, highest single week, and longest duration of run.

## "Four Daughters" Sets Seven-Year Record

Opening day business for Warner Brothers' "Four Daughters" at the Stanley Theatre, Jersey City, was the largest since the house abandoned its stage show policy seven years ago, the company announced. The opening day business was described as topping the "Robin Hood" first day attendance by 22 per cent.



# SUPREME COURT TO DECIDE STATUS OF DOUBLE BILLS AND MUSIC TAX

## Florida's State Authorities File ASCAP Action; Large Distributors Challenge Pennsylvania Ruling Against Ban on Duals

The United States supreme court is about to determine the legal status of the right of distributors contractually to prohibit double bills by concerted action, and also the question of the states' authority to control the operations of and fees charged by the American Society of Composers, Authors and Publishers, a point at issue in several federal jurisdictions.

Both questions, of considerable importance to exhibitors throughout the country, will be the two main points involving this business to be brought to the Supreme Court at Washington for determination during its fall term, which opens October 3rd.

The ASCAP suit was filed with the court by Florida's state authorities, contesting an injunction by the federal district court for the northern district of Florida against enforcement of a state law regulating the licensing of copyrighted songs.

### One of Several Cases

The case is but one of several which are expected to reach the Washington tribunal as a result of ASCAP's campaign to test the constitutionality of statutes enacted by several states to curb the organization. Constitutionality of the Florida law, however, is not directly involved in this case, which is based on technical points involving the propriety of the court's action.

The double-feature question was brought to the court by the large distributors, who challenge a ruling of the federal court for Pennsylvania that their ban against dual bills is in violation of the anti-trust laws, on the grounds they acted in concert.

A brief in answer already has been filed by Harry and Louis Perelman, Philadelphia independent exhibitors involved in the case, who urge the court to confirm a Pennsylvania court decree on the ground that the distributors' refusal to sell pictures to theatres operating on a twin features policy is an illegal restraint on interstate commerce.

### The Florida Action

The Florida suit was filed by ASCAP to obtain an injunction against Cary D. Landis, later state attorney general. A temporary injunction was secured, but after Mr. Landis died last May, other state officials sought dismissal of the restraining order on the ground that it was directed against the late attorney general as an individual. ASCAP countered with a plea to amend its complaint to include George C. Gibbs, who succeeded Mr. Landis. Both petitions were denied.

In bringing the case to Washington, the Florida officials contended that a special three-judge federal court at Pensacola had

## AMATEUR DISPUTE OVER NEWSREEL

*Daniel J. Ferris, secretary-treasurer of the Amateur Athletic Union, has ruled that Helen Crlenkovich, San Francisco diving star, might lose her amateur status because she allowed a newsreel company to photograph her in action. Mr. Ferris said in effect, however, that she would retain her amateur status if the newsreel company pays the A.A.U. \$500.*

*He contended that if the company does not pay, it would be up to the swimming star to protect her amateur status by court action enjoining release of the film.*

*Hoyt Wood, chairman of the San Francisco chapter of the association said: "As far as Miss Crlenkovich is concerned, she was absolutely in the clear. Our association gave her permission to go south to make the film. We know she did not receive any remuneration for her part in the picture."*

acted arbitrarily and failed to make any findings of fact or announce any conclusions of law in imposing the injunction. It was also claimed that the court action served to aid an alleged price-fixing combination and that recognition should have been granted the statute as a valid exercise of the police powers of the state.

### Jurisdiction Factor

Of considerable importance is the point raised by the Florida officials as to whether the federal courts have jurisdiction in controversies over a state law in the absence of any charge of interference with interstate commerce. It was pointed out that the injunction did not involve the validity of any copyright or raise the issue of infringement, and it was contended that the state, in enacting the statute, sought merely to control the relations between the music organization and users of music within the State of Florida.

While the Philadelphia double-features suit raises practically the same questions as the Hoblitzelle Dallas case, there is no direct relationship between the two, the Philadelphia case being a civil proceeding and the Hoblitzelle action an effort by the Government to eliminate certain practices called monopolistic. Involved in the Pennsylvania proceeding are Paramount, Twentieth Century-Fox, M-G-M, RKO, Vitagraph and United Artists.

In appealing the court ruling, the distributors contended that the purpose of the double-bill ban was to avoid the building up of a situation which would react unfavorably upon both producers and exhibitors and was adopted legally under the authority conferred on them by the copyright acts.

On the other hand, the Philadelphia in-

dependent exhibitors charged the ban was imposed as part of a scheme to maintain rentals at a high level, and contended that the double-bill policy had been adopted as protection against the preferential and protective treatment given chain theatres, which deprived many films of their drawing power before they reached the independents' subsequent-run houses.

At the same time, it was pointed out, some of the companies which prohibit double bills in subsequent-run houses have adopted the same policy in their own affiliated theatres elsewhere.

"It is obvious that the restriction against double featuring on one program with its attendant penalties is coercive because independent exhibitors must contract with the defendants to stay in business profitably and cannot contract with any of them if double features are resorted to," the supreme court was told by the independents.

"The restriction denies to the exhibitor a free and untrammelled market because of the inevitable concert of action between the defendants, since if an exhibitor intends to use a feature film of one defendant, this defendant will refuse to deliver if a feature film of another defendant is intended to be used concurrently, and the second defendant could not deliver the second feature film by reason of the same restriction, if to be used conjointly with the first feature film."

The result, it was declared, is to dam the free flow of interstate commerce, and the exhibitors have no relief, since they cannot depend upon independent pictures exclusively and thus have no recourse except to accede to the major distributors' demands.

## Fred Stone Honored In Radio Broadcast

Speakers in New York, Hollywood and London Monday night in a radio broadcast celebrated the fiftieth anniversary of Fred Stone's first appearance on the stage.

Those who spoke included Ambassador Joseph P. Kennedy, George M. Cohan, Rex Beach, Irving Berlin, Jerome Kern, Frank Craven and John Golden. The program was broadcast by the National Broadcasting Company. Mr. Kennedy spoke from London and Mr. Kern from Hollywood. Mrs. Franklin D. Roosevelt, who could not be present, wired her regrets. Mr. Stone voiced his gratitude.

## Penn Newsreel Theatre Opens

The Penn Newsreel Theatre, 456 seat house on 34th Street opposite Pennsylvania Station, New York, was opened this week. The project, including the site, cost \$143,000. Principals of Penn Newsreel Theatres, Inc., are Stanley Heller, William Klein and Joseph Steiner, managing director. In addition to the five newsreels and March of Time, the opening bill included "The Memories Linger On," short subject made up of newsreel and old film shots going back 20 years. It is the first of a series being produced by Bert Ennis, who is also handling promotion for the theatre.



# BROADCASTERS SAY THEY GIVE TOO MUCH TO FILMS, RECEIVE TOO LITTLE

## Representative Says Companies Will Have to Pay for Time If They Expect Help in Publicizing Product

Nurturing the belief that there has been too much talk about how much radio needs Hollywood, and too little on how Hollywood needs radio, the organized radio industry, through its National Association of Broadcasters, this week set out to determine the part played in motion pictures by radio, concluding that films are getting too much free attention on the air.

The broadcasters point out that the industry is spending all of its "Greatest Year" advertising budget—\$600,000—in newspapers, and is giving nothing to radio. The broadcasters unloosed their feelings in this connection on Wednesday, August 31st, when one Ed Kirby, reputed to be an executive of public relations for the Association in Washington, issued a so-called "ultimatum" that film companies will have to pay for radio time in the future if they expect continued help from broadcasters in the publicizing of new films.

The radio group feels its contributions to the motion picture business deserve "some economic return, the same way in which the newspapers justly charge for and earn a fair return for the services they render in the visual field," Mr. Kirby informed Howard Dietz, director of advertising for Metro-Goldwyn-Mayer, and chairman of the "Greatest Year's" campaign advertising committee.

So far as is known the film industry has ignored the entire matter.

### Cites Aid to Songs, Actors, Films

Radio in the past, Mr. Kirby reminded the film industry, has been extremely generous in "plugging" songs, actors and pictures on a "charity" basis, and broadcasters are "at a loss to follow the logic" behind the committee's decision to use only newspapers in advertising the campaign.

And so a survey to determine precisely the part played in motion pictures by radio was undertaken this week by the National Association, with a view to adoption of policies to guarantee that the "privileges" radio has been giving films "will not be abused or ignored."

That the Association is not alone in its feelings toward motion pictures as a result of the "Greatest Year" campaign "slight" became known over the weekend when the Pennsylvania Broadcasters Association, meeting in Philadelphia, passed a resolution denouncing the film industry for failing to include radio as a media of advertising for the campaign. "Appropriate steps" are to be taken to restrict the amount of film publicity on stations of members.

The Association's questionnaire, prepared by Paul Peters, director of research, is being sent to the more than 400 stations which are members of the Association, asking for information as to the amount of time, sustaining or commercial, which has been given over average broadcasting periods to exploit motion pictures, motion picture personalities, motion picture songs, Hollywood fashions, film gossip or other phases of the picture industry.

The complaint of the broadcasters over the failure of the film industry to recognize radio

## Exhibitors Renew Complaints Against Radio Competition, Guest Appearance

*The feeling of theatre owners against wholesale appearances of film stars, as "guests" or otherwise, on radio programs, is by no means dormant, for this week exhibitors throughout western Missouri and Kansas renewed the attack against what they term to be "unfair competition" of screen stars broadcasting radio entertainment at peak hours of theatre business.*

*That the independent owners still do not like radio shows, and disapprove particularly those sponsored by motion picture producers, or in which film producers participate, or allow their stars to participate, was disclosed by action of the Kansas-Missouri Theatres Association at its convention in Kansas City, last Wednesday and Thursday. A resolution in condemnation was prepared by a committee composed of Jay Means, Kansas City; Homer F. Strowig, Abilene, Kan., and A. J. Simmons, Lamar, Mo., and was passed on the convention floor.*

*Exhibitors have been fighting film stars' appearances on the air since radio virtually moved to Hollywood, four years ago, in an invasion of studio talent rosters. Exhibitors have, however, been quiet of late on the subject, although they have not once expressed a reversal of their stand, but, rather, sporadically aired their views, as in the case of the Kansas-Missouri action of last week.*

as an advertising media in planning exploitation for its "Greatest Year" campaign, officials of the association said Tuesday, was merely one angle of a situation which it was indicated has been building up over a long period.

It was stressed at the Association's Washington headquarters that there is no resentment over newspaper advertising; that it is recognized that newspapers are an important media for the exploitation of any product, but the broadcasters believe they can offer an equally important medium, and should be so recognized by the film industry.

When the survey has been completed and the results analyzed, it is the hope of the Association officials that they may sit down with leaders in the picture industry and discuss the situation in a "friendly manner" and work out some solution.

### Factors Involved

It was pointed out that factors involved in this situation included "long-winded" introductions of film personalities, including a list of the pictures in which they have appeared, the one just finished and the one about to be undertaken; the multiplicity of Hollywood gossip and fashion columns; the lengthy "blurbs" accompanying the presentation of a song from a picture, and similar advertising methods whereby producers have been able to secure direct advertising, not only on commercial programs where it was less objectionable, but on sustaining programs put out by the networks.

So far as exhibitors are concerned, Association officials pointed out that in many localities they have tieups with broadcasting stations which appear to be highly satisfactory to both parties.

There is no denial that broadcasting needs Hollywood, said the Association. It needs it, it was explained, because in Hollywood there is a "pool" of talent suitable to the needs of radio. But it is contended that Hollywood needs broadcasting, and it is felt that the film companies have never admitted that need. Station owners feel that there has been a tremendous use of radio by the film industry and too much emphasis on Hollywood.

## New Phonograph and Transcription Rules

New regulations governing the recording of phonograph records and electrical transcriptions went into effect on Saturday by order of Joseph N. Weber, president of the American Federation of Musicians. The regulations follow:

**PHONOGRAPH.** One session, not to exceed two (2) consecutive hours of 40 minutes' playing time in each hour...\$24. Each additional playing time per half-hour or fraction thereof...\$6. Contractor to receive double price.

**ELECTRICAL TRANSCRIPTIONS FOR SPONSORED PROGRAMS.** (Note: Electrical transcriptions for sponsored programs in which commercial continuity, including announcements, etc., is part of the record.) For each 15-minute program...\$18, time for rehearsing and recording each program not to exceed one hour and 15 minutes. For each half-hour program...\$24, time for rehearsing and recording each program not to exceed two hours and 30 minutes. Overtime on all the above for each one-half hour or fraction thereof...\$6. Contractor to receive double price.

**ELECTRICAL TRANSCRIPTIONS FOR LIBRARY SERVICE.** For each 15-minute unit of recorded music, per man...\$18, time permitted for rehearsing and recording each 15-minute unit shall not exceed one hour. The following rule applies: In one hour, one 15-minute recording can be made...\$18; in two hours, two 15-minute recordings can be made...\$36; in three hours, three 15-minute recordings can be made...\$54. If more units are made during the hours specified, then an additional charge of \$18 must be made for each additional unit. Contractor on all the above to receive double price.



# 20 PRODUCERS FILL IN GAPS IN '38-39 PROGRAMS BY BUYING 93 STORIES

## Largest Number of Monthly Purchases of Film Material in Last Year and a Half; 28 Novelettes to Hirliman

Continuing to round out their programs for the 1938-39 season, 20 motion picture producers have acquired 93 story properties, the greatest number purchased in any one month during the last year and a half.

George A. Hirliman, independent producer, ranked as the most active buyer of the month in August. He acquired the film rights to 28 "Preacher Devlin" novelettes by L. G. Foreman, and, in addition, bought one magazine and three original stories.

However, despite the wholesale purchase of novels by Mr. Hirliman, originals outnumbered them, 44 of the 93 purchases being in this classification. A total of 37 novels, six plays, five magazine stories and one newspaper serial were purchased.

Considered one of the most important of the acquisitions was the purchase by David O. Selznick of the motion picture rights to Daphne du Maurier's book-of-the-month, "Rebecca." Mr. Selznick paid \$50,000 for the book and he plans to star Carole Lombard in the picture.

### Corrigan Deal

Although no figures were released, RKO Radio was reported to have paid Douglas Corrigan, aviator, between \$75,000 and \$100,000 for the right to produce a picture based on the pilot's "wrong-way" flight to Ireland. Studio script writers are preparing the screenplay which has been titled tentatively, "My Flight to Ireland."

In the month the New York office of GB was advised from London that the company had purchased film rights to the Richard Essex series of mystery stories, identified as the "Les-singer" novels. It is planned to produce the stories as a series of feature films.

Heading the list of Metro-Goldwyn-Mayer's purchases for the month was "Show Boat." The company acquired the film rights to both the novel by Edna Ferber and to the stage show by Jerome Kern and Oscar Hammerstein II. MGM's purchases totalled 10, four original stories, four novels and two plays.

### Lubitsch Company Active

Ernst Lubitsch Productions, Inc., recently formed by the director and Myron Selznick, was among the August buyers. The company acquired the film rights to the Hungarian play, "Shop Around the Corner," by Nikolaus Laszlo. Simon Raphaelson is preparing the screenplay for the production which will be the first produced by the new company. Dolly Haas will have a leading role in the film.

Purchases by independent producers far outnumbered those made by the large companies. MGM's purchases were matched, in number, by those made by Republic, which acquired 10 original stories. Warner Brothers bought four originals; RKO two originals and two novels; Paramount, one play; Universal, four originals and one magazine story; Twentieth Century-Fox, three originals, and Columbia, one original. In the independent field, the buyers were Mr. Hirliman, 28 novels, three originals and one magazine story; Victory, eight originals; Coronet, one original; Principal, two originals; Monogram, one original and one magazine; Bud

## STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
September, 1937	24	43(a)	1	68
October	22	16(b)	3	41
November	24	17(c)	7*	48
December	38	11(d)	5	54
January, 1938	24	8(e)	3	35
February	28	10(f)	0	38
March	14	9(g)	2	25
April	25	9(h)	3	37
May	23	13	0	36
June	24	32(i)	3	59
July	11	5	2	18
August	44	43(j)	6	93

## TOTALS FOR 12 MONTHS

	301	216(k)	35	552
(a) Including 29 published magazine stories.				
(b) Including 6 published magazine stories.				
(c) Including 8 published magazine stories.				
(d) Including 4 published magazine stories.				
(e) Including 1 published magazine story.				
(f) Including 1 published magazine story.				
(g) Including 3 published magazine stories.				
(h) Including 6 published magazine stories and 1 comic strip				
(i) Including 3 published magazine stories.				
(j) Including 5 published magazine stories and 1 newspaper serial				
(k) Including 66 published magazine stories, 1 comic strip and 1 newspaper serial				

\* Including the American rights to one German film.

Barsky, one original; Literary Corporation of America, one book; and Republic, ten originals.

The month's purchases, with all available production credits, follow:

ADVENTURES OF HUCKLEBERRY FINN, novel by Mark Twain, purchased by MGM.

AND GOD SMILED, original by Isadore Bernstein, purchased by Victory.

ANNABELLA AND THE PRESS AGENT, novel by Charles Hoffman, purchased by RKO.

BATTLE OF CITY HALL, THE, original by Jonathan Finn, purchased by Warner Brothers.

BEAU BRUMMEL, play by Clyde Fitch, bought by MGM.

BEAUTY FOR SALE, original by Paul Franklin, purchased by George A. Hirliman.

BELOW THE RIO GRANDE, original by Monroe Shaff, purchased by Coronet.

BIG TOWN CZAR, original by Ed Sullivan, purchased by Universal.

BIGGER THEY ARE, THE, original by Frank Donahue, purchased by Warner Brothers for production as a sequel to "Racket Busters."

BUSMAN'S HOLIDAY, novel by Dorothy L. Sayers, purchased by MGM.

BY THE DAWN'S EARLY LIGHT, original by Gene Markey, acquired by Twentieth Century-Fox.

DEATH MAKES A DECREE, original by Philip Wylie, purchased by Twentieth Century-Fox.

EARL OF CHICAGO, THE, original by Brock Williams, acquired by MGM.

FIGHTING RENEGADE, THE, original by E. R. O'Dasi, purchased by Victory.

GANGSTER EMPIRE CRUMBLES, original by Sam Fuller, bought by Republic.

JITTERBUG, original by Sam Coslow, purchased by George A. Hirliman.

KINDLING, novel by Nevil Shute. By MGM.

LIFE IS CLEAR, original by Maurice Rapf and Harold Buchanan, purchased by Warner Brothers.

LIGHTNING CARSON RIDES AGAIN, original by E. R. O'Dasi, acquired by Victory.

### Tarkington Novel

LITTLE ORVIE, novel by Booth Tarkington, purchased by RKO Radio as a starring vehicle for Peter Holden. George Haight will produce.

LONDON AFTER DARK, play by Walter Hackett, purchased by GB.

LONE STAR BULLETS, original by William Colt MacDonald, purchased by Republic as a vehicle for the Three Mesquiteers.

MARRIED LIFE OF HELEN AND WARREN, THE, newspaper serial, purchased by David O. Selznick.

MELODY MORGAN, magazine story by Richard Wormser, purchased by Colonial.

MILAN IN MAY, play, option taken by Kendor Productions. Gladys Swarthout may play the lead.

MILLION DOLLAR FRAUD, original by Alex Gottlieb, purchased by Republic.

MURDER ON SUNSET BOULEVARD, Liberty Magazine story, purchased by George A. Hirliman from Condor Pictures, Inc.

NO LAW IN SHADOW VALLEY, original by W. C. Tuttle, purchased by RKO as a starring vehicle for George O'Brien.

OUTLAW PARADISE, original by E. R. O'Dasi, purchased by Victory.

PECK'S BAD BOY AND THE HYPNOTISTS, original by Robert Neville, purchased by Principal as a starring vehicle for Tommy Kelly. Release will be through RKO.

PECOS TROUBLEMAKERS, original by E. R. O'Dasi, purchased by Victory.

PHANTOM GUNS, original by E. R. O'Dasi, acquired by Victory.

POISON AT THE BOXOFFICE, original by Lawrence Meade, purchased by George A. Hirliman.

POWER TO BURN, original by Sidney Harmon and Dan Totheroh, purchased by Columbia.

### 28 Novelettes

PREACHER DEVLIN, 28 novelettes by L. G. Foreman, purchased by George A. Hirliman.

PRIVATE DETECTIVE, original by George W. Yates, purchased by Republic.

RACE TRACK SWINDLE, THE, original by Erle Hampton, purchased by MGM.

REBECCA, novel by Daphne du Maurier, purchased by Selznick International as a starring vehicle for Carole Lombard.

RED GARDENIAS, magazine serial by Jonathan Latimer, purchased by Universal.

RED RIVER RANGER, original by William Colt MacDonald, purchased by Republic as a starring vehicle for the Three Mesquiteers.

RETURN OF THE TERROR, original by E. R. O'Dasi, acquired by Victory.

ROLL, WAGON, ROLL, original by Denver Dixon, purchased by Monogram as a vehicle for Tex Ritter. Ed Finney will produce.

ROMANCE ON THE RANGE, original by Patricia Harper, purchased by Republic.

ROVING TUMBLEWEEDS, original by Ed Westrate, purchased by Republic for Roy Rogers.

SAMSON AND THE LADIES, original by Hilda Stone and Betty Reinhardt, purchased by Twentieth Century-Fox.

SECOND MEETING, Saturday Evening Post serial by Lucian Carey, purchased by Selznick International.

### Hungarian Play

SHOP AROUND THE CORNER, Hungarian play by Nikolaus Laszlo, purchased by Ernest Lubitsch Productions, as a vehicle for Dolly

(Continued on following page, column 3)



# DISTRIBUTION UNDER ITALIAN MONOPOLY

## Government Agency to Take Over Arrangements; Liquidation of U. S. Branches Seen

### BULLETIN

The Italian Government Wednesday declared an official monopoly for handling foreign films in Italy, Rome reporting that the move was seen there as requiring the liquidation of American distributors' branches there. The decree goes into effect immediately and provides that all foreign film distribution arrangements be handled by a new Governmental agency.

American distributors are continuing negotiations to obtain a modification of the decree through the American Embassy in Rome. In addition foreign representatives of American companies are hurrying to Paris for a meeting to determine future policy and to formulate representations to Italy. Paramount, MGM and 20th-Fox operate from two to ten branches each in Italy. Other companies distribute through Italian companies under franchise. All would be liquidated.

American film companies have not been permitted to export a single picture to Italy since September 1st, it was learned officially Tuesday. Nor can they export product to that country unless and until Il Duce's Government issues new quota regulations.

The Motion Picture Producers and Distributors of America in New York has been aware for weeks that Italy has had in mind the amending of the existing quota, negotiated with the United States in 1936, and has expected that "new arrangements" would redistribute permits to give Italian producers a better distribution position at the expense of American firms.

Italy failed on September 1st to assign quotas for the final quarter.

Press dispatches from Rome last week said that Italy would denounce the Italian-United States agreement of 1936 and would reduce the quota on American films from 250 to 150 a year. However, United Press on Sunday reported from Rome a denial of a slash of 100 permits as issued by Luigi Freddi, director of the films section of the Ministry of Popular Culture, although he admitted that there would be "new arrangements," indicating that a reduction to some extent is contemplated. The original report also stated that American distributors as a whole would be allowed to take out of the country only 10,000,000 lire annually instead of 20,000,000 lire as formerly.

### Italy Orders Executive of British Firm to Leave

Meanwhile it appears that Italy intends applying its "purge" of non-Aryans, or those so associated, as ordered three weeks ago, to motion pictures. United Press reported this week from Rome that Mario Zampi, director of Two Cities Film Company, of London, who recently arrived in Italy to produce a film, had been "invited" by authorities to leave the country within 24 hours. Mr. Zampi went to Rome to produce "Source of Imitation" with a British cast including Romney Brent and Elsa Lanchester, wife of Charles Laughton. Fascist authorities

were reported to have advised him not to produce the film in Italy, because "the president of the company is Jewish."

Metro-Goldwyn-Mayer this week became the second U. S. subject of Italian ire because of a motion picture produced, resentment against its "Marie Antoinette."

Paramount is said to have been warned that its position in Italy will be made most difficult unless its plans to revive "Farewell to Arms" are abandoned immediately.

Robert Farinacci, former secretary of the Fascist party, urged in an unsigned editorial in Cremona's "Regime Fascista" that censors prevent the appearance of "Marie Antoinette" in Italian cities. The French, he said, were furious with the film because of historical inaccuracies and because it "succeeded in showing all the ferocious bloodiness, malice and barbarian qualities of the people of the French Revolution, from which after 104 years the Peoples' Front has been born."

An article in the weekly magazine "Film," ascribed to Luigi Freddi, described "Farewell to Arms," drawn from Ernest Hemingway's novel, as "an insult to the Italian soldier."

### Nazis Ban Sales Film Made in U. S. by DuPont

Public showing of the film, "Sell More Through Sight!"—a film about the American psychology of buying, was banned this week in Germany, according to a wireless to the New York Times.

The film was produced by the DuPont Company of Wilmington, which, with Pathe Film, control about equally the DuPont Film Manufacturing Co., one of the two largest manufacturers of motion picture raw stock in America, along with Eastman Kodak.

### Nazis Point Up "Axis" With Fascists on Films

Tobis Film (Tobis Filmkunst G.m.b.H.), one of the largest of the Nazi controlled producing-distributing companies in Germany, sent to the American motion picture trade press this week reports on several of its new filming activities, including in its releases an explanation of the extent of the Nazis' "friendship" with Italy in the matter of motion pictures, as in other things.

### Marchetti Has Plans to Film Two in Italy

Two deals providing financing by Italian companies of pictures made in that country by American principals were negotiated by Roger Marchetti, Los Angeles and Hollywood attorney, during a two-month stay in Rome. Mr. Marchetti arrived in New York on the *Rex* last Friday.

Under the first of the two deals negotiated, Scalera Brothers, Italian producer-distributors, agree to advance to Mr. Marchetti's principals 10,000,000 lira (\$500,000) for the production of one picture.

Under the plan, his principals, whom he said he was not at liberty to identify at this time, would provide a producer, director, star, writer, cameraman and soundman—all to be Americans—for the pictures involved in the deals.

Mr. Marchetti said on his departure for Italy in July that Edward Small and B. P. Schulberg were willing to make pictures in Italy under his plan. He is attorney for Bing Crosby, among other Hollywood personalities.

Rowland Field, an agent for Mr. Marchetti, in New York, asserted Wednesday that Mr. Marchetti feels "confident that the recently reported non-Aryan antipathy of Italy will not prevent the production of American pictures in that country."

## Originals Lead in Story Purchases

(Continued from preceding page)

Hass. Samon Raphaelson will do the screenplay.  
SHORE LEAVE, Cosmopolitan magazine story by Steve Fisher, purchased by Monogram.  
SHOW BOAT, novel by Edna Ferber and play by Jerome Kern and Oscar Hammerstein II, purchased by MGM.  
SINGING SIX GUNS, original by E. R. O'Dasi, purchased by Victory.  
SPECIAL PROSECUTOR, original by Lou Green-span, purchased by Bud Barsky Productions. Release is expected to be through Grand National.  
STAGE COACH STOPS AT PINION GULCH, original by Bernard McConville, purchased by RKO as a vehicle for George O'Brien.  
STAND UP AND FIGHT, novel by Forbes Parkhill, purchased by MGM.  
STRANGE FACES, original by Cornelius Reece and Arndt Guisti, purchased by Universal.  
TEXAS TROUBADOUR, original by J. Benton Cheney, purchased by Republic as a vehicle for Gene Autry.  
TIKI, original by Alfred Levy, purchased by MGM.

### Airline Hostesses

TOUGH ANGELS, original dealing with the adventures of airline hostesses, by Jerry Wald and Richard Macauley, purchased by Warner Brothers. Ann Sheridan, Anita Louise, Jane Bryan, John Payne, John Garfield and Ronald Reagan will be the cast. The authors will do the screenplay.

UNTITLED ORIGINAL, based on life of Jenny Lind, by Hans Rameau, purchased by Universal to star Deanna Durbin.

UNTITLED ORIGINAL, by Donald Henderson Clark, purchased by Republic.

UNTITLED, life story of Weber and Fields, and Felix Isman's book on the subject, purchased by Literary Corporation of America.

VIA NEW YORK, original by Robert Neville and Harry Chandler, bought by Principal as a vehicle for Bobby Breen. Release will be through RKO.

WHAT A LIFE, play by Clifford Goldsmith, purchased by Paramount.

WHEN MEN ARE TWELVE, original by Budd Wilson Schulberg and William Burnside, purchased by MGM.

WILD SEVENTIES, original by Estelle Dodds, purchased by Republic for Gene Autry.

YOUNG VICTORY, original by Charles Greyson, purchased by Universal.

ZENOBIA'S INFIDELITY, novel by H. C. Bruner, purchased by Hal Roach. Norman Blackburn will write the screenplay. Roland Young will be in the cast. Release will be through United Artists.

## Expanded Advertising Plans Outlined by Bell & Howell

Plans for expanded advertising activity in the educational field were outlined in Chicago this week by the Bell and Howell Company at a merchandising conference attended by 156 dealers from all parts of the country.

Chief attention at the conference was directed to the increasing importance of this market, tested selling approaches and advertising techniques. Henri, Hurst and McDonald, Inc., is the Bell and Howell agency.

Herbert Crooker, formerly publicity director of Warner Brothers Pictures, Inc., in New York, has been signed by McFadden Publications, Inc., as managing director of the world's fair exhibit of that organization in the New York World's Fair of 1939.



# YOUTH



# BOX OFFICE



**FOR →**



*YOUTH is 62%*  
*ACTION is 100%*

**AND PARA**  
**GIVES 'EM WI**

**"TOUCHDOWN, ARMY"**

The glory of West Point plus a swell football yarn

**"CAMPUS"**

The first



OF YOUR PUBLIC AND  
OF WHAT THEY WANT

**MOUNT**  
**AT THEY *WANT!***

**CONFESSIONS"**

intercollegiate basketball picture

**"SONS OF THE LEGION"**

A thrilling story glorifying American Youth





# ACT

**ACTION**—a 50-yard line seat at the biggest game of the year played exactly as those service lads play 'em—with the parades, the bands, the cheers and everything . . . and the biggest thrill of all—a grandstand finish.

## "TOUCHDOWN ARMY"

with John Howard • Mary Carlisle  
Robert Cummings • William Frawley  
Owen Davis, Jr. • Benny Baker  
Minor Watson • Raymond Hatton  
Directed by Kurt Neumann • Original Story and  
Screen Play by Lloyd Corrigan and Erwin Gelsey  
A Paramount Picture

# YOU

**PARAMOUNT'S OWN GALAXY OF YOUTHFUL STARS**, including such favorites as John Howard, Mary Carlisle, and Robert Cummings . . . the youthful zipp and fervor which is Uncle Sam's grand cadet regiment at West Point.



# ION!

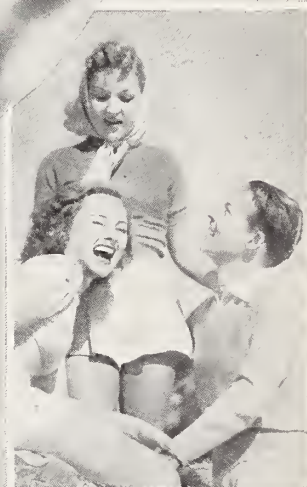
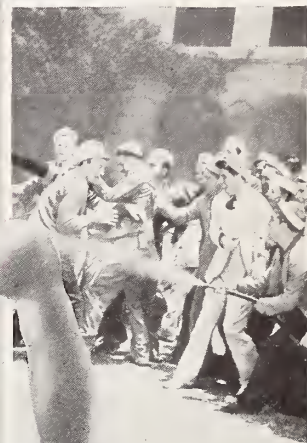
THE LAUGHABLE, SWINGING ACTION OF COLLEGE LIFE—just at the time the kids are returning to school . . . to grammar school, high school and college . . . plus the punch-packed action of the game that is taking the country by storm—inter-college basketball . . . the exploitation angle that will make this picture play wherever basketball is popular.

## "CAMPUS CONFESSIONS"

with **Betty Grable** • **Eleanore Whitney**  
**William Henry** • **Fritz Feld** and "Hank"  
**Luisetti**, All-American Basketball Star • Directed  
by **George Archainbaud** • Original Story and  
Screen Play by **Lloyd Corrigan** and **Erwin Gelsey**  
A Paramount Picture

# TH!

MORE OF THOSE YOUNG PARAMOUNT STARS WHOM THE FANS LOVE including Betty Grable and Eleanore Whitney plus as an extra added attraction the greatest basketball hero of all time, Hank Luisetti, the man who dominated the sport pages of the nation in the Winter and Spring of last year.





# YOUTH

...PARAMOUNT'S FAMOUS KID STARS Donald O'Connor, fresh from his triumph in "Sing You Sinners," Tim Holt, Billy Lee, plus such favorite players as Lynne Overman, Evelyn Keyes, Elizabeth Patterson and William Frawley in a story of America's youngsters which'll grab the family trade from coast to coast...



# ACTION

... THE AMERICAN LEGION is another word for action ... spirited, red-blooded American action ... and this is the first really important American Legion Picture ... which means action at the box office...for you can get your local Legion Post, your local Legion Auxiliary to back this picture one hundred per cent...



## "SONS OF THE LEGION"

Young Keith MacKenzie, son of the Legion's Convention Director, Vic MacKenzie, plays role in picture. Full page Paramount ad in American Legion Monthly and a half a dozen other tie-ups with the American Legion guarantee the support of this picture by that huge organization...





# CAPITAL AGAIN HEARS OF POSSIBLE 'AMICABLE' SETTLEMENT OF TRUST SUIT

Justice Department Intimates That a Series of "Conferences" Will Be Held in Washington This Month

## BULLETIN

J. Robert Rubin, general counsel of Loew's; Austin Keough, general counsel of Paramount, and Richard Dwight, counsel engaged by Twentieth Century-Fox, probably will represent the five distributor circuits in conferences with the Department of Justice at Washington, which, according to trustworthy sources, will be arranged by the majors within 10 days to discuss the "invitation" of the Department of Justice that the circuits refrain from further theatre expansion pending outcome of the Government's suit.

Settlement of the Government's anti-trust case against the film industry by a consent decree was predicted in Washington this week as Department of Justice officials indicated they would "welcome" any suggestions for amicable settlement of the suit which might be offered by the eight major companies involved. Previous reports of a possible consent decree entered into by the companies were belittled in New York on the grounds that a consent decree based on the present all-embracing allegations in the pending complaint would be impossible.

While it was said at the Department that no overtures along that line had yet been made, it was intimated that representatives of the companies were expected to come to Washington some time this month for the first of what may be a series of "conferences." The initial discussions, however, it was emphasized, would be purely general, and some surprise was manifested this week around the Department that such a meeting had not already been asked by the film companies.

Department officials explained that civil suits can readily be terminated by consent decrees and suggested that the companies, as well as the Government, would find a negotiated settlement cheaper in both time and money than long-drawn-out litigation.

While Department officials insist that they would accept consent decrees only if the Government was given substantially all the reforms it sought in a case, in other Washington quarters it was said the Department is by no means certain that a decision in the New York case would be entirely in its favor and is ready to make a trade, although no suggestions were made as to what demands would be abandoned by the Government in such a process.

Meanwhile, Department officials were said to still feel that the companies should enter into a stand-still agreement pending disposition of the suit, under which they would acquire no more theatres. Suggestion to that effect was advanced to the companies three weeks ago by Assistant Attorney General Thurman Arnold, but so far as is known there has been no official acceptance. Executives and attorneys of the major defendants in New York have been strictly silent in the matter, although it is gen-

## Russell Hardy, U. S. Trust Officer in Film Cases, Enters Law in Allied Offices

*Russell Hardy, until recently special assistant to United States Attorney General Homer S. Cummings, assigned to the trial division of the Department of Justice, is now engaged in the private practice of law at Washington, with headquarters in the same suite occupied by Abram F. Myers, general counsel for Allied States, in the Securities Building at 729 Fifteenth St. NW, phone Metropolitan 5010.*

Mr. Hardy resigned his position with the Department last month, after 24 years of service in which he was prominent in the handling of motion picture anti-trust and trade practice matters. The Myers-Allied office in which he now headquarters witnessed the beginning of most of Allied's legal and legislative attacks against the organized industry, including the laying of ground work for the Congressional anti-block booking bills and the complaints resulting in the present federal trust suit against the majors—for all of which Allied has openly taken credit.

As representative of the Attorney General's department, Mr. Hardy was active in the hearings of the National Recovery Review Board, headed by the late Clarence Darrow, into the workings of the NRA film code early in 1934, seeking unsuccessfully to examine Sol A. Rosenblatt, administrator of the code, as to his activities in the formation and enforcement of the document.

For a number of years, he was engaged in the preparation and handling of cases brought by the Government against the motion picture industry, his most important assignment being to take charge of the trial of the motion picture companies and executives defendants in the St. Louis suit.

erally expected they will confer with the Department before the end of the month.

The principal reason for the delay in responding to Mr. Arnold's invitation to discuss the *status quo* proposal is reputed to be the absence of Colonel William J. Donovan, chief counsel for RKO, who is expected back from a European vacation September 19.

Although Mr. Arnold has advised the five theatre-owning defendants who have been invited to the conference that he wishes to discuss an agreement on maintaining the *status quo* in current theatre operations in order to obviate the necessity of the Government's moving for an injunction, it is taken for granted in New York legal quarters that the subject of a consent decree will be explored also at the meeting. The Government has repeatedly evidenced its willingness to discuss the subject with the companies, but there is no evidence on which to base a belief that much progress could be made toward a consent decree without a basic modification of the objectives of the Government action, particularly with regard to separation of exhibition from production-distribution.

If definite plans for meetings are worked out, it is possible the Government's action may be delayed in order to give the film companies an opportunity to make a voluntary stand-off offer.

Regardless, Mr. Arnold's division this week set out to gather complaints of independent exhibitors against distributors. For this purpose Allied States is sending questionnaires to all members, who are being asked to submit their complaints on facts to which they are willing to swear, so that the Department of Justice can draw them up in affidavit form and return them for signatures under oath.

It is believed that Mr. Arnold intends to use this material in preparation of an application for the injunction to prevent circuit expansion in case his conference with major company attorneys fails to result in the standstill agreement pending trial of the anti-trust suit.

The bulletin states that Abram F. Myers,

national Allied general counsel, has asked the local unit to obtain "rough statements of facts that members are willing to swear to, and

"The major defendants seem to be of the opinion that this case will not be tried for a year or so, and that in the meantime nothing will happen. It is anticipated that this preliminary action will bring to a head any plans the majors may have for adjusting industry differences." The preliminary action referred to is the temporary injunction application planned by the Government.

The questionnaire states that "the Government desires the facts of bona fide complaints of the following practices":

1. The sale, lease or other disposition of theatres by independents to a major company or its affiliate, where "coercive methods" are employed by a major.

2. Conditions and limitations imposed by the major companies upon independent exhibitors to benefit competitive affiliated theatres, including preferences, selective contracts, overbuying, unreasonable clearance, increased protection, and the like employed to benefit affiliated theatres.

3. Trade practices imposed on independent exhibitors by the distributors, including block booking, forcing of shorts, arbitrary playdates, score charges and such.

Also asked for is information on "the imposition of provisions prohibiting the use of double bills by independents," which "are not insisted upon in the contracts of the majors between themselves," the fixing of minimum admission prices and "film rentals which are unconscionable and excessive."

Washington observers see chances good that the suit will never go through trial. Department heads are understood to be receptive to offers for a consent decree, provided they secure the major points at which they aim, and are willing, it is said, to forego some of the less important points to save the money and time

(Continued on page 27, column 3)



# ANNUAL MPTOA PLANS SET; STATE GROUPS MEET

## Exhibitors of Kansas, Missouri, West Virginia and New York Hold Sessions; Interest Shown

September and the start of the new show season is bringing a renewal of activity in the ranks of organized exhibition, owners of Kansas, Missouri, West Virginia and New York meeting in convention this week, while executives of the Motion Picture Theatre Owners are setting plans for their annual meeting next month. Nebraska MPTO opens its convention Tuesday at the Hotel Loyal, Omaha, and Allied of New Jersey meets October 19th in Atlantic City.

The MPTOA, as previously determined, will meet in Oklahoma City from October 30th to November 1st, in conjunction with the annual meeting of the state's MPTO and also one in which exhibitors throughout the southwest will participate.

Morris Loewenstein, president of Oklahoma's group, and Ed Kuykendall, head of the national organization, started this week to work out a program, in Oklahoma City.

### Officers To Be Elected

On the agenda is an MPTOA directors' meeting at which national officers will be elected for 1938-39. Mr. Kuykendall refused to disclose whether he will again be a candidate for the presidency. Also set is a "Movie Ball" to which Hollywood and Broadway talent will be invited. The ball will be open to the public, and will be held at the Civic Auditorium. A banquet will be held on another evening.

The state groups will time their meetings to follow earlier day meetings of the MPTOA, and speakers in all cases will be asked to repeat their messages at each organization's sessions.

The keynote will be the trade practice program and attendance problems.

Meeting at Oklahoma City's Biltmore Hotel this week to arrange the conventions were: Orville Enloe, Homer Jones, L. C. Griffith, Harry Lowenstein, Marvin Enloe, Morris Loewenstein, Max Brock, J. C. Hunter, Bill Gruber, Byron Dinty Moore, Ed Kuykendall.

Appointments to committee chairmanships were made as follows: Reception, L. C. Griffith; registration, Charles Zears; transportation, "Pop" Rader; display booths, Morris Loewenstein; entertainment, Dinty Moore; golf, H. J. Griffith and Horace Falls; ladies (all chairmen), Mrs. H. R. Falls, Mrs. C. O. Fulgum, Mrs. H. J. Griffith, Miss Ona Johnson and Mrs. Byron Moore; program, C. Morris Loewenstein; auditing, Wade Schroeder.

Mr. Loewenstein was named general convention chairman.

### Tri-State Meets at Same Time

Assurances that the MPTO of Arkansas, Mississippi and Tennessee will convene in Oklahoma City at the same time have already been given by R. X. William, Jr., president, and similar action by other associations in states bordering on Oklahoma is anticipated. Missouri is also expected.

The circuit convention of the Griffith Amusement's managers, as well as meets of the Griffith associated companies, also will be held in Oklahoma City during the national convention of the MPTOA.

Efforts are being made to secure the same

## SHORT PRODUCT PLAYING BROADWAY

Week of September 10

### CAPITOL

How to Read.....MGM  
Cairo, the City of Contrast.FitzPatrick-MGM  
Joaquin Murietta.....MGM

### CRITERION

Brother Golfers.....RKO Radio  
Window Shopping.....Columbia

### PARAMOUNT

Bulldozing the Bull.....Paramount

### RIVOLI

Styles and Smiles.....RKO Radio  
Stranger Than Fiction, No. 54.Universal

### ROXY

Lew Lehr's Kindergarten....Twentieth-Century-Fox  
Land of Contentment....Twentieth-Century-Fox  
Chris Columbo.....Twentieth-Century-Fox  
Filming Big Thrills.....Twentieth-Century-Fox

### STRAND

Wholly Smoke .....Vitaphone

type of meeting of Interstate, Malco and other circuits operating in and about Oklahoma, for the same period.

### Kansas-Missouri Elects, Talks Trade Practices

Independent exhibitors in western Missouri and Kansas still do not like radio shows, and disapprove particularly those sponsored by motion picture producers or containing motion picture stars, it was disclosed by action of the Kansas-Missouri Theatres Association in its annual convention last Thursday in Kansas City. The resolution was prepared by Jay Means, Kansas City; Homer F. Strowig, Abilene, Kan., and A. J. Simmons, Lamar, Mo.

The association favors a conciliation board on fair trade practices composed of an equal number of distributors and independent exhibitors, and "everyone appearing before this conciliation board shall agree to abide by the decisions of the board."

The convention demanded that all producers supplying 16-mm. film shall no longer do so for use in free shows "or in situations detrimental to any regularly operated theatre." The KMTA disapproves service of "entertainment film to, any account for free civic or merchant shows," and it authorized its officers to contact General Motors, Standard Oil, and other corporations giving free shows in an effort to get those companies to cooperate with the local theatreman before showing.

Ed Kuykendall said that his organization still is against governmental interference, but that apparently the present government suit is necessary to waken distributors to the need of action in the direction of establishing fair trade rules for the industry. Unless it has those by next year, he added, the Neely bill will pass.

New officers of the association elected are

Frank Cassil, Rialto, St. Joseph, Mo., president, succeeding John Stapel, Rockport, Mo., who has held the office three years; H. F. Strowig, Plaza, Abilene, Kas., vice president; George Hartmann, Armour, North Kansas City, Mo., secretary-treasurer, succeeding R. R. Biechele, who has held the office several years. Directors are John Stapel, ex officio; Tom Edwards, Ozark, Eldon, Mo., and Ed Rolsky, Kansas City, for Missouri. For Kansas: Mrs. C. H. Barron, Pratt, Kas.; C. A. Schultz, Kansas City, and O. F. Sullivan, Wichita, Kas. Officers also are members of the board.

The association named R. R. Biechele chairman of the legislative committee for Kansas and John Stapel for Missouri.

### West Virginia Reelects Hyman to Presidency

Sol J. Hyman was re-elected to the presidency of the West Virginia Theatres Managers Association at the closing session of the annual convention held at the Green Brier Hotel, White Sulphur Springs, W. Va., last Thursday. Wendell H. Holt was renamed secretary-treasurer, while the following were designated vice-presidents:

Dr. C. P. Church, R. D. Marks, Mrs. P. T. Thomas, N. B. Carskadon, R. W. Phelen, L. E. Rogers.

Mayor James G. Stuart of Cincinnati was the principal speaker at the convention banquet, with Smith Ballew acting as master of ceremonies.

The organization is composed entirely of independent exhibitors and is unaffiliated with any national organization. Action taken at the convention indicated that the organization would remain independent and unaffiliated.

The convention was routine and consisted of open forum discussions of tax situations throughout the state, of the tax imposed by the American Society of Authors, Composers and Publishers, of new bills regulating the industry which may be presented at the next legislature and of "an unqualified endorsement of the action of the United States Department of Justice in its present investigation of the film industry."

### Allied of New York Hits Film Producers on Radio

Condemnation of producer participation in radio programs and a resolution to assist the prosecution by the government against the eight major producers highlighted the meeting of Allied Theatres of New York last week in Syracuse.

One hundred and twenty-two independent exhibitors gathered at the Hotel Syracuse for the sessions which were conducted by President Max A. Cohen. Representatives of major companies also were in attendance.

Mr. Cohen outlined the objectives of Allied and emphasized the necessity for a united front in correcting the grievances of the independents.

It was pointed out that all independents who subscribed to Allied's objectives were invited to membership but that Allied had passed the stage of soliciting members.

Forty-four new members were added to the roster of Allied. The unit's membership now stands at about 250.

Another state meeting may be held before the end of the month.

Harry G. Kosch, general counsel for New York Allied, explained briefly the government suit and requested short statements of grievances be sent to Allied so that they can be put in affidavit form and turned over to the Department of Justice. He also promised Allied's attention to legislation coming up in Albany.

Edward Golden, Monogram vice-president, pointed out that a united front could accomplish much in the radio controversy. Harry Buxbaum, Twentieth-Fox manager, warned exhibitors about including all controversial matters in their contracts before signing.

Other speakers included Ted O'Shea, MGM; Charles Stern, United Artists; John Scully, Universal, and Bert Sanford, Altec.



# UA BEGINS NEW MANAGEMENT POLICY, HEADED BY SILVERSTONE; SMITH QUILTS

## Sales Manager's Post Eliminated; Silverstone Succeeds Buckley on M.P.P.D.A. Board; Schaefer Retains Authority

Members of the United Artists board of directors, after twice failing to convene because of a lack of a quorum, mustered sufficient votes at a five-hour session in New York last Thursday to ratify the corporation's new administrative policy.

The board's decision resulted in:

**Concentration of the principal executive authority in Murray Silverstone, vice-president and chairman of the executive committee.**

**Elimination of the sales manager's post, a position held by A. W. Smith, Jr., for the last two years. Mr. Smith resigned.**

**Curtailment of authority formerly vested in Harry D. Buckley, vice-president, who, until the resignation of Dr. A. H. Giannini as president last June, was the top ranking executive.**

**Replacement of Mr. Buckley by Mr. Silverstone as the company's representative on the board of directors of the Motion Picture Producers and Distributors of America.**

Although they were understood to be on the agenda for the directors' meeting, no action was taken on the election of Mr. Silverstone as president or on the ratification of a new five-year contract for George J. Schaefer, general manager of domestic distribution.

However, it was indicated that the matters would be taken up by the board at meetings to be held in the near future. The action was deferred, it was understood, to permit the attendance of Alexander Korda, who arrived in the United States from England on Tuesday aboard the *Normandie*, and of Douglas Fairbanks, who is expected from England next week. Later, however, it was indicated that the election of a president was deferred until the annual meeting in November.

### Korda Denies Production Move

Following the arrival of Mr. Korda, reports were circulated to the effect that he would renew his efforts to obtain authorization to engage in production in England for other companies besides United Artists. Mr. Korda, however, after failing to thwart interviewers by emerging from the steerage quarters of the *Normandie*, declined to comment on the reports.

After only one day in New York, Mr. Korda left by plane for the coast where officials at the United Artists studio said his visit was in behalf of promotion of his "Drums" and Sabu, boy star of the film. (Picture on page 56.)

Mr. Korda failed to gain authorization for outside production activities last winter but it was pointed out that a modified form of the same plan may be entertained at this time. Production designed primarily to keep Mr. Korda's studio busy and calling for only cursory supervision by the United Artists partner-owner might not be objectionable to the company's other partner-owners, it was explained.

Following the board's meeting on Thursday, Mr. Schaefer was non-committal regarding his new contract, although he indicated that final action could be expected shortly. It is generally

understood that the company has met all of the conditions requested by Mr. Schaefer and, after the meeting, Mr. Silverstone made it clear that Mr. Schaefer's authority in distribution was not affected by the adoption of the administrative policy.

The position of Mr. Buckley under the realignment was clarified by company officials on Saturday when they pointed out that although some of his executive functions were transferred to Mr. Silverstone, Mr. Buckley would continue to serve as alternate for the head of the company whenever the latter is away from the home office. The company head formerly was resident on the West Coast whereas now, executive headquarters are in New York. It also was explained that two administrative functions have been added to those formerly within Mr. Buckley's province and in these and other executive capacities he will be answerable only to Mr. Schaefer.

### Mary Pickford Returns

The return from Canada to New York of Mary Pickford last week was taken as indication that the board would have a quorum, permitting the holding of the twice-delayed session, but Miss Pickford left by plane for Hollywood before the meeting. The quorum was obtained when Dennis F. O'Brien, representative for Miss Pickford, returned to New York from a vacation trip. Miss Pickford, who was understood to be making the coast trip to confer with Samuel Goldwyn and Charles Chaplin on matters to be settled at the next board meeting, also was represented at last week's session by Willard S. McKay, New York attorney.

Others in attendance were James Mulvey, Mr. Goldwyn's representative; Charles Schwartz, Mr. Chaplin's representative; Edward C. Rafferty, representative of Mr. Fairbanks; Emanuel Silverstone, representing Mr. Korda; Mr. Murray Silverstone and Harry Muller, comptroller.

The profit-sharing plan for United Artists producers, Mr. Silverstone explained, will go into effect at the end of the year and will cover the product delivered up to that time. The participation in 50 per cent of the company's net profit will be on the basis of the merit of each production delivered by the company's producers, he said.

He also said that the board considered the problem of foreign markets and the restrictions and limitations confronting all distributors in these fields. He described the problem as one to which considerable thought is being given.

### Denies Schulberg Release Plan

Mr. Schaefer denied Hollywood reports that negotiations are underway for the release through United Artists of pictures produced by B. P. Schulberg. He also denied a report that Mr. Fairbanks has abandoned his plan for producing one picture, which he announced a few months ago.

Mr. Smith's duties with United Artists will be absorbed in part by Mr. Schaefer and in part by district sales managers of the company. Mr. Smith plans to sail on the *Queen Mary* September 21st for a European tour. He expects to return in October.

Mr. Smith, a former newspaper reporter, entered the film business in September, 1914, and was associated with Pathe, Hodkinson Company, First National, and Warner-First National. In 1935 he became vice-president of Vitagraph Corporation and resigned from the corporation in July, 1936. He was appointed general sales manager for United Artists in October, 1936.

## Settlement of Trust Suit Seen

(Continued from page 25)

involved in a trial. This attitude is given additional point by suggestions that the Government's petition asked for more than the department believes can reasonably be secured from the courts.

Formal action on the industry's own plan of self-regulation is expected to be delayed for a short while pending at least one conference between distributors and the Department, as was stated in MOTION PICTURE HERALD September 3rd. That the distributors are planning to return to their original idea of self-regulation after the meeting still seems likely.

From the nature of the series of suits which has been instituted by the Government it is evident that the Department will seek to have the monopoly statutes rewritten practically in their entirety, but its success in that direction will depend entirely upon the attitude of Congress.

### Coast Owners Act

Mediation of grievances between Fox West Coast and independent exhibitors moved two steps nearer this week as Albert Galston, president of the Independent Theatre Owners of Southern California named three members to the three-three arbitration board and settlement of the zoning and clearance schedule difficulties between Al Hansen, operating two theatres, and FWC was reached.

Mr. Hansen previously had threatened anti-trust action against FWC. The decision to arrive at a peaceful settlement without litigation was part of Charles Skouras' recent invitation, as FWC head, to independents to confer with him about any grievances.

### U.A. Refuses Access to Books

Los Angeles United Artists exchange officials Friday refused permission to Albert J. Law and his aides to make a general inspection of their books in the probe of alleged monopoly in distribution and exhibition in Southern California. Mr. Law, special Assistant United States Attorney General, declared.

Mr. Law, with Harold Collins, also special Assistant United States Attorney General, has been in California for months investigating charges of independent exhibitors that Fox West Coast enjoys a monopoly of product.

### Appeal on Dakota Law Due

Attorneys for Paramount and Minnesota Amusement will file their petition for leave to appeal to the United States Supreme Court from the statutory court decision upholding the constitutionality of the Allied-sponsored North Dakota theatre divorce law on or before September 19.

The court's approval of the petition is virtually automatic, although it may require some time to obtain the signatures of the three Federal judges who constituted the statutory court.

It is believed, however, that the appeal papers will be filed with the United States Supreme Court in Washington by mid-October.

Sponsorship of an Allied-sponsored theatre "divorcement" bill in New York State will, as elsewhere in the country, depend on the outcome of Paramount's forthcoming appeal in the Supreme Court seeking to invalidate the North Dakota statute, according to Harry G. Kosch, counsel for New York Allied.



## Theatre Council Debates Revival

The Second National Convention of the Legitimate Theatre, striving to devise ways and means of reviving the legitimate theatre—a subject discussed ever since motion pictures became the American public's favorite amusement—got off to a stormy start at the Hotel Astor, New York, Tuesday, when William A. Brady, producer, illustrated the theme of his address by criticizing the Dramatists Guild and the stagehands' and musicians' unions.

### Blames Lack of Unity

The trouble with the stage, Mr. Brady told his audience, is that "we don't stand together for the common good." He charged that the Dramatists Guild makes "all sorts of rules" for producers, but fails to turn out good plays. He told of having to hire 27 union employees in St. Louis when, he said, he did not need them for his production of "Street Scene."

Following the meeting, a special session of the executive board of the American Theatre Council, under whose sponsorship the convention was held, was called. A resolution was adopted voicing regret "that remarks of one of the speakers criticizing instances which happened in his personal union dealings of many years ago, and with reference to the Dramatists Guild, should have been made, as this is contrary to the spirit of cooperation which has motivated the second national convention and the American Theatre Council."

In speaking of the Dramatists Guild, Mr. Brady criticized the organization for asking J. B. Priestly, a Guild member, to refuse to sign a contract with Gilbert Miller for his play because Mr. Miller had refused to sign a Guild contract.

George C. Middleton, a former president of the Guild, declared the guild had no power to prevent a manager who had not signed the basic agreement from producing any plays.

### "Selling Out" Blamed

Robert E. Sherwood, president of the Guild, at the opening luncheon charged that too many producers and dramatists of the legitimate theatre have been "selling out" to Hollywood.

Mr. Sherwood expressed optimism for the stage, but said the people themselves are responsible for the revived interest.

License Commissioner Paul Moss of New York said he would seek legislation to place all ticket speculation under his jurisdiction.

Brock Pemberton was toastmaster at the luncheon, George M. Cohan made the address of welcome, and other speakers included Laurette Taylor, James J. Brennan for stagehands, and Fred Marshall for the scenic artists. Helen Hayes addressed the afternoon session, presided over by Arthur Hopkins.

A detailed program for reviving road business by establishing "theatre seasons" for each town was advanced by Lawrence Langner, a director of the Theatre Guild and of the Theatre Council.

Congressman Emanuel Celler urged a Federal subsidy for the theatre.

The new code of fair practice regulating theatre ticket sales in New York will go into effect Monday. A total of 27 signatures of ticket brokers to the agreement had been obtained by Wednesday, according to James F. Reilly, executive secretary of the League of New York Theatres. The code limits premiums to 75 cents for orchestra and 50 cents for balcony seats.

Joseph Kaliski, manager of the GB exchange in Washington, has been transferred to Pittsburgh as head of the company's office in that city.

## POLICE HALT GAME IN HARLEM HOUSE

*Five men and one woman on the staff of the Jewell theatre, Harlem, were arrested on charges of conducting a lottery Monday night when police and the president of the Society for the Prevention of Crime, the Rev. Dr. George Drew Egbert, interrupted a "numbers night" program. Harlem and its "numbers" games have been the subject of New York District Attorney Thomas E. Dewey's prosecution of James Hines, Tammany Hall district leader, who was cited by Attorney Dewey as "protector" of the Harlem gambling rackets in a case which ended in New York last Saturday when Judge Ferdinand Pecora declared a mistrial.*

*Police made the arrests after the hands of a clock on the stage were spun and the holders of the "lucky numbers" were awarded prizes.*

*The six employees, headed by Nat Gerber, manager, were arraigned in night court where they pleaded not guilty and obtained an adjournment. The five men were held in \$25 bail each, while Miss Peggy O'Sullivan, cashier, was paroled by Thomas Aurelio, magistrate.*

## Standard Pictures To Start Production of First Film

Standard Pictures, a new name in the production field, will begin shooting their initial offering September 28th. The picture will be "The Headleys at Home," first of a series of six home-type comedies based upon the New York stage success "Among Those Present." The production will be made at the Grand National studio. The cast includes Ralph Morgan, Evelyn Venable, Robert Whitney, Betty Roadman, Vince Barnett and Benny Rubin.

B. W. Richards is president of Standard, Harvey C. Leavitt, associate producer; Emile de Ruelle, production manager; Chris Beute, director; Nickolas Bela, scenarist; Carrington North, story editor, and Richard Mitchell, publicity representative. In addition to the six Headley series pictures, the new company will make a similar number of mystery screen plays.

## Renew Republic Contract

Sam and Jake Flax, of Washington, D. C., have renewed their Republic distribution agreement signing a five year contract, retroactive from July 1st. James R. Granger, president of Republic, and Jack Bellman, were in Detroit last week conferring with Ray Moon of Cooperative Theatres of Michigan on Republic's 1938-39 program.

## Sphinx Completes Feature

Sphinx Film Corporation is planning production of a second feature, "A Brievele Der Mamen," having completed "Mamele," in which Molly Picon is starred. The latter picture was made in Warsaw, Poland, and will open in New York early in October.

## 'Grand Illusion' N. Y. Premiere

The Filmarte Theatre in New York City marked its reopening Monday evening with the American premiere of the French "Grand Illusion." The picture was made in Paris by "Les Realisation d'Art Cinematographique" and is being distributed in the United States by World Pictures.

The work was directed by Jean Renoir, French director, and features as principal players such recognized Continental actors as Jean Gabin, Pierre Fresnay and Dita Parlo. An important role is played by Erich von Stroheim from Hollywood and his excellent acting caused Frank S. Nugent in his New York Times review to remark on the "folly in permitting so fine an actor to remain idle and unwanted."

In his review from Paris, which appeared in MOTION PICTURE HERALD of July 3, 1937, Pierre Autre said: "The film, although a war picture, is treated in a different way. No actual fighting is to be seen, and the film deals rather with people taken from all walks of life, and of different nationalities, thrown together by the wheels of fate. . . . Love interest is woven into the story, and although not indispensable to the picture it in no way mars it. . . . Dialogue is very clever and technical work and photography excellent. 'Grand Illusion' is surely a film with a very strong international appeal." He added that the film received loud and long applause from a gathering of French society, cinema, theatrical and literary personages.

Hamilton House, a branch of the Henry Street Settlement, sponsored the New York premiere, the proceeds of which went to aid the organization's activities. Among those who attended from theatre, film and publishing circles were Roy S. Howard, president and editor of the Scripps-Howard papers; Dorothy Thompson, author and newspaper columnist; Fannie Hurst, novelist; Clifford Odets, playwright; Eva La Gallienne, actress, and Aline MacMahon, screen player.

## Deems Taylor and Disney Sign

Walt Disney has closed a deal with Deems Taylor, noted music director, critic and composer, to collaborate with Leopold Stokowski, and himself on a cartoon feature to start within a month and take 18 months to two years to produce. While "Sorcerer's Apprentice," for which Mr. Stokowski originally was signed by Mr. Disney may be retained as part of the subject matter, they may start from scratch. Mr. Disney broke ground for his \$1,500,000 studio in Burbank on Monday.

A promotion booklet entitled "After 'Snow White' . . . What?" has been prepared by S. Barret McCormick and his RKO Radio advertising and publicity staff. It is wire-bound with red cardboard covers and the inside printing is done on heavy paper and illustrated in color. Eighteen Disney subjects, including six specials, are listed, with ideas for promotion.

Commonwealth Pictures Corporation has acquired 16 millimeter world distribution rights to all Majestic product, including "Scarlet Letter," "Night Alarm" and "Mutiny Ahead."



# GERMAN FILMS GAIN STEADILY ON HOLLYWOOD IN CZECHOSLOVAKIA

## American Films Drop from 154 in 1935 to 99 Last Year, While German Product Rises from 75 in 1935 to 80 in 1937

The fate of the commercial life of Hollywood's motion pictures in another European country—Czechoslovakia—hinges on the success or failure of the Nazis to extend their totalitarianism by force.

Virtually compelled to abandon their business in Germany and Austria because of Adolph Hitler's insistence that foreign films give way before native product instilled with Reich "cultural" teachings, Hollywood today is facing a severe test to hold its domination on Czechoslovakian screens, where German films already are fast gaining competitive position.

American sound features account for 40 per cent of Czechoslovakia's annual film imports, whereas Germany's film now represent 32 per cent. Indications of the trend may be seen in the fact that while America's films have fallen off from 154 in 1935 to 130 in 1936 and 99 in 1937, Germany's pictures have risen from 75 in 1935 to 80 in the past season.

Significantly or otherwise, the United States Government, through the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, of which N. D. Golden is chief, is sending to the American industry an analysis of the position of American films in Czechoslovakia, as gathered from the office of the American Commercial Attache at Prague.

"Notwithstanding a decline in Czechoslovakia imports of feature pictures originating in the United States by 24 per cent since 1930, the United States maintains first position as a supplier of motion pictures to Czechoslovakia," said the government's statement.

The Czechoslovakian Film Advisory Committee, which prescreens pictures prior to issuance of import permits by the Ministry of Commerce failed to approve for entry in 1937 a total of 49 features, of which 20 were German, 18 American, four Hungarian, two each Russian, British and French, and one Austrian. The ratios of features rejected to features submitted for prescreening were: For all features 16.6 percent, Hungarian 28.6, Russian 22.2, German 20.0, American 15.4, British 15.4, French 8.7, and Austrian 7.1. As regards the ratio of American pictures rejected, only eight of the 18 pictures refused entry were products of the five American film companies maintaining distributing branches in Czechoslovakia, and these five organizations accounted for 89 of the 99 American features brought into Czechoslovakia during the year 1937.

Imports of dubbed films into Czechoslovakia are limited to such films that are to be distributed exclusively in those sections of the country where sound features in the original language have no market because of German competition, i.e., in certain districts specifically designated by local authorities where the majority of the population is German. In 1937, a total of 28 dubbed versions were imported into Czechoslovakia, including 23 American films, three Hungarian films, one British film and one French film. In January 1938, the fee on "dubbed" versions was reduced from 20,000 crowns to 12,000 crowns, this regulation supplementing but not invalidating existing regulations under which American distributors are

### CZECHO IMPORTS OF FEATURES

Country of origin	1934	1935	1936	1937
United States.....	19	154	130	99
Germany .....	77	75	78	80
Austria .....	12	20	22	13
France .....	21	15	17	21
Great Britain.....	28	10	12	11
Soviet Russia.....	1	6	9	7
Hungary .....	2	7	8	10
Netherlands .....	..	..	1	..
Italy .....	..	2	..	3
Switzerland .....	1	1	..	..
Poland .....	2	..	..	..
Mexico .....	..	..	..	1
Denmark .....	1	..	..	..
Total.....	164	290	277	245

entitled to bring in without payment of the regular 20,000 crown registration fee, one picture "dubbed" in German for every eight American sound features imported. (One Czechoslovak crown equals \$0.035 U. S. currency at the present rate of exchange.)

### Imports of Shorts

Czechoslovak imports of shorts, not including newsreels, dropped from 269 in 1936, to 240 in 1937. American suppliers of comedy shorts were affected most as imports of shorts originating in the United States dropped from 170 in 1936, to 105 in 1937. Furthermore, there has been a partial replacement of comedy shorts by longer newsreels, by advertising films and by tourist propaganda films. Statistics on imports of shorts and on Czechoslovak production in that field are given herewith for 1936 and 1937:

Country of Origin	1936	1937
United States.....	170	105
Germany .....	72	87
Austria .....	7	13
France .....	2	9
Great Britain.....	3	5
Soviet Union.....	3	5
Hungary .....	2	..
Italy .....	..	1
Switzerland .....	..	3
Others .....	10	12
Total .....	269	240
Czechoslovak Production.....	12	13

The production of Czechoslovak feature films reached a new high of 51 in 1937, as compared with 32 in 1936 (plus one synchronized version). The total cost of 1937 feature film production was placed at between 41,000,000 and 43,000,000 crowns. Subsidies, granted chiefly out of the proceeds of the registration fees collected on imported features at a rate of 20,000 crowns per feature, aggregated 5,220,000 crowns, according to figures released by the Czechoslovak Ministry of Commerce.

Out of the total of 51 feature films produced, 45 were in the Czech language and six in the German language. Twenty-six companies, most of them film distributors, participated in the Czechoslovak film production during 1937, the "Elektafilm" ranking first with six feature productions.

As in former years, the A-B film studio at Barrandov near Prague, shot most of the features, accounting for 37; the "Foja" studio made

eight, the "Host" five; and the "Favorit" one.

The 245 feature films constituting 1937 imports were brought in by 31 distributing companies, while 277 feature films imported in 1936 were brought in by 34 distributing companies. Notwithstanding the decrease of three in the number of firms participating in the importation of motion pictures, distribution of films in Czechoslovakia continued to suffer from an excessive number of film exchanges. Operation of the Film Distributors Cartel, organized in October 1935, and currently subscribed to by 30 Czechoslovak film distributors (exclusive of the branches of American film distributors), tended to moderate excessive competition but the weak financial position of several small film exchanges failed to improve substantially.

### Motion Picture Films Censored

A total of 1,073 motion pictures (including sound features, shorts, nature pictures, newsreels and miscellaneous) with a film length of 1,158,720 meters were passed by the Board of Censors of the Ministry of Interior during 1937, as against 1,110 pictures and 1,054,085 meters in 1936. The 1937 total included 346 pictures of American origin in a length of 442,065 meters, 309 Czechoslovak films in a length of 214,360 meters, and 275 German films in a length of 294,095 meters.

There were 14 films of 36,010 meters banned by the Board of Censors, including six American films of 14,890 meters, six German films of 15,815 meters and two French films of 5,305 meters. These rejected films are in addition to those banned by the Film Advisory Committee (Prescreening Commission). Of the 14 pictures rejected, three of 7,205 meters were released for public exhibition after the film had been cut and altered to meet with official approval.

Data on films censored in Czechoslovakia during 1936 and 1937 are given in the following table of pictures released by Czechoslovak censors by principal countries of origin:

Country	1936		1937	
	Number	Meters	Number	Meters
United States .....	425	417,530	346	442,065
Germany .....	288	276,520	275	294,095
Czechoslovakia ..	251	146,655	309	214,360
Austria .....	39	61,535	40	48,440
Soviet Russia.....	34	32,845	24	21,250
France .....	24	51,220	34	67,920
Italy .....	15	11,025	9	10,060
Great Britain.....	13	29,120	12	19,355
Hungary .....	7	17,590	11	27,635
Netherlands .....	3	2,460	2	1,220
Switzerland .....	not specified	..	5	5,080
Sweden .....	not specified	..	3	3,085
Other countries....	11	7,585	3	4,155
Total .....	1,110	1,054,085	1,073	1,158,720

There were 15 Prague theatres rated as "first-run" cinemas, and they exhibited 269 sound features in that year. In 1936, "first-run" cinemas showed 282 features. Inasmuch as Prague is the most important film market in Czechoslovakia it may be of interest to note that the "first-runs" included 106 American films, 636 German, 40 Czechoslovak, 19 British, 16 Austrian and 16 French. According to the language spoken in the films, 125 were in the English language, 85 in German, 37 in Czech, 17 in French, 3 in Russian and one each in Italian and Spanish. All of the "first-run" films were shown for 661 weeks, the "first-run" exhibition per film averaging almost 2.5 weeks.

### Boosting University with Film

The University of Mississippi will utilize motion pictures in a campaign to publicize the college over the state. A sound film, "Ole Miss," will be taken on tour of theatres.



# THE WHOLE COUNTRY'S

The big box-office news of the week flashes in from theatres playing to top grosses with Fred and Ginger's reunion on the screen—in their greatest show of all! . . . Sensational business reported on the heels of every opening—and—

# HOL EVER

**FRED ASTAIRE ★ GINGER ROGERS**

*in*  
**"CAREFREE"**

*Lyrics and  
Music by*

WITH RALPH BELLAMY • LUELLA GEAR • JACK CARSON • CLARENCE KOLB • FRANKLYN PANGBORN

A PANDRO S. BERMAN PRODUCTION • Directed by MARK SANDRICH • Screen Play by Allan Scott & Ernest Pagano • Story & Adaptation by Dudley Nichols & Ernest Pagano

**IRVING BERLIN**

R K O  
RADIO  
PICTURES

**KEEP YOUR TIME**



# GOING "CAREFREE"

# DOOVERS

# RYWHERE

**CHICAGO (3 weeks) ... BOSTON (3 weeks) ... WASHINGTON ... (3 weeks) ... SAN FRANCISCO ... LOS ANGELES ... (2 Theatres) ... CLEVELAND ... DENVER ... BALTIMORE ... ATLANTIC CITY ... NEW ORLEANS ... KANSAS CITY ... PORTLAND, ORE. ... CINCINNATI ... UTICA ... LOWELL ... PROVIDENCE ... DAYTON ... AKRON ... TOLEDO SIOUX CITY ... DUBUQUE ... NORFOLK ... ELMIRA ... ROCHESTER SYRACUSE ... TERRE HAUTE ... COLUMBUS ... CEDAR RAPIDS ... TRENTON ... DAVENPORT ... DES MOINES ... and more coming in every day!**



## OPEN FOR AN EXTENDED RUN!



# SOUND SERVICE CHARGE REDUCTION SOUGHT BY BRITISH THEATRE MEN

## Exhibitors' Organization Opens Negotiations with Equipment Companies in Anticipation of Contract Expirations Next Year

by AUBREY FLANAGAN  
in London

Though they have headaches enough over the films they show and the prices they pay for that privilege, though they have, too, plenteous problems wrapt around the conditions under which they show them, British exhibitors have now turned to face the cold material problems raised by the apparatus upon which they have been showing them for the past nine or ten years.

In the course of the next twelve or eighteen months the ten year contracts for talking film apparatus held by the vast majority of British exhibitors are scheduled to expire and they will be faced with the question of renewal of this agreement—or alternatively the onus of purchase.

With this well to the forefront of their minds, and with the direct and ultimate objective of reducing some at least of the overhead borne by British exhibitors, the Cinematograph Exhibitors' Association will, this Autumn, launch an offensive against the talking film equipment concerns with the specific goal of reducing service charges.

First mooted as far back as June this year, when they were the subject of a circular appeal to CEA members, service charges have long been an irritant to the exhibitor's budget. A general feeling that they are, speaking broadly, exorbitant, still further provoked by a mild process of agitation on the part of CEA headquarters, exists in the minds of picture house owners, who have welcomed the CEA's advice not to be landed with further or renewed contracts until the matter has been explicitly and unequivocally made subject of a lead by the General Council.

### Overtures by Companies

Meanwhile, with the knowledge that the majority of agreements expire late this year, the equipment concerns have been making frantic and impassioned overtures to both circuits and independents, and have further been engaged in conversations with Panton Street, center and location of the CEA machinery.

Service charges have been placed on the agenda for the September meeting of the General Council at Glasgow, noted seat of frugality and thrift, and with a straight from the shoulder examination and discussion of the subject, will almost certainly be made the inspiration of a national drive.

It is the contention of the CEA that charges are still far too high, and that after ten years of maturity and development, there is no reason for the present high level to be maintained.

RCA, for instance, set their charges at figures ranging from 27s 6d a week for the smallest sets, to £3 for the largest. These are the figures at present obtaining and have been reduced from much higher levels.

RCA, too, many of whose agreements are due to expire in the coming eighteen months, have anticipated the situation by offering their

### TRY NEW DUAL BILL SOLUTION

*John Wolfberg of the Strand theatre, Kansas City, is trying a new experimental solution of the dual bill problem. It's in the following advertisement:*

*"For Your Convenience! Those of you who dislike double bills or have seen one of the two features may come for the one feature you prefer and on leaving receive a free pass to return at any later date."*

clients the option of purchase with, of course, no compulsion to have their sets serviced. On the other hand, they have offered exhibitors an all in maintenance service with provision of spares for a flat rate of £1 a week. Agreements, if exhibitors so desire, may be renewed, they state, for any period from one to five years.

Western Electric's service charges rise from 45s a week to 90s a week.

British Acoustic's—RCA's most potent competitor in the equipment field nowadays, though RCA are installing at the rate of twenty-four houses in eight weeks—rise from 40s a week to £4 a week, according to size of equipment and house.

Added to these service charges is the matter of conversion of the older types to the more modern system—Mirrophonic, Duosonic, High Fidelity, etc. This saddles the exhibitor with a bill of anything between £200 and £1,000, according to conditions of ball, type of apparatus, etc.

### Non-Inflammable Issue Up

Widespread trade and extra trade interest is likely to be focussed on the initial meeting after the Summer recess of the Stonehaven Home Office Advisory Committee, with the confident hope that one of its first tasks will be to clear up for good and for all the present entangled and cryptic problem of the non-flammable film. It is on the cards that the question of "non-flam"—for the trade inextricably enwrapped with the free show, with outside competition and with censorship—will be one of the first matters for consideration when the Committee meets, and the conviction is widespread that a logical and facile solution can be offered by the incorporation in the Cinematograph Act (1909) of a definition of "non-flam" on the lines of the British Standards Institution definition discussed in these columns last week.

Trade support for the inclusion of the BSI's definition in the Act has been forthcoming from the Sub Standard Cinematograph Association, who have expressed their agreement with the need for such a formula and who would welcome this rather than the litigation so ominously threatened by the Amateur Cinematographers Institute. It would seem to be understood that litigation would bring in its train many complex and obscure issues which might be avoided by the incorporation of a formula in the Act.

### Constables Agree

There would seem to be little perplexity in the minds of the Chief Constables of Great Britain, on whose shoulders for the most part rests the supervision and control of unlicensed

film shows, that "non-flam" film as generally understood is without the scope of the 1909 Act and, therefore, that "non-flam" film shows are not subject to the control of local licensing bodies.

According to the G.P.O. Film Unit, Government sponsored body, conducting state department propaganda up and down the country, ninety per cent at least of the Chief Constables of Britain, in reply to a circular letter issued by the Unit, have agreed that acetate film is slow burning and not within the scope of cinematograph legislation.

The Unit, during the past twelve months, staged shows to a total audience of two and a half millions, on both standard and 16mm "non-flam" stock, and have not experienced any difficulty or objection—even in Surrey whose County Council precipitated the recent "non-flam" crisis. Action over this last incident is suspended pending further steps by the Surrey County Council to reach agreement with the amateurs. Lord Dunedin, chairman of this group, is to discuss the situation with the Council.

### British Lion Has Profit

British Lion Film Corporation has announced profits for the year ending March 31, 1938, of £15,498 compared to a loss of £14,016 last year. Cash previously deposited in New York as per the last balance sheet showing £50,457 is now represented by a secured loan to Republic of £46,061.

### Imports and Exports

Exports of exposed negatives for July 1,866,792 ft. against 1,714,523 ft. in July, 1937, and 1,893,546 ft. in 1936. Value was £14,448; £10,066; £10,301 respectively. Footage exported for the 7 months ended July, 1938 was 12,997,553 against 13,078,822 for a similar period in 1937 and 13,020,993 in 1936.

Value for the seven months' periods were £88,653; £72,678; £67,830 respectively. Value of films of all other descriptions for July was £28,907 against £34,005 in 1937 and £24,517 in 1936. For the seven months value was £232,977 in 1938; £187,836 in 1937 and £154,998 in 1936. Value of sensitised photographic plates and films for July was £50,331 in 1938; £43,613 in 1937, and £50,446 in 1936. For the seven months value was £284,351 in 1938; £290,725 in 1937 and £305,164 in 1936.

Imports of blank film for July was 5,006,166 ft. against 64,060,134 ft. in 1937 and 3,873,727 ft. in 1936. Value for July was £17,662; £26,972 and £16,326 in 1938. Footage imported during the first seven months of the year was 41,918,140 ft. against 39,025,223 ft. in 1937 and 36,509,346 in 1936.

Value for the seven months was £130,754 in 1938 against £153,426 in 1937 and £138,317 in 1936. Imports of exposed film for July was 1,324,840 ft. compared with 1,605,165 ft. last year and 2,011,256 in 1936. Value was £12,158 against £12,828 in 1937 and £17,996 in 1936. For the seven months footage was 11,237,828 ft. against 12,342,155 ft. in 1937 and 13,928,392 ft. in 1936. Value for the seven months was £92,389; £96,368 and £109,941 respectively.

Value of films of all other description for July was £53,736 against £73,458 in 1937 and £58,440 in 1936. For the seven months value was £435,553; £428,242 and £386,073 respectively. Value of sensitised photographic plates and films imported in July was £35,913 in 1938 against £45,062 in 1937 and £35,505 in 1936.

Value for the seven months was £367,364 in 1938 against £335,346 in 1937 and £349,521 in 1936.

Re-exports of cinematograph films in July totaled 541,932 ft. against 865,327 ft. in 1937 and 775,119 ft. in 1936.



**OF ALL THE SCREEN'S  
GREAT STORIES OF  
HUMAN LOVE AND  
SACRIFICE....**

**THIS isN'T IT!**





BROADWAY'S MOST SUCCESSFUL COMEDY HIT!...  
THE BIGGEST LAUGH SHOW IN A GENERATION!  
... A TWO-SEASON SENSATION!... THE MOVIE  
RIGHTS COST MORE THAN THOSE OF ANY OTHER  
PLAY EVER PRODUCED—AND, MEASURED IN LAUGHS,  
IT WAS CHEAP AT TWICE THE PRICE... IMAGINE  
THE MAD MARX BROTHERS IN BROADWAY'S TOP  
COMEDY... HOW CAN ANYBODY STAY  
AWAY FROM YOUR THEATRE?



# THE MARX BROS.

## "ROOM SERVICE"



WITH  
LUCILLE BALL  
ANN MILLER  
FRANK  
ALBERTSON

PANOR S. BERMAN IN CHARGE OF PRODUCTION  
DIRECTED BY WILLIAM A. SEITER  
Screen Play by Morrie Ryskind





# THE HOLLYWOOD SCENE

## Slower Pace

Production slumped in the first week of September. Only eight pictures were started, two were completed. Still the total number of features in work is average for this period of the year.

By starting two films each, MGM and Universal account for half of the new product. The MGM pair are "Dramatic School" and "Young Doctor Kildare." Luise Rainer will be the star of the first. The supporting cast includes Frank Albertson, Rand Brook, Virginia Grey, Reginald Owen, Dorothy Grainger and about a score of youthful feminine hopefuls.

Lew Ayers, Nat Pendleton and Lionel Barrymore are the feature players in the second picture.

## Candid Camera Number

At Universal, Glenda Farrell and Robert Wilcox are the featured players in "Exposed," a number in the Candid Camera series. "Strange Faces," a comedy romance, will present Frank Jenks, Dorothea Kent and Andy Devine as the leading characters.

After some delay, Paramount finally got "King of Chinatown" going. It will feature Anna May Wong, Anthony Quinn and Robert Cummings.

Malcolm Brown Productions started "Prison Train." Fred Keating, Faith Bacon and James Blakely head the cast.

"Gangster's Boy" went before the cameras at Monogram. Headline names are Jackie Cooper, George Bancroft, Louise Latimer, Tommy Wonder and Bobby Stone.

The Grand National entry in the starting list is "Ride 'Em Cowgirl." Dorothy Page will be starred in the company of Milton Frame, Vince Barnett, Linn Mayberry, Pat Henning, Harrington Reynolds, Fred Cordova, Frank Ellis and Ed Gordon.

## Colbert Picture Completed

"Prairie Moon" was finished at Republic. principal players are Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett, Rex O'Malley and Rex Evans.

"Prairie Moon" was finished at Republic. It will present Gene Autry, Smiley Burnette, Shirley Deane, David Gorcey, Walter Tetley, Stanley Andrew, William Pawley, Warner Richmond and Tom London.

## Down to the Sea

The next picture which Frank Lloyd, Paramount producer, will make is "Ruler of the Seas."

It is described as a highly dramatic story of the early days of trans-Atlantic commerce in sailing ships and the final triumph of steam over sail. It reaches its climax in the

## A SPIRITED IDEA STARTS A SERIES

*About a year ago young Milton H. Bren, who had just become executive producer for Hal Roach studios, had an idea. It was a ghostly idea and its owner wasn't quite sure that it was a good idea. Today the idea has a reasonable expectancy of a box-office gross well up in the millions and it changed a studio that had specialized in slap-stick comedy to a place where, nowadays, they talk about only super-productions.*

*The idea was simply to make a motion picture of Thorne Smith's fantastic novel, "Topper". The studios had had disastrous experiences trying to make photoplays dealing with spirits, and the only other Smith novel to be brought to the screen, "Night Life of the Gods", was not such a commercial success as to inspire anyone to take a chance with another. But Mr. Bren produced the novel, spent \$750,000 on it and, to date, the gross is called approximately \$2,000,000.*

*"Topper" did much to re-establish Constance Bennett. It gave Roland Young his first starring role of consequence. It transformed the Roach studio from a maker of short comedies into a plant which is dedicated to productions of large budgets.*

*Now Mr. Bren has stepped "Topper" up into the industry class. "Topper Takes a Trip" is in work. Miss Bennett, Young, Billie Burke and Alan Mowbray are featured. When it is finished, Bren plans two more "Topper" stories.*

history making first crossing of the Atlantic by a steam propelled vessel.

"Ruler of the Seas" will mark Mr. Lloyd's first venture into a production with a maritime setting since his Academy Award winning "Mutiny on the Bounty." While no cast selections have as yet been made, the screen play will be written by Talbot Jennings who, in collaboration with Jules Furthman, prepared the script of "Mutiny."

## Patriotic Films

Roaming around the Warner lot the other day, we met Harry Warner and he asked us why we never said anything about the patriotic shorts his company was making. We told him we had not seen any of them and asked him if he would like to say some-

thing about them. Whereupon we were invited to drop into projection room 5, look at a couple and then come up to his office and render an opinion. Then Mr. Warner said:

"In the first place, in our patriotic short subject series, which by the way is meeting with tremendous success, Warner Brothers is materializing its obligation not only to exhibitors but to the country as well. Reaction on the part of educational, patriotic and exhibitor groups and the general public too has been highly favorable. Comments after screenings have been 100 per cent laudatory and have encouraged us to greater effort in making these pictures as perfect historical documents as possible. In their production we have proved that it is possible to present historical facts in an interesting manner, aligning our stories with government records and at the same time keeping them in the field of screen entertainment.

"An illustration of this splendid reaction was given recently when we screened three of the shorts at a showing for more than 1,000 of the country's leading educators at the Hollywood theatre. Appreciation was so marked that the showing led to the request that we show the same films for 10,000 public school superintendents when they hold their annual convention in Cleveland this winter. Other showings will be arranged for interested groups from time to time.

"Our line up for the 1938-39 season calls for five more patriotic shorts, but we may increase the number. Subjects scheduled are: 'Teddy Roosevelt and His Rough Riders,' dealing with the famous engagement at San Juan Hill; 'Lincoln in the White House,' dealing with the dark days of the Civil War; 'Remember the Alamo,' covering David Crockett's last stand in the historic Mexican War incident; 'American Cavalcade,' a record of outstanding events in history, and 'The Declaration of Independence,' based on circumstances attending the signing of this great document.

"In order to insure historical accuracy, all our scripts are submitted to the government at Washington.

"That's the story of the patriotic shorts, but in producing them we feel that we are making more than a commercial product. We believe that we are rendering a service to the entire nation through the presentation of subjects that inspire greater patriotism."

## Character Change

Long acknowledged as one of the top ranking western stars, Buck Jones has decided to discard his chaps, spurs and guns and all the paraphernalia of a high riding cowboy buckaroo to assume the character of a vigorous romantic hero who is, as he always has been, on the side of law and order.

The transition will be effected under his new Paramount contract. Jones first picture under his new personality will be "Vice Squad."



## IN COURTS

## A. H. Schwartz Dies; Head of Century Circuit

Abraham H. Schwartz, president of the Century Circuit, operating 50 theatres in Brooklyn and on Long Island, died last Friday after an illness of two weeks. He was 54 years old. He died at his summer home at Lake Placid, N. Y., where he had been under the doctor's care for intestinal flu.

Funeral services were held Monday at Temple Beth Emeth in Brooklyn. About 1,200 persons attended the services, including a number of film and theatre executives. Honorary pallbearers were H. Clay Miner, chairman of the board of Century Circuit; Albert A. Hovell, vice-president; S. D. Holliner, secretary; former Mayor James J. Walker, Andrew Nelson, John Reis, David Schlein, Henry J. Grupe and Dr. Ralph M. Beach.

He is survived by his widow, Minna, and three sons, Fred J., Leslie and Milton, who are active in the circuit. Affiliated companies of which Mr. Schwartz was the head are the Homack Construction Company and the Grupenel Realty Corporation.

Albert A. Hovell, vice-president of Century Circuit, was scheduled to be elected to the presidency of the organization at a board of directors meeting late this week. Mr. Hovell has been acting in the capacity of president since the death of Mr. Schwartz.

### Mrs. Dennis Shea

Mrs. Julia F. Shea, wife of Dennis Shea, circulation manager of Quigley Publishing Co., died Monday at St. John's Hospital, Brooklyn, to which she had been taken on Thursday for an appendectomy. Services were held Thursday at Our Lady of Sorrows Church in Corona, Queens, and burial was at Calvary Cemetery. She is survived by her husband, a daughter, Pearl, and a son, Woodrow.

### Gustav Schwab Dies

Gustav Schwab, foreign film distributor with offices in the RCA Building, Rockefeller Center, New York, died September 7th. He is former president of the Berlin Film Chamber of Commerce.

### Clifford Dempsey

Clifford Dempsey, 73, character actor on the stage and screen for over 50 years, died at his home in Atlantic Highland, N. J., September 4th. Mr. Dempsey spent five years in Hollywood, his first picture being "The Ghost Talks."

### Kenneth Boyle

Kenneth E. Boyle, former exhibitor of South Richmond, Va., was drowned in the James River at Drewry's Bluff September 5th. He managed the old Pastime on Hull St. in South Richmond.

## The McCoy, Famous As Edison Sleuth, Dies in 78th Year

Through the years of the patent wars of the motion picture the dread name among the "independents" was "McCoy."

"Independent" was then another word for "infringer" and The McCoy was "the Edison detective."

It was calm, cool, unobtrusive McCoy who appeared from nowhere and beguiled unsuspecting cameramen on location into showing "how it works." Later amazingly detailed descriptions of the cameras appeared in the injunction papers from Federal court.

And that was Joseph Francis McCoy of Rahway, New Jersey, born there April 9, 1860, and died in an Elizabeth hospital, August 31, 1938.

In the mellowing later years Mr. McCoy was a genial philosopher, given to much patience with the foibles of his fellows and generous in his memories of the "infringers" who rose to become masters of the movies. He was blue-eyed, white haired and ruddy as a picture of seasoned vigour until his last illness approached.

Mr. McCoy was only 20 when he went to work for Thomas Edison, in 1880, in the original Menlo Park Lamp Works, where the first commercial incandescent lamps were made. He worked the first four months without pay, although Edison gave him his railroad fare between Menlo Park and Rahway.

Ill health forced Mr. McCoy to resign from the Edison staff after three years, but he rejoined in 1886 and up to the time of his death continued on the payroll of Thomas A. Edison, Inc., although he had long since ceased activity.

He was one of the first pioneers in amusements, starting in 1892, when he became associated with Edison's New Jersey Phonograph Company, of Newark, demonstrating Edison phonographs and Edison records to jobbers and store owners, and even canvassing sales from door to door. His record evidently was good, for he was transferred to the New York and New England Phonograph Company for similar activity.

By this time Edison's motion picture machines were emerging from the laboratory, and in 1894, Mr. McCoy left the phonograph division and went over to the selling of Edison (peep-show) Kinetoscopes. A few years later, Mr. Edison sent Mr. McCoy to London to see what the opposition was up to.

Although on the inactive list for years, he regularly visited the headquarters of Edison Pioneers, monthly, at 40 West 40th Street, New York, until, on February 11th, he arrived in New York for Thomas Edison's birthday memorial luncheon, and announced he was making the trip for the last time.

Funeral services were held in St. Mary's Church, Rahway, and burial was at St. Mary's Cemetery, nearby. Surviving are the widow, Mrs. Sarah McCloskey, and a daughter, Sadie.

### Court Reverses Jury Award

A superior court judge in Los Angeles this week set aside a jury award of \$8,500 to Irene Bennett, actress, and granted a new trial to the defendants. Miss Bennett sued the Paramount studio and the studio doctor, H. J. Strathearn, asking \$502,745. She claimed the doctor permitted her to do film work when she was suffering from a lung ailment, with the result she had to spend two years in a sanatorium.

## OBITUARIES

### Order Testimony Taken in 20th Century-Fox Action

Sidney R. Kent, W. C. Michel and Edwin R. Kilroe, as officers of Twentieth Century-Fox Film Corporation and Movietone Music Corporation, this week were directed to appear for an examination before trial by New York Supreme Court Justice Julius Miller, in connection with a \$1,500,000 breach of contract suit brought by Sam Fox and Harry Fox, who are doing business as Sam Fox Publishing Company, against Twentieth Century-Fox, Movietone, Loew's, Inc., Robbins Music Corporation and Jack Robbins.

At the same time Justice Miller denied an application to examine Joseph M. Schenck, Darryl F. Zanuck, William Goetz and William B. Dover. The suit is based on, it is claimed, breach of contract made in June, 1931, between Sam Fox Publishing Company and Twentieth Century-Fox, which gave to the plaintiff the right to exploit Twentieth Century-Fox's musical compositions.

### Berlin Testimony Ordered

New York Supreme Court Justice Samuel H. Hofstadter has ordered the officers of Irving Berlin, Inc., Saul H. Bornstein, and Harry Link to appear for examination before trial in the suit brought against them and Herb Magidson and Allie Wrubel by Fred Rose, Ed G. Nelson and Hyman H. Zaret. The examination is sought by the plaintiffs to substantiate the charge in their suit that the defendants, Irving Berlin, Mr. Bornstein and Mr. Link, breached a contract said to have been made in August, 1936, in which they had agreed to exploit the plaintiffs' song, "Gone with the Wind," in broadcasting, song sheets and the film of the same name, and that they had substituted a song of the same title written by Mr. Magidson and Mr. Wrubel.

### RCA Sued over French Film

Best Films Company, Inc., and Rene Huysman, doing business as R. C. H. Film Company and Office Des Films Francais Pour D'Etranger, this week were named defendants in a suit in New York supreme court by Joseph Burstyn, asking for an injunction against the distribution and the exhibition by the defendants of the English version of the French film, "L'Inde Sacree" in the United States. Mr. Burstyn claimed that he made a contract with Office Des Films Francais in August, 1937, whereby he was granted the exclusive license to distribute and exhibit "L'Inde Sacree" in the United States for five years.

### 20th Century-Fox Files Denial

Twentieth Century-Fox filed its answer in United States district court in New York this week to the suit of Quirico Michelena Laguno for an accounting of the profits and an injunction against the exhibition of "The World Moves On," released in Spanish America as "La Paz En La Tierra," because, it is claimed, it plagiarizes the plaintiff's play, "Paz en La Guerra." The defendant denied plagiarism and claimed the picture was based on an original story by Reginald Berkeley.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Too Hot to Handle

(M-G-M)

Newsreel Melodrama

It's long and long since a picture so grooved to demand as this one came off the line. It's about as long since any picture came to ready and waiting showmen so thoroughly sold-in-advance to the customers. And longer than that, unless plannings are for fools and show business abruptly reverses itself, will be the lines in front of 358 box offices on the day these lines come to eye.

The film is of and for the cinema—objectively, subjectively and every other way—and a “natural” if Hollywood breeds such an animal.

It is the custom of MGM to ship 304 prints of a feature picture to exchanges in readiness for release date. MGM shipped 308 prints of the sure-fire “Boys Town.” The 358 prints of “Too Hot to Handle” supplied to exchanges for distribution to first runs on September 16 is in the nature of a new high. But that's only the mathematics of the matter.

People began hearing about “Too Hot to Handle” a long time ago. Syndicated newspaper columnists made a pet subject of it back in the days when it was just a story idea in the mind of Len Hammond, newsreel cameraman, because it was a natural even then. When Laurence Stallings, a perfect choice, and John Lee Mahin, of “Captains Courageous,” were announced as the gentlemen who would build the screen play, telegraph, cable and airplane carried the glad tidings. From about then to now, and on for quite a spell, doubtlessly, everything about “Too Hot to Handle” was headline news. (For dealing it out in compact, congenially assimilable takes, chalk up one for Howard Strickling's young men of the press department, who never missed a trick.)

The news that Clark Gable would play the part of a newsreel cameraman in “Too Hot to Handle” was hotter than any the newsreels had that week. He was, everybody agreed, the ideal man for the job (is there any screen job for which he isn't?) and everybody agreed that the young lady in his life had to be Myrna Loy. She was. For quite a spell, there, plain readers of the chatter columns almost stopped worrying about the Scarlett O'Hara thing.

But MGM didn't sit back and let the boys and girls of the free white spaces carry the ball unprotected. If you'll step over to the window and look out in any given direction you'll feel your eye drawn to one of those billboards with which they've plastered the continent. If you'll turn on the radio somebody'll be talking about the picture. Try to pick up a magazine that isn't full of it.

So how can a picture like that miss? Well, things like that have happened, and it's in the cards that some day, for some reason, a Gable picture will. But it won't be this one. This one would be a winner without Gable, and without Loy, because it's a terrific telling of the story of the newsreel, now and no doubt forever the most universally and fundamentally popular type of motion picture, and the story of the newsreel is bigger and better than any collection of stars ever assembled under any studio trademark.

This particular telling of the story of the

newsreel—and there'll be plenty more tellings—is just a shade this side of historical. Running incidents are the bombing of Shanghai, the filming of a ship afire off New York, the machine gunning of that gangster who barricaded himself on upper Broadway, the crackup of a round-the-world aviatrix and, finally, the expedition into South America in quest of that long lost flier who came down in the jungle. So realistically have these and other newsreel-worthy events been reproduced in “Too Hot to Handle” that a customer coming in at mid-picture could make a natural mistake and never get it all quite straightened out.

Mr. Gable is all the columnists said he would be as the cameraman, but they should have told the public more about Walter Pidgeon, as his professional and romantic rival, who turns in a sweet job. Miss Loy is a honey as the aviatrix (the girl fliers ought to vote her an honorary membership in something) and Walter Connolly hasn't been so perfectly cast in years as he is in the role of newsreel executive. Leo Carrillo has an ideal assignment as Gable's assistant and there isn't a weak spot in the cast, white, black or Chinese.

There isn't much point in telling, here, a de-

tailed story of what goes on. Two stellar newsreel men fight it out, by fair means and otherwise, for camera beats and heart beats (wonder if that's in the press book). The story starts like a cannonball and gathers speed as it moves forward. Everybody talks like mad and acts faster than that, yet Director Jack Conway has managed in some unfathomable fashion to keep the vehicle on the track with all switches open and never a derail. The love story in the background winds up the way you want it to, but the principals are too busy to stop for a clinch.

Producer Lawrence Weingarten has provided such a setting, geographical, technical and human, as few film stories have ever enjoyed. The time is now and the place is everywhere. The picture is clean as a newsreel and as well suited to the entertainment needs of every audience that sees one. That seems to include about all of them.

*Previewed at the Village theatre, Westwood, California, to 100% approval.—WILLIAM R. WEAVER.*

Produced and distributed by MGM. Producer, Lawrence Weingarten. Directed by Jack Conway. Story by Len Hammond. Screen play by Laurence Stallings and John Lee Mahin. Musical score by Franz Waxman. Photographed by Harold Rosson. Film editor, Frank Sullivan. P. C. A. Certificate No. 4453. Release date, Sept. 16, 1938. Running time, when seen in Westwood, 105 minutes. General audience classification.

### CAST

Chris Hunter	Clark Gable
Alma Harding	Myrna Loy
Bill Dennis	Walter Pidgeon
“Gabby” MacArthur	Walter Connolly
Joselito	Leo Carrillo
Parsons	Johnny Hines
Hulda	Virginia Weidler
Mrs. Harding	Betty Ross Clarke
“Pearly” Todd	Henry Kolker
Miss Wayne	Marjorie Main
“Popoff”	Gregory Gage
Gumpert	Al Shean
Willie	Willie Fung
“Tootsie”	Lillie Mui
“Fake” Hulda	Patsy O'Connor

## If I Were King

(Paramount)

Historical Spectacle

This is Frank Lloyd's silver anniversary picture, and the producer of “Cavalcade,” “Mutiny on the Bounty” and “Wells Fargo” can embark on that long deferred European holiday confident of being pursued by glowing cable news about the picture he leaves behind him.

This is Ronald Colman's first picture since “The Prisoner of Zenda,” and there's something basically wrong with a system that limits a Colman to one picture a year.

This is Basil Rathbone's first appearance since “Robin Hood” and if his portrayal of Louis XI doesn't win him the Academy Award for champion character performance of 1938 there's reason to be surprised.

This is, in short, a solid picture, sound as a dollar in every department and subject to no fluctuating rate of exchange. This is a showman's picture in every sense of the word, a fan's picture right down to the ground, an art-

ist's picture and dirt digger's picture, by a tremendous margin the finest presentation ever given Justin Huntly McCarthy's imperishable play on screen or stage, with music or without. This is the kind of picture that proves to the sophisticate, to the plain voter and to all their relatives that this is in unquestionable fact the motion picture's greatest year.

It is said that Mr. Lloyd planned this production so meticulously that less than 500 feet of its uncut length had to come out to bring it down to a commercially practical 100 minutes. If this be true, he ought to let the rest of the producers in on how it's done. Scene flows into scene and sequence follows sequence as if woven into a heroic design by the hand of time. There is depth and breadth and unremitting tension

(Continued on page 40)





# "BRISTLES WITH BARBS WHICH

**SAYS WASHINGTON  
FULL WEEK'S BUSINESS**

Raves from

"Satire on politics and football that tops anything Hollywood has attempted! Hasn't been so much laughter since a film critic swallowed the top off a pop bottle!"

—Wash. Daily News

"Blends romance, football, politics and melody in a hilarious hurly-burly. Will surely hold that line at every boxoffice, coast-to-coast!"

—Wash. Times

For sheer, screaming entertainment 20th has never given you its equal before!

**SCREEN IT!**

You'll double up... your playing time!



# UP-TO-THE-MINUTE POLITICAL WILL MAKE THE COUNTRY ROAR!

D. C., EVE. STAR . . . AS "HOLD THAT CO-ED" DOES  
IN FOUR DAYS . . . IN SMASH WORLD PREMIERE!

Washington! Cheers from the Coast! Hoorays from the trade! READ 'EM!

Satire on political scene makes it a laugh hit! An  
various gem of entertainment! One rib-tickling  
uation after another!"

—Wash. Post

Mixture of satire on politics and fun on gridiron  
beatable combination for superb comedy!"

—Earl Godwin, President White House Correspondents Assn.

Money laugh-hit! A sure-thing for any boxoffice  
lean-up! A new high in hilariously screwy climaxes!"

—Hollywood Reporter

"Smash hit! Scores as political-pigskin film! Hold  
everything for 'Hold That Co-Ed'!"

—Wash. Herald

"Will delight all audiences with its boisterous comedy  
and flippant satire on politics and football!"

—Daily Variety

"Audience positively rocked with laughter! Any-  
thing can happen in pigskin tussles and politics!"

—L. A. Herald & Express

"The exhibitor who cannot do S. R. O. business with  
this might just as well give his theatre back to the  
Indians!"

—Picture Reports

"I laughed till I had to tape my ribs! And I'm still  
laughing. Don't miss it!"

—Frank "Buck" O'Neill, nationally famous columnist

"The funniest picture of the  
year!"

—L. A. Examiner

## HOLD THAT CO-ED

A 20th Century-Fox Picture with

JOHN BARRYMORE • GEORGE MURPHY • MARJORIE WEAVER  
JOAN DAVIS • JACK HALEY  
GEORGE BARBIER • DONALD MEEK  
JOHNNY DOWNS

Directed by George Marshall

Associate Producer David Hempstead • Screen Play by Karl Tunberg, Don  
Ettlinger and Jack Yellen • Original story by Karl Tunberg and Don Ettlinger  
Dances staged by Nicholas Castle and Geneva Sawyer  
Darryl F. Zanuck In Charge of Production



THE KEYSTONE  
OF YOUR FUTURE





(Continued from page 37)

from title card to fadeout, with poetry and torture, ballade and battle following one upon the other in expertly ordered disorder. The 100 minutes seem like 10. The Colman and Rathbone performances are among the screen's finest and so evenly matched as to hang a jury. In the neighborhood of perfection, too, is the artistry of Frances Dee as the fine lady of the hero's heart, and newcomer Ellen Drew's handling of the wanton's assignment is as good as a starring contract with any studio on the Coast. Henry Wilcoxon, Ralph Forbes, Sidney Toler, C. V. France, Montagu Love, Harry McCollum and the long missing William Farnum are others who stand out against a large and commanding cast.

Preston Sturges wrote the screen play, and a distinguished job it is. Lou Smith as associate producer, Theodor Sparkuhl behind the camera, and Richard Hageman, who provided a stirring musical score, dug deep into their professional resources to make the producer's anniversary picture an unforgettably rounded triumph.

The story is, of course, the unchanged account of how Francois Villon, gutter poet, saved Louis XI and France from the Burgundians. He has done it many times and many ways on stage and screen, but never so superlatively as now.

*Previewed at the Village theatre in Westwood to a capacity turnout of press, profession and public. Applause was frequent and spontaneous, reaching gale proportions at the picture's end.*—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer and director, Frank Lloyd. Associate producer, Lou Smith. From the play by Justin Huntly McCarthy. Screen play, Preston Sturges. Assistant directors, Wm. Tummell and Harry Scott. Business manager, Charles Cook. Sound mixer, Harold Lewis. Film editor, Hugh Bennett. Art directors, Hans Dreier and John Goodman. Photographer, Theodor Sparkuhl. P. C. A. Certificate No. 4432. Running time, when seen in Hollywood, 100 minutes. Release date, November 24, 1938. Adult audience classification.

## CAST

Francois Villon .....	Ronald Colman
Katherine De Vaucelles .....	Frances Dee
Louis XI .....	Basil Rathbone
Huguette .....	Ellen Drew
Colette .....	Alma Lloyd
Johan LeLoup .....	Colin Tapley
Father Villon .....	C. V. France
Noel .....	Bruce Lester
Renee de Montigny .....	Stanley Ridges
Guy .....	William Haade
Anna .....	May Beatty
Colin .....	Adrian Morris
Casin .....	Francis McDonald
Tristan .....	Walter Kingsford
Captain of the Watch .....	Henry Wilcoxon
Oliver .....	Ralph Forbes
1st Ruffian .....	William Merrill McCormack
2d Ruffian .....	Russ Powell
Robin Turgis .....	Sidney Toler

## Campus Confessions

(Paramount)

Spectacle-Romance

Sports spectacle—basketball for a distinct novelty—campus capers and romances, university debacles and triumphs are the elements woven into this lively show. It features a number of youngsters—Betty Grable, Eleanor Whitney, William Henry, Richard Denning—a few oldsters—Fritz Feld, Thurston Hall, Lane Chandler, Roy Gordon—but its big name is Hank Luisetti, famous Stanford University football player, where basketball is hot, and the picture is timed for general distribution simultaneously with the sports season. He should be a potent influence in attracting patronage.

While a climactic basketball game is the show's thrill action highlight, the picture also has those elements of the common collegiate yarn based on a sound entertainment premise.

"Middleton University" is dominated by "Atterbury, Sr.," wealthy patron, who demands that studies and not athletics should be the students' objective. While "Fry" and the college tailor, "Lady Macbeth," provide topical comedy, freshman "Atterbury, Jr.," gets in wrong on the opening day. Discouraged students, long past the rebellion point, vent their spleen on the boy, and Middleton continues to

be a competitive athletic door mat. With only Luisetti and "Lady Macbeth" as friends, "Atterbury's" life is difficult. To counteract his father's stubbornness and elevate the university in the athletic world, "Atterbury" conspires with the coach to have the basketball team train on his father's farm during vacation. The result is a crackerjack squad that overpowers all rivals, until "Atterbury, Sr.," arriving from Europe, puts a crimp into things by having Luisetti made ineligible on the eve of the championship game. But in the rival's rooting section while Middleton is being walloped, the old man experiences a change of heart and demands the star's reinstatement immediately. Thereupon Luisetti teams up with young "Atterbury" to smash out a sensational last second victory.

Smartly handled by associate producer William Thomas, the show concentrates on those active entertainment elements that cause collegiates, old and young, to whoop it up. There is plenty of excitement, a little campus love, lots of comedy and a whirlwind demonstration of basket ball, so that "Campus Confessions" is an exploitable attraction that stands a strong chance of becoming a desirable all-audience feature.

*Previewed at the Paramount theatre, Los Angeles. The crowd which had been looking at a rather somber but spectacular finish of "Spawn of the North," seemed to think this a proper attraction to put them in a more pleasant state of mind.*—GUS MCCARTHY.

Produced and distributed by Paramount. Director, George Archainbaud. Original story and screen play, Lloyd Corrigan and Erwin Gelsey. Assistant director, George "Dink" Templeton. Business manager, Gene Hornbostel. Sound mixer, Phil Wisdom. Film editor, Stuart Gilmore. Art directors, Hans Dreier and Bill Flannery. Photographer, Henry Sharpe. P. C. A. Certificate No. 4467. Running time, when seen in Hollywood, 63 minutes. Release date, September 23, 1938. General audience classification.

## CAST

"Hank" Luisetti .....	Himself
Joyce Gilmore .....	Betty Grable
Susie Quinn .....	Eleanor Whitney
Wayne Atterbury, Jr. ....	William Henry
Freddie Fry .....	John Arledge
Lady MacBeth .....	Fritz Feld
Dean Wilton .....	Roy Gordon
Wayne Atterbury, Sr. ....	Thurston Hall
Coach Parker .....	Russ Clark
Buck Hogan .....	Richard Denning
Ed Riggs .....	Matty Kemp

## Hold That Coed

(20th Century-Fox)

Football-Political Satire

Darryl F. Zanuck's contribution to the recurrent football cycle, "Hold That Coed," has embodied satire of two of the most favorite topics of conversation in the autumns of even number years—football and politics. Football is an annual topic and the elections of national importance crop up every two years, so the 20th Century-Fox chieftain combined both in a Sept. 16, 1938 release which is a rare opportunity to bring into the theatres persons who like musicals, satire, football, politics and laughs in large lumps.

By virtue of its elements, "Hold That Coed" merits sustained showmanship campaigns from first-runs to neighborhood and "revival" houses. In it John Barrymore emotes like the Jack Barrymore of old, making the most of each scene. In it George Murphy has his first opportunity to attempt to out-Astaire Fred Astaire and at the same time pay attention to the thespian requirements of the cinema, tasks both ably done. In it Marjorie Weaver, Joan Davis, Jack Haley, George Barbier, Ruth Terry, Donald Meek, Johnny Downs and others, all competent.

An even tempo of humor is maintained by the direction of George Marshall. The screen-play was done by Karl Tunberg, Don Ettlinger and Jack Yellen, from the original by Tunberg and Ettlinger. David Hempstead was associate producer.

The story might be called a burlesque of the late Huey Long's career. "Governor Harrigan" finds political manipulations require that "State University" have an excellent football team,

with showmanship. Running for senator, he provides the college with professional football players, a woman goal kicker, a huge band, and grand buildings, while his opponent, "Breckenridge," writhes in disgust. Finally "Breckenridge" instills the same sort of showmanship in "Clayton University," of which he is a trustee. The climax comes in a hilarious game on which the political opponents have wagered the senatorship.

Exhibitors considering "Hold That Coed" should look up their records and remember that "Pigskin Parade," from the same studio, was one of the Box Office Champions of 1936-37. The inference is that "Hold That Coed" can better the marks of "Pigskin Parade."

*Previewed at the Grauman's Chinese Theatre, Hollywood. This picture is entered in Motion Pictures' Greatest Year campaign, and at its preview accomplished, in at least one case, the major purpose of the drive. A young attorney, who has not been inside a motion picture theatre for more than a year, accompanied this reporter to the preview. He left convinced that he had been missing something in not seeing films.*—VANCE KING.

Produced and distributed by 20th Century-Fox. Associate producer, David Hemstead. Directed by George Marshall. Screen play by Karl Tunberg, Don Ettlinger and Jack Yellen. Original story by Karl Tunberg and Don Ettlinger. Music and lyrics: "Hold That Coed" and "Here I Am Doing It," by Mack Gordon and Harry Revel; "Heads High," Lew Pollack and Lew Brown; "Limpy Dimp," Sidney Clare, Jule Styne and Nicholas Castle. Dances staged by Nicholas Castle and Geneva Sawyer. Photographed by Robert Planck. Art direction, Bernard Herzbrun and Hans Peters. Edited by Louis Loeffler. Costumes by Royer. Musical direction, Arthur Lange. P. C. A. Certificate No. 4447. Running time, when seen in Hollywood, 85 minutes. Release date, Sept. 16, 1938. General Audience classification.

## CAST

Governor .....	John Barrymore
Rusty .....	George Murphy
Marjorie .....	Marjorie Weaver
Lizzie Olsen .....	Joan Davis
Wilbur .....	Jack Haley
Breckenridge .....	George Barbier
Edie .....	Ruth Terry
Dean Fletcher .....	Donald Meek
Dink .....	Johnny Downs
Slapsy .....	Paul Hurst
Mike .....	Guinn Williams
Brewster Twins .....	Themselves
Sylvester .....	Bill Benedict
Steve .....	Frank Sully
Coach Burke .....	Charles Wilson
Spencer .....	Glenn Morris
Miss Weatherby .....	Dora Clement
President .....	Russell Hicks
Mother .....	Ruth Warren
Otis .....	Forbes Murray
Spokesman .....	Harry Hayden
Judkins .....	Clem Bevans
Director of Public Works ..	John Dilton
Tremont .....	John Elliott
Jenks .....	Frank Jaquet
Daly .....	Fred Kohler, Jr.

## Shadows Over Shanghai

(Fine Arts-Grand National)

Melodrama

[Fine Arts Pictures made its bow to the film industry last week with a preview of its first two pictures. To be released by Grand National as the first two pictures offered by the reorganized company, "Shadows Over Shanghai" and "Frontier Scout" are exemplifications of action.]

Based on the Sino-Japanese War, "Shadows over Shanghai" offers a familiar topic to showmen for exploitation campaign purposes. Rife with action, the picture has its action laid entirely in Shanghai and vicinity during, presumably, the Chapei incident of 1932.

Heading the cast are James Dunn, Ralph Morgan, Linda Gray, and Robert Barrat. With action as its theme, and the current Sino-Japanese trouble as its background, the picture affords a wide range of exploitation possibilities.

The original story, by R. B. Sale, a lively offering adapted by Joseph Hoffman, shows the two countries at swords' points, takes its theme from current headlines by the inference that Russia is interested in the outcome and carries through to the point that neither nation is victorious, that Russia is not finally involved, and



that the characters, innocuous as they are in the scheme of things, do not take part in sympathizing with either warring country.

"Johnny McGinty," a photographer, rescues "Irene Roma" from "Yokohama" and "Sargossa," only to enmesh himself in a series of difficulties created by agents of Japan and China. "Shadows over Shanghai" was directed by Charles Lamont, who also acted as associate producer.

*Previewed in a studio projection room.—VANCE KING.*

Produced by Fine Arts Pictures. Distributed by Grand National. Business manager, Sam Berkowitz. Associate producer and director, Charles Lamont. Original story by R. B. Sale. Screenplay by Joseph Hoffman. Assistant director, Ralph Berger. Photographed by Arthur Martinelli. Edited by Bernard Loftus. Costumes by W. H. McCrary. P. C. A. Certificate No. 4594. Running time, when seen in Hollywood, 65 minutes. Release date, not set. General audience classification.

## CAST

Johnny McGinty .....	James Dunn
Howard Barclay .....	Ralph Morgan
Irene Roma .....	Linda Gray
Sargossa .....	Robert Barrat
Yokohama .....	Paul Sutton
Peter Roma .....	Edward Woods
Dr. Adams .....	Edwin Mordant
Lun Sat Li .....	Chester Gan
Wu Chang .....	Victor Wong
American Consul .....	Edward Keane
Gallucuddy .....	Billy Bevan
Capt. Murphy .....	Wm. Haade
Pong .....	Richard Loo
Wang .....	Victor Young

## Frontier Scout

(Fine Arts - Grand National)

### Outdoor Action

A gripping story of the days of the old West, "Frontier Scout" has combined a cattle rustling, fights with Indians, battles with outlaws, and other significant items of history of early Americana period. It has George Houston in its top role as "Wild Bill Hickok." Supporting him are Al St. John, Beth Marion, Dave O'Brien and Guy Chase and others.

Replete with stock shots blended to give the production quality which makes it plain that the budget of the picture is greater than originally set, "Frontier Scout" is a tale of the old West superbly enacted, brightly told, and maintaining a swift flow of action.

Sam Newfield directed the original screenplay of Frances Guihan. Maurice Conn was associate producer. "Wild Bill Hickok" goes West on one of his scouting expeditions when, discovering that his friend "Steve" is in the cattle business with "Bennett," attempts to solve the mystery of the town's inability to get beef. Rustlers outside of the town have held up the herds and "Hickok," after great difficulty and hardship, wins through to an effective climax.

*Previewed in studio projection room.—V. K.*

Produced by Fine Arts Pictures. Distributed by Grand National. Executive manager, Sam Berkowitz. Associate producer, Maurice Conn. Directed by Sam Newfield. Original Screenplay by Frances Guihan. Assistant director, Bert Sternbach. Photographed by Jack Greenhalgh. Edited by Dick Wray. P. C. A. Certificate Number 4606. Running time, when seen in Hollywood, 62 minutes. Release date, not set. General audience classification.

## CAST

Hickok .....	George Houston
Whiney .....	Al St. John
Mary Ann .....	Beth Marion
Steve .....	Dave O'Brien
Bennett .....	Guy Chase
General Grant .....	Jack Smith
Folson .....	Jack Ingram
Julie .....	Dorothy Fay
King .....	Slim Whitaker
Davis .....	Ken Duncan
Crandall .....	Carl Mathews
Slim .....	Kit Guard
Shorty .....	Bob Woodward
Adams .....	Walter Byron
Jessup .....	Bud Buster
Doctor .....	Frank Larue
Helen .....	Minerva Urecal
Butler .....	Manton Moreland

## Valley of the Giants

(Warner Brothers)

### Action

The keynote of the Warner product announcement for the new season was Action. And action it is. Here it is offered in a robust melo-

dramatic picture set in the magnificent redwood forest country of the Golden State of California.

A lumber story, premised on an old but nonetheless engrossing theme of a young man's fight to prevent land grabbers from annexing his and his neighbors' heritage, gains added stature in its filming, for it is action photographed in beautiful color.

The story was adapted by Seton I. Miller and Michael Fessier from an old favorite of that master story teller, Peter B. Kyne. William Keighley directed.

Wayne Morris, as heir to the largest forest area in the redwood district and the man the others look to as leader, gives a forthright portrayal. Claire Trevor, as the hostess of a gambling establishment, also performs in convincing manner.

For comedy there is Frank McHugh, and for villainy Charles Bickford, both of experience in such roles and performing up to standard.

Turning in a performance that practically overshadows all else is Alan Hale. In makeup and acting a giant lumberman who likes nothing better than a good fight, Hale drew many a testimonial to the appreciation of the audience.

*Reviewed at the Strand theatre, New York. A capacity audience liked it, and in several spots it seemed that individuals forgot they were but spectators and put almost as much effort into their viewing as the actors did into their performing.—PAUL C. MOONEY, JR.*

Produced and distributed by Warner Brothers. Directed by William Keighley. Story by Peter B. Kyne. Screenplay by Seton I. Miller and Michael Fessier. Photography by Sol Polito. Technicolor photography. Allen M. Davey. Color director, Natalie Kalmus. Film editor, Jack Killifer. Art director, Ted Smith. Sound, Oliver S. Garretson. Musical director, Leo Forbstein. P. C. A. Certificate No. 4399. Running time, 79 minutes. Release date, September 17, 1938. General audience classification.

## CAST

Bill Cardigan .....	Wayne Morris
Lee Roberts .....	Claire Trevor
"Fingers" McCarthy .....	Frank McHugh
"Ox" Smith .....	Alan Hale
Andy Stone .....	Donald Crisp
Howard Fallon .....	Charles Bickford
Ed Morrell .....	Jack LaRue
Hendricks .....	John Litel
Creel .....	Dick Purcell
"Fats" .....	El Brendel
McKenzie .....	Russell Simpson
Sheriff Graber .....	Cy Kendall
Greer .....	Harry Cording
Joe Lorimer .....	Wade Boteler
Mrs. Lorimer .....	Helen MacKellar
Hewitt .....	Addison Richards

## Under the Big Top

(Monogram)

### Circus Melodrama

True to its title, this compactly constructed story of life and love on the circus lot depends for its climax upon precisely the type of thrill one goes to the circus to get. Specifically, the peak of dramatic and emotional tension is reached in a suspenseful situation wherein Anne Nagel, Jack LaRue and Grant Richards are seen as aerial artists risking disaster on the high trapeze. The sequence has in extraordinary degree the breath-holding appeal real life aerialists strive for and sometimes achieve.

Exploitation of the film is pretty definitely ordered by its title and content.

In the name department there are, in addition to those mentioned above, Marjorie Main as a stony-hearted circus owner, Herbert Rawlinson as her faithful ringmaster, George Cleveland as a veteran clown, Harry Harvey as a press agent, Betty Compton as one of the troopers, and Snowflake as a devoted valet to the show's star elephant.

The story by Llewellyn Hughes, for which Marion Orth wrote the screen play, has Miss Nagel as "Penny," ward of "Sara," stern circus owner, with "Pablo" and "Ricardo" as her partners in an aerial act and both in love with her. When "Sara" discovers that "Penny" has agreed to marry "Pablo" she fires him and "Ricardo." "Penny" leaves the show with them and they are about to accept a European date when they learn that "Sara" is ill and needs them. They return for a night, hoping to revive "Sara's" flagging resistance, but "Ricardo" sips too much consolation from the bottle and, rather

than risk dropping "Penny" from the trapeze, allows himself to fall to the ground. "Sara" recovers and relents.

*Previewed at the Monogram studio, Hollywood, where it held a press and professional audience steadily.—WILLIAM R. WEAVER.*

Produced and distributed by Monogram. Associate producer, William Lackey. Production manager, Charles Bigelow. Director, Karl Brown. Story by Llewellyn Hughes. Screen play by Marion Orth. Photography, Gilbert Warrenton. P. C. A. Certificate No. 4527. Release date, August 31, 1938. Running time, when seen in Hollywood, 65 minutes. General audience classification.

## CAST

Penny .....	Anne Nagel
Sara .....	Marjorie Main
Ricardo .....	Jack LaRue
Pablo .....	Grant Richards
Joe .....	George Cleveland
Herman .....	Herbert Rawlinson
Pierre .....	Rolfie Sedan
Marie .....	Betty Compton
Juba .....	Snowflake
Penny (child) .....	Charlene Wyatt
Marty .....	Speed Hansen

## Sons of the Legion

(Paramount)

### Educational Entertainment

While the entertainment and moral appeal of "Sons of the Legion" is directed at Legion members and juveniles, it also holds much that should interest general audiences. Treating of character, patriotism and good citizenship, ideals of the Legion, it should be strongly supported by that organization. No doubt any manager may look to the local Legion post for endorsement, support and cooperation in exploiting the show.

The story contains standby theatrical and commercial elements but is pitched to a human interest keynote. Because "Uncle Willie" is a 100% Legionaire, "Willie" and "David Lee" are eager to join the juvenile post which traveling organizer "Scott" is establishing. "Scott" and sister "Linda" cannot understand, nor can "Uncle Willie," or "Grandmother Lee," why the boys' father, "Charles," is opposed to the Legion. It is revealed ultimately that "Charles" was unjustly given a dishonorable discharge from the Army. He refuses to tell why, but "David" learns from "Butch" that his father, "Baker," also was a soldier. He, turning out a criminal, wanted by the police, eventually is discovered to be the one responsible for "Charles'" disgrace. In an exciting climax, the youngsters, senior members of the Legion and police capture "Baker," who gives evidence clearing "Charles," and confesses to crimes that will jail him for years. Now there is time for romance for "Scott" and "Linda."

Already given a pre-release in the middle-west, the film will be generally released simultaneously with the Legion Convention in Los Angeles. The publicity for that event combines with the support and cooperation that can be expected from local posts to promise a lot of interest for this picture.

*Previewed at the Paramount theatre, Los Angeles. The audience, while aware of the pro-Legion propaganda included in the story, seemed genuinely interested in the film. It was particularly impressed by the work of Lynne Overman and Donald O'Connor. The applause at the end seemed to indicate that the crowd had seen something better than it had expected.—GUS MCCARTHY.*

Distributed by Paramount. Stuart Walker, associate producer. Directed by James Hogan. Original screenplay by Lillie Hayward, Lewis Foster and Robert McGowan. Anne Baucherns, film editor. Photographed by Charles Schoenbaum. P. C. A. Certificate No. 4473. Running time, when seen in Los Angeles, 60 minutes. Release date, September 18, 1938. General audience classification.

## CAST

Charles Lee .....	Lynne Overman
Linda Lee .....	Evelyn Keyes
Butch Baker .....	Donald O'Connor
Grandmother Lee .....	Elizabeth Patterson
Uncle Willie Lee .....	William Frawley
Steven Scott .....	Tim Holt
Billy Lee .....	Billy Lee
David Lee .....	Billy Cook
Baker .....	Edward Pawley
Commander of Legion .....	Richard Tucker



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Bob Landry, for *New Republic*, went around the country for the choicest gibberish used by radio's filler-inners and thinker-uppers who dot the yawning chasms of the nation's stations on the apparent principle that something must be doing every minute, that the show must go on—and on—and on. And it does, with the yawn coming up like thunder across the antennae's of America's listeners.

Radio's thinker-uppers, Mr. Landry learned, have a definite zoological leitmotif. This he found typically expressed, for instance, in the diction and personality contests for parrots conducted by a Washington, D. C., station, the while Station KYW, Philadelphia, broadcast the milking of a snake, and KWK matched a coyote with a radio announcer in a yowling contest. The coyote lost.

Boston had a broadcast by a troupe of talented fleas. The fleas, however, could not speak a word of English, having only just arrived in this country.

Radio broadcasters also have had hog-calling contests, which, as one would expect, led to such variations as husband-calling, dinner-calling and junior-calling, and Cincinnati's Station WKRC broadcast a race between heifers. The announcer held a portable microphone in one hand, a cow's tail in another, and running fast as possible, told the world about the breath-taking event. WSAI had its announcer astride a jackass to give a ringside report of a mule race, and, deviating for the moment from the zoological, Station WMT, at Cedar Rapids, Iowa, observed the start of the summer season with a "sneezing troubadour" program.

And radio's film-news "commentators" "pull the bell" on motion pictures.

Edgar Bergen's "Charlie McCarthy" had a counterpart in real life, a little Irish lad who sold newspapers near the Chicago high school that Bergen attended. For a few weeks before the Irisher, after Bergen had stumbled on the fact that he had the unusual voice construction required for ventriloquism, he first used a dummy patterned after a little pickaninny. The uninterrupted partnership with "Charlie," however, has carried them ultimately to their present spectacular success, all the way from the days when "Charlie" and Bergen were able to pay their way through high school and on into Northwestern University with fees from club shows.

Edgar John Bergren is the name. He's of direct Swedish descent, and is only 35.

De-sophisticating Hollywood, Dave Selznick's Janet Gaynor says the place is over-run with farmers—in polo coats.

Irvin S. Cobb, playwright, novelist, short-story writer, humorist and Hollywood actor, is writing a book—entitled: "Mostly About Me."

Mr. George Schutz, editor of our Better Theatres, surveyed our correspondents concerning the progress—if any—being made by the so-called "drive-in" theatre. "Are there any 'drive-in' places down your way," he asked George Watson, in Birmingham.

"Yes, plenty," shot back Watson. "Filling stations."

If and when this country ever adopts Italy's law forbidding automobile horn tooting, some part of the credit will go to an old filmite, Jerome Beatty, who left motion pictures and his post of press relations director of the Hays organization to write. That was some dozen years ago, and he's been writing since. Doing quite nicely, too.

In his present capacity he's spreading the anti-horn message in *Public Safety*, tracing the movement to the day of December 14, 1934, when Mussolini was deep in matters of State in his State office, and through his long open windows poured the once inimitable uproar of Italian street—horns barking resentfully or blaring in full, rich triumph at every crisis. Mussolini lost his temper. He rang a bell.

"There shall be," he declared, setting the famous jaw, "no more automobile horns blown. And that was that."

Anyway, in the three years of the Roman "experiment," there has been a marked decline in automobile accidents, and the move is on to plant the idea over here.

The Reverend Hugh R. Percy, conducting a church at Herb Lake, Manitoba, has changed Sunday evening services from seven to eight o'clock so the congregation can listen to "Charlie McCarthy" on Chase and Sarnoff's coffee program (Mae West's old stamping ground).

"A surprising number of young people," said the Reverend Percy, "on being asked why they didn't attend church, told me: 'If we go to church we can't listen to Charlie McCarthy.'"

A lot of exhibitors got around that by bringing Charlie McCarthy into their features by direct dialing.

Publication on this page in July of what several thought to be a most unusual photograph of Benny Cohen, as he arrived in Calcutta, dressed in the turban and long flowing coat of the native, brings down upon us the wrath of the Cohen, so he writes. Mr. Cohen, who was transferred by Loew's from the College theatre in New Haven to the management of the new Metro Cinema in Calcutta, evidently does not want his old cronies in New Haven and in Loew's to think he has gone native in Hinduland as quickly as some go Hollywood in cinemaland.

With one parting shot, Benny says, "I am probably your most long distance reader," but in another, he promises to put a Yogi Hoodoo on us.

National Products Corporation has obtained a patent in Washington for a film made of leather. Leather film should be great for westerns.

Stewart Bellefield (B. S.) Moss, pioneer in motion pictures, formally announced last week his entrance into distribution, handling French films in the U. S. While generally known as an old exhibitor, this is by no means Mr. Moss's first distribution experience, his latest announcement coming just 20 years ago to the day, in September, 1918, when he entered distribution with "Just Break the News to Mother," a mellow "meller."

Grover Whalen, still carnationed, continues to make impressive progress in rounding out his 1939 New York World's Fair, and, as if to show how lax the motion picture industry is in neglecting to take action for participation he sends to the motion picture press lavish accounts of the strides he is making elsewhere.

In his latest report on his accomplishments, for example, he says the Fair has arranged a special department for childbirth, anticipatorily predicting that as many as a dozen babies will be born at the Fair. He has arranged, too, for the erection of a reproduction in glass of a human eye, so large that it will permit several visitors to enter it at the same time. He says he has sold concessions for the sale—he hopes—of 30,000,000 frankfurters. Coffee beans will be cultivated right on the spot, and two hundred "aristocratic milch" cows are to be bathed, dried and milked every 24 hours, Grover parading ten at a time from their barns to a revolving platform where he will then have them yield their milk.

Still another new accomplishment for and in behalf of Fair visitors are the bulls Mr. Whalen will display at another exhibit. These will be shown in a ring by means of a "bull exerciser," which is a contraption like a five-ribbed umbrella without a cover set up vertically and revolved by a slow-motion motor. A bull is attached to the end of each of the revolving arms by a line from the ring in his nose. As the device goes around, so does the bull.

The pea canners and the picture business got mixed up the other day at the exhibitors' meeting in Milwaukee. Someone made a mistake listing exhibit room numbers on the downstairs' bulletin board and for awhile the motion picture owners had among them a host of surprised pea canners, assembled for the Out-of-State Pea Canners' convention.

Another hotel suite mixup occurred in connection with a meeting of New Brunswick, Canada, exhibitors for the "Motion Pictures' Greatest Year Campaign." Colin Danson arrived at the Admiral Beatty Hotel, in St. Johns, to attend the luncheon. Stepping into Salon D, he parked himself at the first vacant seat, started eating, bent over towards the fellow on his left, and said: "My name is Danson, Colin Danson, Strand theatre, Sussex. What theatre do you operate?" The chap replied: "My name is Beatty, I'm in the railway business."

Danson was a little puzzled, but passed it off and then turned to the fellow on his right. "Who are you?" he asked. "My name is Gordon, in the banking business."

Some rather quiet probing was undertaken by Mr. Danson and he discovered with some embarrassment that he was sitting between Sir Edward Beatty, president of the Canadian Pacific Railway, and Sir Charles Gordon, president of the Bank of Montreal, a little banking institution with about 600 branches. He also discovered that his exhibitor colleagues were eating over in Salon C across the hall, so to Salon C Mr. Danson crept softly away from the "billionaires" of Salon D.



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WARNER BROS., PRODUCERS



# IN THE CUTTING ROOM

## Mr. Wong, Detective

(Monogram)

Mystery

Three men are murdered. Each of the last two is suspected of killing his predecessor. All are slain by poison gas. Meanwhile foreign nations are trying to steal the secret formula of the lethal gas. Spies are active; the police are baffled. A private detective is called in. He is forced to thread his way through a maze of conflicting clues. He discovers the method of murder and the means of unleashing the fatal gas—sound waves breaking a glass tube. Eventually, many come under suspicion. But the detective traces guilt to an apparently innocent, if deluded, man, who confesses that the three dead men had stolen his secret formula, and were making millions on it.

Boris Karloff, Grant Richards, presently in "Under the Big Top," and Evelyn Brent are the best known names. Other personalities, however, are Maxine Jennings, long with RKO-Radio, Lucien Preval, John St. Polis, William Gould, Hooper Atchley, John Hamilton, Frank Bruno and George Lloyd.

William Nigh, director of "Romance of the Limerick" and "Boy of the Streets," is directing.

Release date: October 5, 1938.

## Just Around the Corner

(20th Century-Fox)

Whimsy

Three years ago Irving Cummings directed a little girl by the name of Shirley Temple in a picture called "Curley Top," which, with all due respect to her previous pictures, had a great deal to do with establishing her as the Number One box office personality. He made a couple of others with her, "Poor Little Rich Girl" and her latest, "Little Miss Broadway."

Now the team is together again for "Just Around the Corner," a story in which Shirley will sing and dance, nevertheless one which has considerable dramatic content developed along lines of the earlier three. In trend, it pursues the riches to rags theme in which there is comparatively little pathos of the tear-jerking variety. Shirley is cast as a little Miss Fixit in a yarn of the prosperity which deserted her father but which she brings around the corner to him. She does it unwittingly when she innocently mistakes a crusty old financier named "Sam" for the Uncle Sam who is the personification of the United States. Besides rehabilitating her discouraged dad and bringing romance to him, she is also the central figure in bringing happiness and prosperity to lots more persons.

The leading box office personality's principal support will be Charles Farrell, who at one time, along with Janet Gaynor, occupied a similar position in the estimation of theatre goers as Shirley does now. Mr. Farrell is determined to make as effective a comeback as did his erstwhile partner in "A Star is Born." A newcomer, Amanda Duff, will be seen in the romantic situations which involve Farrell. In all other instances the supporting players are more or less familiar, among them Joan Davis, Bill Robinson, Bert Lahr, Franklin Pangborn, Cora

Witherspoon, Claude Gillingwater, Bennie Bartlett and Marylin Knowlden.

The basis of the production is an original story by Paul Gerard Smith for which J. P. McEvoy, Ethel Hill and Darrell Ware did the screen play. Music and lyrics were by Walter Bullock and Harold Spina. The dances were arranged by Nick Castle and Geneva Sawyer.

Release date: Nov. 11, 1938.

## Annabel Takes a Tour

(RKO Radio)

Comedy

Preview audiences and picture reviewers, the only ones so far to have seen "The Affairs of Annabel," concurred in the opinion that that picture, the first of a projected series, was bang-up farce comedy entertainment. The idea of the series has to do with the hilarious adventures of an erratic publicity-hungry picture star and an equally erratic studio publicity director, possessed of a weird imagination, a stop-at-nothing fellow as long as his brain storm will land newspaper space for the star.

Lucille Ball created the role of the actress, Jack Oakie that of the press agent. With Bradley Page, who was the original harassed producer, and Ruth Donnelly, the secretary who couldn't squelch Oakie, the same quartet will be featured along with Ralph Forbes and Alice White in the sequel to the first picture.

Confronted by Oakie, presently exploiting a horse show, Miss Ball has the misfortune to be made play second fiddle to a horse in a publicity gag. Enraged but admiring Oakie, she demands that he be rehired to handle her publicity affairs while on a personal appearance tour. Miss Ball has many occasions to regret her bargain as Oakie leads her out of one mess into another. The most comical of these is an incident which romantically involves her with a touring British author (Forbes), who has a wife and three children.

The picture, which is being produced by Lou Lusty, maker of "The Affairs of Annabel," is based upon the experiences of the characters originated by Charles Hoffman. The screen play was done by Bert Garnet, who had a hand in preparation of the initial film. He will have the cooperation of Olive Cooper, whose most recent writing credits are "Cocoanut Grove," "Lady, Behave" and "Jimmy Hanvey—Detective." The director is Lew Landers, who was responsible for "Smashing the Rackets," "Sky Giant" and "Condemned Women."

Release date: Not set definitely but about mid-October.

## Trade Winds

(UA-Wanger)

Comedy-Melodrama

In skeleton digest, "Trade Winds" might be defined as a detective murder mystery story. But in the way it has been planned, in the ways in which it is going through the processes of production, "Trade Winds" should emerge on the screens as much more valuable, considered either from the entertainment or commercial viewpoints, than a prosaic detective murder mystery.

Here's the plot. A girl accuses a man who drove her sister to suicide. He hands her a

pistol and invites her to shoot him if she cares to. She pulls the trigger, the man falls. Believing herself a murderess, the girl flees. The police immediately pick up her trail but lose it. The detective chief hires a capable detective who is more than ordinarily interested in women—any woman who happens to come along, to find her and bring her back. Ensues a trans-Pacific chase to Hawaii, Japan, China, with the detective philandering wherever he finds opportunity until he catches up with his quarry. Then into Indo-China, where, with the coming of love, the detective begins to sense that the girl is innocent.

For principal names "Trade Winds" will offer Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern and Alan Baxter. Secondary personalities are Robert Emmet O'Connor, Walter Byron, Armand Cortez and Robert Elliott. The regiment of girls with whom March dallies includes Patricia Farr, Wilma Francis, Gloria Youngblood, Kay Linaker, Linda Winters and a dozen or more personable young ladies. There are many native types also, representing Hawaiians, Japanese, Chinese, Russians, and others.

It is a Tay Garnett production, which will include much of the photography he shot on his trip through these countries around the world a year or so ago. He also wrote the story and is the director.

Release date: To be determined.

## A Man to Remember

(RKO Radio)

A Doctor's Story

The action of this story will start after the death of its principal character and continue during his funeral. The life story of a country doctor will be told by a series of flashbacks with one central bit of activity holding the episodes together. The plot concentrates on the courage, public spirit and sacrifice of an unassuming rural doctor. As the retrospective method of narration is followed, the theme will show the vivid contrast between the physician's generosity and humanitarianism in contrast to the selfish, penny-pinching short-sightedness of the town's business and civic leaders. With accurate insight and sometimes with incisive sarcasm the plot hits home at what often is termed the unpleasant feature of small town life when smug hypocrisy and the abject worship of the almighty dollar are powerfully contrasted with tolerance and high mindedness.

The story is adapted from Katherine Haviland Taylor's story, "Failure," for which Dalton Trumbo wrote the screen play.

Edward Ellis, wellknown character actor, will be seen in the leading role. His son will be played by Lee Bowman, in "Having a Wonderful Time," and the child he adopted when her mother died grows up to be Ann Shirley, last featured in "Mother Carey's Chickens" and "Condemned Women." The three players who examine the papers, all of whom were antagonistic to the doctor during his life, are Granville Bates, Harlan Briggs and Frank M. Thomas. Some of the players participating in the episodes are Gilbert Emery, John Wray and Dickie Jones.

The film is being directed by Garson Kanin, stage director who is making his debut as a film director.

Release date: To be determined.



## Inventor Employs Radio to Pick Up Sound in Picture

An application for a patent on a system of employing a radio in conjunction with a 16 mm. projection machine has been filed by Jack Rabinowitz, projectionist at Loew's Valencia Theatre, the Bronx, and head of the newly formed Home Talkie Sound Laboratory, 401 Broadway.

Through the use of his invention, Mr. Rabinowitz claims, the cost of having sound with 16-mm. projection would be reduced and the quality would be comparable to that obtained by present apparatus.

For the purpose of substantiating his claim that sound-on-film is faithfully reproduced through his system, Mr. Rabinowitz conducted a demonstration in the offices of his attorney, Irving Korn, also of 401 Broadway. Under the system, the audio impulses taken from the film are converted into radio frequency and, in effect, are broadcast and then picked up by the radio.

The Federal Communications Commission already has ruled that use of the equipment will not interfere with regular reception or broadcasting, Mr. Rabinowitz said. The technical explanation of the equipment, as given by the inventor, was that:

"The output of the photo-electric cell is coupled to a pre-stage amplifier which also supplies the photo-electric current. The output is then sent to a final stage of amplification. The final stage of amplification is coupled to an output transformer whose secondary is connected to an oscillator of special design."

From the oscillator a thin wire extended and was connected loosely to the antenna wire of the radio. Thus by tuning in on the frequency of the oscillator the radio picked up the sound recorded on the film. Mr. Rabinowitz pointed out that the oscillator wire was not connected directly with the antenna but was merely draped over the insulated wire of the aerial. He also stressed the point that the sound contained no track noises.

## National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Billy the Kid Returns," "Boys' Town," "Campus Confessions," "The Higgins Family," "Pals of the Saddle," "Tenth Avenue Kid," "Touchdown Army." Class B, Objectionable in Part: "I Am the Law."

## Petitions for Receiver

The United States Airconditioning Corporation of Oklahoma and Texas, has petitioned the United States district court in Oklahoma City to appoint a receiver for Dyer Theatre Supply Company, Oklahoma City, and asks judgment on open account for goods, wares and merchandise amounting to \$311.26.

# BOOK REVIEW

**"ARE WE MOVIE MADE?" By Raymond Moley. Published by Macy Masius. Cloth, 64 pages. \$1.00.**

Here is a slender, chaste little volume, bound in brown, academically crisp and pungent like a very dry, thin gingersnap, an able but esoteric document pertaining to an absurd sequence of developments in a curious salient of what might be called the public relations activity of the organized motion picture industry.

"Are We Movie Made?" is a book about a book which was to have answered a book about a set of books intended to show that the amusement screen was not very good for children, which was to give reason for an organization which was to keep a man in a job.

This all means that the book under examination here is a derivate document four times removed from its origins.

Despite the obvious skill of Mr. Raymond Moley in both ratiocination and writing, his screed, which explains the explainer, requires some explanation, explanation indeed not only of the book in hand but also why the job has been done.

The real beginning is somewhere around or just prior to 1927 when William Harrison Short, variously a preacher of successively various creeds, and a migrant among jobs of social organization and special causes, once again had to find something new to do and decided to do the motion picture, and do it elaborately, scientifically, completely. There appeared to be promising opportunity. Canon William Sheafe Chase of Brooklyn, since about 1909 the perennial baiter of the screen, had removed to Washington and what with advancing years and much weariness had become substantially inactive.

Mr. Short came forward with a front of organization on a new basis. Canon Chase had held the screen an institution of offense to Christian purpose. Mr. Short took the scientific tack, getting socially conscious on a broad scale. He decorated his Motion Picture Research Council with high academic and social names, enlisted the support of the Payne Fund and ordered the movies into examination in the laboratories. He picked an array of assorted professors of psychology, and such, and to the best of his power and ability tried to order their findings. The movies had to be found bad or the promotion was not going to promote Dr. Short's new career. Some rebelled, some believed and obliged, and some gave negatively non-committal reports. All in time were assembled in documents that presently became books published by Macmillan.

It was clear enough that this row of eight, or some such number of books, was too unwieldy as a publicity instrument, so Henry James Forman was induced to abstract from the volumes of reports, and do some contributing of his own, in the production of a book entitled "Our Movie Made Children." The book was well calculated to please Dr. Short. It also had the makings of some headlines. It was in part syndicated by a

magazine and it got considerable attention in the press. This was in 1933. Six years after Dr. Short started his movement.

It might be remarked that while Mr. Forman as the mouthpiece-in-print of Dr. Short had been able to adduce nothing more definite than the report that a certain number of children, after seeing movies, either wiggled in their sleep more than usual or not as much as usual, there was a sort of status of screen production at the time that did not help any.

It was right about this time that the motion picture business was getting serious with itself about the practicality of some self-regulation with a view to aligning its product with America instead of Broadway.

The Motion Picture Producers and Distributors of America, Inc., was about then decidedly cognizant of the existence of what might have been called a situation. Immediately available was the device of seeing to it that Mr. Forman's derived charges, originated by Dr. Short and cultured in the agar tubes of Ohio research, got answered by other researchers. That was for the immediate. Then, the daily press. But it was deemed necessary that since there had been a book, and a whole set of books behind the book, for the prosecution, there ought to be a book for the defense. It must not only be a book, but it must be from a professor and it must be from a bigger school than Ohio State University.

So it just happened, at once, or only four years later that there issued from the University of Chicago Press a whale of a volume entitled "Art and Prudence," presented as "A Study in Practical Philosophy by Mortimer J. Adler, associate professor of the Philosophy of Law, University of Chicago." It pertained to "The Moral, the Political and the Aesthetic Aspect of the Motion Picture."

And may one observe it pertained and pertained. It pertained for seven hundred pages. It was terrific.

This reviewer, not unfamiliar with the art of reading and the dialectics of the stratosphere of academic expression, went into retreat with the volume for a fortnight of black coffee and the silences of a valley in Connecticut. He emerged with a decision that it would be discreet to say nothing about it. A number of other reviewers had a look and wrote a paragraph about the book being rather large.

This seemed to be getting the public relations job nowhere much, and here it was along toward the end of 1937. Dr. Short had passed to his reward. Some of the researchers were approaching the retirement age. The Motion Picture Research Council's ornamentally academic and socially elite presidents in the East had resigned and it had become a mere focus of some minor snortings from out in northern California.

But the impulse to answer persisted.

Meanwhile Raymond Moley had come into the New York scene, from a period on the Brain Trust of the New Deal, and into a sojourn of journalism with "Today," presently merged with "Newsweek." Mr. Moley was equipped variously and extensively, a professor, one time research director of the

(Continued on following page, column 1)



(Continued from preceding page)

New York Crime Commission, author of sundry treatises, etc.

Mr. Moley seems to have drawn an assignment, in his words, "at the suggestion of representatives of the motion picture industry." That was a year ago.

About then he had a look into "Art and Prudence." Also he cast about to read and inquire into the nature of the motion picture industry as seen by some of its intimates.

It was a job not to be approached casually. Out on the Bonneville salt flats the motor speed experts go six miles back to gather momentum for a measured mile. Dr. Adler; preparing to smack into Dr. Short's research scientists, backed up to Plato and Aristotle and worked his way forward through St. Thomas Aquinas, Jean-Jacques Rousseau and John Dewey—all good men in their way and day, but not the most commanding, in a publicity sense, among the patrons of the movies.

When he got around to it Dr. Adler said, with deepest accents of scholarship, that Dr. Short's research professors were full of prunes and their finding the most utter bologny. Those are not his exact words.

Mr. Moley thrashed through Dr. Adler's 700 pages and got the answer. He set it down in his 64 pages, saying in substance that "art for art's sake" is all very well, but it must be reasonable by the standards of "the prudent man." Also he set down, probably as much on his own behalf as by translation of Dr. Adler, that experimental psychology had not yet reached the status of quantitative and qualitative analysis in chemistry and that human affairs are still best left in the hands of common or horse sense. Those are not Mr. Moley's exact words, either.

Just along the path it was indicated that some professors always find what they are looking for, like hired alienists, and that some are honest and in consequence not so sure about anything.

Some of Mr. Moley's footnotes, including the one about the Production Code being "adopted in 1930," presumably supplied to him without research, represent retrospective wishes of his client rather than the fact. Had the Code become adequately effective in 1930 this and probably several of the other books in this complex chain would not have been written.

"Are We Movie Made?" is difficult reading for the many. It had to be that to be a translative paraphrase of Dr. Adler's "Art and Prudence," beside which it has the clarity of a primer. Both books belong on the research shelf. Mr. Moley's job was ordered presumably "for the record." Maybe the idea was salvage.

A considerably more constructive approach probably would have been to have asked Mr. Moley to write a book of his own, if a book had to be had. Probably he would have preferred to do that, too.

Too obviously the final objective, a popular understanding of what it was all about, could only be attained by a popular approach and probably through media less formidable than a book bound between stiff covers. The people are afraid of books. It would have been better to have given the job of exposing the researchers of the Motion Picture Research Council to the collaborative attentions of Mickey Mouse and Charlie McCarthy.

The public relations job is a showman's job. Lawyers and academicians win no arguments with the great commonality.

TERRY RAMSAYE

## IN NEWS REELS

**MOVIETONE NEWS—No. 104, Vol. 20.**—South Dakota monuments in stone near completion.... Cardinal Hays lies in state, mourned by throngs in St. Patrick's.... Daring auto stunting in Toronto.... Roscoe Turner wins Thompson Trophy.... Bathing beauties vie for Miss America title.... Liner Queen Elizabeth being built in Scotland.... Lew Lehr.... Count Rossi wins Gold Cup.... Japanese hold baseball championship.... Dartmouth squad practices football.... Navy gridders train.

**MOVIETONE NEWS—No. 105, Vol. 20.**—Hines case ends in mistrial.... Mt. Vesuvius menaces again.... 1938 Miss America chosen at Atlantic City.... Cardinal Hayes buried with solemn rites of the church.... Queen Elizabeth.... Queen Mother Mary.... King Farouk.... Queen Wilhelmina.... 72 passenger clipper plane ready for service.... Football.... Polo.... Boat regatta.

**NEWS OF THE DAY—No. 302, Vol. 9.**—Czech republic keeps cool in war crisis.... Negroes stage final baptism in James River.... Pilgrimage of sorrow for Cardinal Hayes.... Count Rossi's Alagi wins Gold Cup and United States loses cup for first time in history.

**NEWS OF THE DAY—No. 303, Vol. 9.**—French rush defense plans in war crisis.... Final tribute to Cardinal Hayes.... Mount Vesuvius in unusual eruption.... Hines mistrial stirs New York.... Ohio girl becomes Miss America for 1938.... Netherlands honor beloved queen.... Italy wins international lifeboat race.... Old Westbury retains U. S. polo title.

**PARAMOUNT NEWS—No. 11.**—Count Rossi takes speedboat Gold Cup.... Kidnap escape halts payment of ransom.... One-man submarine to dare great lakes.... Manhattan youngsters star in outdoor art exhibition.... Model airplanes flown in national meet.... Freckle champion chosen.... U. S. youths circle globe in tiny boat.... Baseball league races keep fans on edge.

**PARAMOUNT NEWS—No. 12.**—Peaceful Holland ends queen's fete.... Roosevelts rush to stricken son James.... Japan sets date for Hankow's fall.... Hines gets mistrial.... Hitler warns world he'll free Sudetens.... French strengthens defense.... Britain stands with France.... Polo championship won by Old Westbury.... Jai Alai makes New York debut.... Lifeboat derby.... Football.

**RKO PATHE NEWS—No. 15, Vol. 10.**—Annapolis opens football season.... Lewis at Mexican labor conclave.... Cuba wins international tuna match.... Used cars converted into tractors.... Manhattan landmark, Paterno Castle, falls to wreckers.... Motorbikes race for championship.... Mississippi channeled with dynamite.... Roscoe Turner smashes the Thompson Trophy race record.

**RKO PATHE NEWS—No. 16, Vol. 10.**—Redskins win professional gridiron opener.... Thousands honor Cardinal Hayes.... Pickets battle in San Francisco strike.... Japanese bomb orphans community.... Fashion dictates hair worn up.... Westbury defeats Greentree team to retain U. S. polo championship.

**UNIVERSAL NEWSREEL—No. 700, Vol. 10.**—Cardinal Hayes lies in state.... Italians win Gold Cup race.... Air endurance record broken.... Unser wins mountain race.... Sudetens hold "Thanksgiving".... Noted ring battle re-enacted.... Ten foot submarine has debut.... Negroes have mass baptism.... New slant on "jitterbugs".... Annapolis football training starts.

**UNIVERSAL NEWSREEL—No. 701, Vol. 10.**—Mistrial ends Hines case.... Cardinal buried after impressive church services.... France guards her frontier.... Miss America 1938 crowned.... Strike imperils San Francisco.... Orphans flee Hankow air raids.... Grid teams face big season.... Huge seaplane has air debut.... Mt. Vesuvius in eruption.... Italians win lifeboat race.... Westbury wins polo title.

## Sennett Resuming Production With Stan Laurel as Star

Mack Sennett this week announced plans to resume production with a new company, Senate Pictures Corporation, and with Stan Laurel as his first star. The first picture will be "Problem Child," in which Laurel will play the role of son of two midgets.

Jed Buell, who produced the first of the midget pictures, "Terry of Tiny Town," has been signed as associate producer. Paramount or Universal has been mentioned as the distributor.

## Purchase Birdwell Story

"I Ring Doorbells," a novel of 15 years' experiences of an ace reporter, has been purchased from Russell Birdwell, publicity and advertising director of Selznick International by Julian Messner, Inc., New York City publishing house.

## Kentucky Circuits Merge 18 Theatres

Four Kentucky circuits, with a total of 18 theatres, have merged. The circuits are Elliott-Ward Enterprises, Lexington; Winchester Amusement Company, Winchester; Frankfort Amusement Company, Frankfort, and the Behlen-Congleton interests.

Elliott-Ward Enterprises comprises the Virginia and Kentucky theatres, Somerset; Glenn theatre, Georgetown; Trimble and Tabb theatres, Mt. Sterling; Palace and Grand theatres, Aurora; Lyric theatre, Versailles, and Westland theatre, Portsmouth, Ohio.

John B. Elliott, formerly president and general manager of the Phoenix Amusement Company, is president of Elliott-Ward Enterprises. Anna Bell Ward is secretary-treasurer and general manager of the circuit.

The Winchester Amusement Company, headed by S. D. Lee, operates the Leeds, Colonial and Opera House in Winchester; Frankfort Amusement Company operates the Capitol, Grand and State theatres in Frankfort, and Charles H. Behlen and H. C. Congleton operate the Park, Nicholasville; Lincoln, Stanford, and Grand, Lancaster.

## Acquire Franklin Theatre

Kurt and Max Laemmle have purchased the Franklin theatre in Highland Park, Los Angeles, from Harry Rackin and his associates. Mr. Rackin retains an interest and continues as an officer of the corporation, and his Exhibitors' Service Inc., will handle the booking and buying as heretofore. Kurt Laemmle formerly operated the Ritz theatre in Lowell, Ind., and Max Laemmle formerly was engaged in his own film export business in Paris, prior to which he was general manager for Latin Europe for Universal.

## Troupe Fails to Appear

Roy W. Adams of the Mason theatre at Mason Mich., writes MOTION PICTURE HERALD that after he had signed a contract with an advance man for a girl stage act, the troupe failed to appear, with a consequent loss to him through an agreement for advertising expenditure. "Worse yet," comments Mr. Adams, "I had to stand in the lobby all evening apologizing to patrons who expected to see a stage act. I hope this will warn others who may be approached by some gyp fly-by-night who has no intention of going through with a contract."

## Wanted for Robbery

A man representing himself as a theatre decorator and painter is wanted by the police of Booneville, Arkansas, for robbery of the Booneville theatre, E. W. Savage, manager of the Booneville Palace theatre, writes MOTION PICTURE HERALD. Mr. Savage says the man's plan of operation is to solicit theatre decorating and then loot the theatre after becoming acquainted with the building.

## Production Number

The production number of Warner Brothers' "Four's a Crowd" is 306. The subject is a new season feature. The production number of "Boy Meets Girl" is 213, as given in "The Release Chart" last week.



# 75 million

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**A "SHOCK-SOCK" PICTURE SOLD BY NATIONAL PRE-EXCITEMENT!**

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...14 page layout in Life; successive spreads in Click for August, September and October; American Weekly feature page; stories and art spreads in Fawcett publications, etc.

## **REPEATED COAST-TO-COAST RADIO BREAKS!**

...over all major networks including the Benny Goodman Camel Caravan, Al Jolson Lifebuoy Program, Cal Tinney Show, Benay Venuta Varieties, "So You Want To Be", etc.

## **COMPLETE NEWSPAPER COVERAGE!**

...via feature stories, editorials and news stories on Associated Press, NEA, King Features, United Press, United Features, Bell Syndicate, Chicago Tribune-Daily News Syndicate, International News Service, etc.

## **PRACTICAL EXPLOITATION TIE-UPS!**

...including "Dark Rapture" swing hit by Benny Goodman; more than 25 national and local merchant co-op aids including tie-ups with Camel Cigarettes, Dodge Motor Car, Bulova Watch, Leica Camera, Texaco, etc.

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Heroes win their women by taking a flogging!

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**A New UNIVERSAL Release**



# WHAT THE PICTURE DID FOR ME

## Columbia

**AWFUL TRUTH, THE:** Irene Dunne, Cary Grant—Once again the second night's gross proved that neither a picture with this star combination or a screwy comedy is suitable for our town. Grant and Dunne never have meant a thing to us. My advice is that if you haven't played this one yet and if your audience likes hokum, you ought to run it. If they don't like the above type, pass it up. Running time, 92 minutes. Played August 12-13.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**GLADIATOR, THE:** Joe E. Brown—The best Joe Brown in two years. Another splendid comedy feature like this will put Joe back at the top. Audience reaction splendid. A nice profit. This feature and "Mother Carey's Chickens" were the only pictures that made any money at my theatre during the entire month of August. Running time, 70 minutes. Played August 28-29.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—Columbia has got something here. The best Joe Brown picture ever produced. Nice story, plenty of action, good comedy well done, not overdone. Will stand alone in any big or little spot and don't miff it, for it's good. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**HOLIDAY:** Katharine Hepburn, Cary Grant—A very fine performance to fair business. Played during the heat wave. Played August 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**HOLIDAY:** Katharine Hepburn, Gary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Binnie Barnes, Jean Dixon—This looked like big stuff, but somewhere along the line some cook put in something and the thing just didn't jell. Maybe it's Hepburn, but it laid an egg here and didn't gross expenses.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**HOLIDAY:** Katharine Hepburn, Cary Grant—Didn't do business we expected to. For some reason or other this feature didn't seem to please the majority of my patrons. Running time, 93 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**HOLIDAY:** Katharine Hepburn, Gary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Binnie Barnes, Jean Dixon—Excellent comedy that failed to click at the box office. Hepburn has lost her drawing power or something is wrong. Played August 27.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**LAW OF THE PLAINS:** Charles Starrett, Iris Meredith, Sons of the Pioneers—These stories with the Sons of the Pioneers plus Starrett are good westerns and they draw their share of patronage. If you need some good action to balance a program, try one of these.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**LONE WOLF IN PARIS:** Francis Lederer, Frances Drake—Above average program picture which held up nicely for us in conjunction with a fashion show and another western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PIONEER TRAIL:** Jack Luden, Joan Barclay—It's another western and they gallop and gallop; they fight but that hair dressing won't let them knock each others' hats off, then, when they've got the horses all run down, you show the other feature and let the noise subside.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**SOUTH OF ARIZONA:** Charles Starrett, Iris Meredith—These are very good westerns and this one is tops. The same cast in each Starrett western though, Columbia, gets very tiresome and distracts from pleasure of the picture. Also would suggest a few changes in scenery. My patrons are now as much at home on a Columbia western set as though on their own farm. Running time, 56 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**THERE'S ALWAYS A WOMAN:** Joan Blondell, Melvyn Douglas—Pleased and satisfied us as far as box office worth was concerned. Running time, 80 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**THERE'S ALWAYS A WOMAN:** Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—While

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

the exhibition of motion pictures has been more or less saturated with sophisticated comedy. I can't understand why this picture didn't get more play, as it was very, very entertaining and I believe it was one of Blondell's greatest for a long time. I liked it and the audience liked it. Running time, 82 minutes. Played August 30-31.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland—Played a little too late for a good gross. Pleased, but believe the beautiful color made up 75 per cent of drawing power of picture. The action in "Robin Hood" was grand. Running time, 102 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BELOVED BRAT:** Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—While this is an old theme, I thought Bonita Granville did very well and I have no hesitancy in heralding her as one of the screen's coming top stars. Her name doesn't mean much to the box office as yet, but given the right break and support, she is sure to click. Running time, 60 minutes. Played August 26.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

**SH! THE OCTOPUS:** Hugh Herbert, Allen Jenkins, Marcia Ralston—Pretty good. Too silly for most of our patrons. Recording poor. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**TORCHY BLANE IN PANAMA:** Paul Kelly, Lola Lane, Tom Kennedy—Vitagraph did right by getting Farrell and MacLane back again to take over this series. Miss Lane has not the power that Glenda Farrell has and, naturally, we felt it at the box office. A good story with Kennedy carrying the entire story

## 'MOST RELIABLE SOURCE' ON FILMS

*"I would like to express my appreciation of your 'What the Picture Did for Me Department'. My experience is that it is the most reliable source for information about pictures when booking, as, in regards to my small locations, the critics in the trade publications are as often as not miles out."*—J. MACDONALD, Ace Theatre Circuit, Hedley, B. C., Canada.

with his comedy role. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Metro-Goldwyn-Mayer

**BEG, BORROW OR STEAL:** Frank Morgan, Florence Rice—We played this on our Bank Night and the give-away plus the feature seemed to satisfy the crowd. I would not recommend this for a single feature bill unless some good shorts are booked with it. However, I don't mean that it is an especially poor picture. On the contrary, it is an amusing comedy, but there is a great deal of talk to it. Running time, 72 minutes. Played August 15.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Edward Arnold, Lionel Stander—There is no question on this picture. It is highly dramatic and both Taylor and Miss O'Sullivan great in their roles. This little lady is certainly coming along. She seems to take her roles in her stride. She has become deft and sure in the roles we have had her in lately. For a time, she was not one of the "Forgotten Men" but the "Forgotten Woman," until Metro picked her up and cast her in good roles. Not forgetting the unsung hero who always adds to any picture that he is in, Lionel Stander. And believe it or not, his name in a cast means something. He is a lot better than some of the palookas that have their name in the lights.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander, Jane Wyman, Edward Arnold—A picture with all the action of an epic. Frank Morgan is outstanding in his role, as are Jane Wyman and Arnold. Taylor, who in my estimation has only looks and never was a convincing actor, struts his usual stuff. Miss O'Sullivan is her same sugary girl; an actress, no. The picture will go over because it is what the public wants. A show with plenty of action and suspense. An outstanding picture, no, but a money maker, yes. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—A cute trailer on this one.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—That title names it. It is fast, snappy entertainment, not a big picture but a damn sight better than some of those that they spend a million dollars on and then haven't anything.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—Fair picture; poor business. Just a programmer. Played August 29-30.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—We had more compliments on this picture than we have had on a picture for a long, long time, and it did better at the box office than any picture in the last six weeks. I'd say play it and on your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**FIRST HUNDRED YEARS, THE:** Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes—A satisfactory family night picture that pleased a small crowd. Montgomery doesn't draw too well for me, not near as much as Metro thinks he does, but his pictures please generally and you will run plenty of them that are a lot worse than this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**HOLD THAT KISS:** Mickey Rooney—Pleased and drew very good on a one day showing. Used as a teaser for "Love Finds Andy Hardy." Running time, 79 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**HOLD THAT KISS:** Dennis O'Keefe, Maureen O'Sullivan, Mickey Rooney—It just doesn't take a lot of money or stars to make a good picture and this proves it. One of the most entertaining pictures of the year and it will do business more on the second day. They even let you run it flat and don't even

(Continued on page 50)



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# *As Standard as* **THE AMERICAN MOVIE**

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MONTH-AFTER-MONTH check-ups invariably show that the bulk of motion picture productions are filmed on Eastman Super X. Prime reason is consistently superlative photographic quality. Like the American motion picture itself, Super X is the world's standard of excellence. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



(Continued from page 48)

blind-check it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**JUDGE HARDY'S CHILDREN:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Set this in a spot where we usually set "B" pictures and it out-drew the "A" picture as far as audience response is concerned. It is a bit early for Mickey Rooney to really mean much to the box office, although he is obtaining much publicity. I believe this lad is going to be one of the big money getters next season. Running time, 70 minutes. Played August 27-29.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

**LORD JEFF:** Mickey Rooney, Freddie Bartholomew—Passed OK on Bank Night. Kids went for it but believe adults got more of a kick out of it. Running time, 84 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**LORD JEFF:** Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard—They are putting Mickey Rooney in too many pictures. Are they trying desperately to kill him off?—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Lewis Stone, Cecilia Parker, Judy Garland, Fay Holden—Even though the cost of the Hardy family features has gone up with each new picture, I'd say they were well worth the money paid. Did very nicely on this and to date have found only one who didn't enjoy the feature. Running time, 92 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**NAVY BLUE AND GOLD:** James Stewart, Florence Rice, Lionel Barrymore—From the way our patrons reacted to this picture, and from the favorable comments heard in the lobby after the show and also around town for the next week after the run, I take pleasure in recommending this picture to any exhibitor. It is a little old, but play it at the start of the football season this fall and they will never know the difference. Running time, 94 minutes. Played August 22.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**NAVY, BLUE AND GOLD:** Robert Young, James Stewart, Lionel Barrymore—Very good picture that pleased 100 per cent. Running time, 94 minutes. Played August 26-28.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Why don't they let Wallace Beery play parts that are more in keeping with the wonderful man that he is, and why do they put him in something like this when there are so many stories that he should be cast in. This picture didn't do half the business we ordinarily do on the same days of the week with other pictures. Use your own judgment, but I'd be careful what I paid for it and where I set it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon—A very good picture that did average business. Had this one in a top allocation but they changed it so that I will get "Love Finds Andy Hardy" in this picture's original allocation. My people like James Stewart but he isn't any big draw. In time he will be tops.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**SHOPWORN ANGEL:** James Stewart, Margaret Sullivan—Was surprised at draw and remarks heard about this. Only had choice to play it one day but should have played it three. Running time, 87 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**SWISS MISS:** Laurel and Hardy, Della Lind, Walter Woolf King—We did a very nice business with this picture and another one on a Friday and Saturday. There are plenty of laughs in this and it will please their following. Too bad they're gonna split, because comedy is just awful scarce in pictures lately.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**TOY WIFE, THE:** Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—This picture was brought back for one extra day. As reported several weeks ago on this page for the picture I think it was Luise Rainer's first real big mistake. Picture only fair. Running time, 76 minutes. Played August 30.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**WOMAN AGAINST WOMAN:** Mary Astor, Herbert Marshall, Virginia Bruce—One of those conversation pictures with no action to help matters along. Got by because of the names in the cast. Nothing exceptional and would hardly do for a single feature. Talk, talk, talk, and you think it will drive the audience crazy, but they come out with no comment good or bad. A problem play in all respects and very heavy. Use your own judgment on setting this. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WOMAN AGAINST WOMAN:** Herbert Marshall, Virginia Bruce, Mary Astor—A very good picture but entirely too short. The ladies will eat this one up. Get behind it. Running time, 60 minutes. Played September 1-2.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**WOMAN AGAINST WOMAN:** Virginia Bruce, Herbert Marshall, Mary Astor—Pleased the majority of the ladies on a Bank Night. Can't say as much for

## NEW REPORTERS FROM ALASKA AND 4 STATES

*From Ketchikan, Alaska, and states in the West, Northwest and South come new contributors to "What the Picture Did for Me" this week and last. They are:*

H. E. CAWTHORN, Coliseum Theatre, Ketchikan, Alaska.

C. E. NORCROSS, Tower Theatre, Seiling, Oklahoma.

PAUL T. MITCHELL, Mitchell Theatre, Barbourville, Kentucky.

HOBERT H. GATES, Garlock Theatre, Custer, South Dakota.

EUGENE KENYON, Commercial Theatre, Sundance, Wyoming.

*Mr. Gates was a former contributor to the department, but had not reported since February 22, 1936.*

the men though. Running time, 61 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce—I have panned Robert Montgomery so often I am glad to give him a good report at last. He gives a fine performance as Sergeant O'Hara. Perhaps he is Irish. Wish they would give Buddy Ebsen more, bigger and better parts. He is tops. A good story, although that kind of show is not so popular as some others. Fine supporting cast. I cannot quite see Virginia Bruce in as good roles as Leo thinks she merits. Anyway, this is a fine show and rates your best dates. Running time, 83 minutes. Played August 26-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

## Monogram

**PARADISE ISLE:** Warren Hull, Movita—A very pleasing South Sea Island picture that left a few pennies after film rental was paid.—Harland Rankin, Plaza Theatre, Ontario, Canada. General patronage.

## Paramount

**BLUEBEARD'S EIGHTH WIFE:** Claudette Colbert, Gary Cooper—This picture, in our opinion, is not suited for the small towns. At least, judging from the "nose dive" our box office took on the second night of the run, our folks don't care for these screwy comedies. Running time, 87 minutes. Played August 26-27.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**BOOLOO:** Colin Tapley—My Friday-Saturday patrons go for a show of this sort, although I don't believe too many would be any good. Seemed a little patchy to me, but my patrons enjoyed it. Running time, 60 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BULLDOG DRUMMOND IN AFRICA:** John Howard, Heather Angel, H. B. Warner—Fair picture; fair business. Suitable only for Friday-Saturday. Played September 2-3.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—The musical numbers in this picture are no doubt outstanding. Harriet Hilliard looks a bit more youthful than in her last picture. As for receipts, although this picture had names, music and a fairly possible story, yet it just seemed to miss being great enough to mean much to the box office, although it is a pleasing picture and was well received. Running time, 90 minutes. Played August 27-29.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

**COLLEGE SWING:** George Burns, Gracie Allen, Martha Raye—An absolutely dizzy dish from Paramount which is absolutely too foolish for words. Burns and Allen were O. K. three years ago, but not in 1938. Book this one for Bank Night, let your assistant run the house, and take about a three-week vacation so your patrons will forget about it before you get back. Running time, 86 minutes. Played July 25.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Crazy comedy that the young folks seem to enjoy. Got by nicely but must take its place in the second half of double bill. In big spots will stand alone. In small spots not strong enough for extended runs. Running time, 71 minutes. W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Fair picture; fair business. Not as good as previous Martha Raye pictures. Played August 24-25.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HUNTED MEN:** Lloyd Nolan, Mary Carlisle—Held its own on a double feature program. Running time, 67 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**PRIDE OF THE WEST:** William Boyd—Not up to the usual standard, but then they might be in a more receptive mood for our next Hopy. Make 'em wild, Mr. Sherman, and cut out all this love business. Running time, 55 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**PROFESSOR BEWARE:** Harold Lloyd—Didn't seem to set so good with a little group of regulars who'd come regardless of hell or high water and punk shows. Pretty terrible for our friend Lloyd. Running time, 93 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**PROFESSOR BEWARE:** Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander—In the first place, Lloyd is showing his age. The second place: if this is his yearly effort, he had better get some advice as to what the public want. And that was not "Professor Beware." The picture did not give satisfaction except for the kids, and they are easy to please. All they want is some action, and that the picture had to a certain extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SING, YOU, SINNERS:** Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—A good story with Crosby and MacMurray doing a fine job. I think Paramount was wise to give Crosby star support. My best regards to them for this best of Paramount musicals. Running time, 85 minutes. Played September 5-6.—John Sherwin, Colonial Theatre, Bristol, Vt. Small town patronage.

**SPAWN OF THE NORTH:** George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—Having just completed a pre-release showing on Paramount's "Spawn of the North," we thought the reaction of this picture with the people of Alaska and, especially, from the town where the story was laid, would be of interest to other exhibitors throughout the country, so I wish to submit the following report. This picture is one of the finest and should be box office attraction in any man's theatre. We expected to have this picture picked to pieces and criticized more severely by our patrons than any other place in the country as these fishermen are very critical when it comes to anything which pertains to fishing boats or the fishing industry in general. However, very much to our surprise we got nothing but praise from even the most skeptical, with but one exception. Both the natives and the Alaskan people objected very strenuously to parts of the dialogue where they referred to the Alaska natives as Siwash Indians. This was very incorrect and should never be in the dialogue, as the Alaska natives are not Siwashes and resent their being called by this name. The picture could have shown more of the Alaska's scenic grandeur but what they did show is authentic and exceptionally fine, especially the sequence taken in Taku Bay, which is nothing short of wonderful. In fact, the picture is 100 per cent better than anything that has ever come out of the north and should take its place among the best pictures of the year, so don't be afraid to step on it. Running time, 108 minutes.—H. E. (Hal) Cawthon, Coliseum Theatre, Ketchikan, Alaska. General patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns—Played on Sunday-Monday-Tuesday. It's pretty bad. Running time, 78 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**YOU AND ME:** Sylvia Sidney, George Raft, Barton MacLane, Harry Carey—I'm glad that they can't put you in jail for what you think. This picture is terrible and if you've got any bait it's a good time to be fishing. Don't run it if you have to swap it off for Screen Songs and run them all on the same night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

## Republic

**CALL THE MESQUITEERS:** Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune), Lynn Roberts—Average western which pleased all. Average business. Played August 26-27.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GOLD MINE IN THE SKY:** Gene Autry—A very pleasing picture. The showing of reissue features during the interim that Gene was on a salary strike did not do him any good in this town. However, a few good pictures like this one will bring them back very rapidly. The improvement of recording on this latest Autry is especially noticeable. Running time, 58 minutes. Played August 25-27.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and country patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Smiley Burnette, Carol Hughes—Very good musical western which pleased all. Good business. Played August 22-23.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

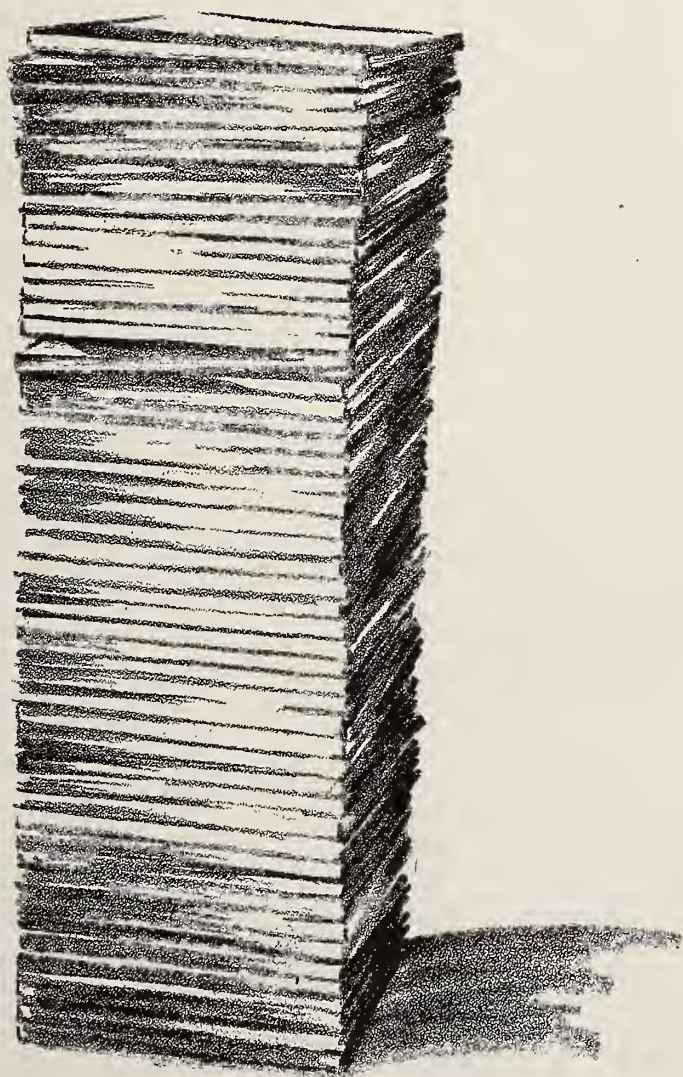
(Continued on page 53)



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(Continued from page 50)

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—As an experiment I played this on Bank Night and the results surprised me considerably. We played to biggest business for said nights in two years. Autry is terrible as an actor but he evidently has what it takes to draw them in. Am anxious to play the next one. Friday-Saturday though. Running time, 60 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**OUTLAWS OF SONORA:** Bob Livingston, Ray Corrigan—Picture pleased. Was considered a good western by all, but played to poorest Friday-Saturday business in a year. Running time, 55 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**OUTLAWS OF SONORA:** Bob Livingston, Ray Corrigan—This drew good business. Good. Running time, 55 minutes. Played August 19-20.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and country patronage.

**TRIGGER TRIO:** Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—Not in the class with Gene Autry or Buck Jones. The dog took the cake. Enjoyed nice business on a dual bill. Beauty contest helped the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**UNDER WESTERN STARS:** Roy Rogers, Smiley Burnette, Carol Hughes—Very poor business on this, but believe he'll draw better next time. This boy has something. Not exactly a down and out western. More a comedy, and that's what pleased here. Running time, 60 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**WRONG ROAD, THE:** Richard Cromwell, Helen Mack—Failed to draw. Print bad. Sound fair. Skip it if you can. My first sorry print from Republic. Running time, 62 minutes. Played August 26-27.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and country patronage.

## RKO Radio

**AFFAIRS OF ANNABEL, THE:** Jack Oakie, Lucille Ball, Ruth Donnelly—An excellent satire on Hollywood's press agents. Oakie and Miss Ball score excellently with their sure fire comedy. There was a laugh a minute throughout the picture and it carries good word of mouth advertising. What more can an exhibitor ask from a producer? Running time, 68 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**BORDER G-MAN:** George O'Brien, Ray Whitley—The poorest draw we have had this year on a weekend. The smirky smile of O'Brien is finally getting on the public's nerves. An entire different story that if William Boyd had played would have been tops on anybody's box office. We have felt for some time that O'Brien was slipping and now we feel that this is being confirmed. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FIT FOR A KING:** Joe E. Brown, Helen Mack, Paul Kelly—This is definitely a better picture than some of the later Joe Brown releases. Our crowd went for it in a big way, especially the chase in the last reel, which had them hanging onto their seats with thrills and laughter. Regardless of price, I would rate this as a three star picture for any small town. Running time, 73 minutes. Played August 29.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**GO CHASE YOURSELF:** Joe Penner, Lucille Ball—A return to cooler weather helped our business materially. Most of the patrons like Joe Penner, while a few were adverse in their criticism. Played August 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**GO CHASE YOURSELF:** Joe Penner, Lucille Ball—Played this on a Saturday to good house. Penner's jokes went out with the Ark but for all this the crowd was laughing for the whole 70 minutes of it.—John Sherwin, Colonial Theatre, Bristol, Vt. Small town patronage.

**JOY OF LIVING:** Irene Dunne, Douglas Fairbanks, Jr.—Very satisfactory to normal business. Played August 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, Anne Shirley, James Ellison—A small-town natural. Word of mouth advertising resulted in second day almost equal in gross to Sunday opening. Advertising efforts should be centered on attracting women and children. All you have to do is get them in: they'll like it one hundred per cent. Running time, 80 minutes. Played August 21-22.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, James Ellison, Anne Shirley, Fay Bainter, Ralph Morgan, Frank Albertson—A very nice and entertaining picture that I made the bad mistake of playing only one day. Give it three days. As trailer is bad on this, and word of mouth advertisement will increase business; it's good. Running time, 80 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**SAINT IN NEW YORK:** Louis Haywood, Kay Sutton—Entertaining. O. K. in small spots; big towns second half. Something like "Bulldog Drummond." Perhaps not so well done. Running time, 72 minutes.—

W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SKY GIANT:** Richard Dix—A good aviation feature that holds the interest. However, for some unexplainable reason, it failed to make any impression at the box office. Those who came were well pleased. Running time, 80 minutes. Played August 7-8.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**SMASHING THE RACKETS:** Chester Morris, Frances Mercer, Rita Johnson—This one is a sure sleeper. One of the best action pictures that ever hit our screen and I am indeed sorry that I did not give it more playing time than I did. We played this as a low allocation picture but it is better than any other "racket" film. Running time, 69 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart—Good picture. Played July 17-18.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

## Twentieth Century-Fox

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche—Super colossal. Stupendous. Wonderful. Tops. Best picture and doing more business than any picture put out by any producer this year. This is a 10,000 star picture and I don't mean maybe. Wonderful cast, swell plot and the oldtime songs pleased everyone, young and old. It sure did bring back memories to the older folks. This picture is just what any exhibitor dreams of. It's a showmen's dream come true. Tremendous. Why, words can't describe this masterpiece. Fox, you should shout at the top of your lungs for the whole world to hear you, the facts about "Ragtime Band." And did that radio campaign help out the picture? Well, I should say it did. The program not only lasted an hour but lapped over into somebody else's time. This picture of pictures not only should, but will, draw big in practically every community in the United States. Incidentally, I put out my own four page newspaper size paper on this picture in addition to my "OBSERVER" with six pages in place of the usual four and dedicated to this picture. Just a tip, Mr. Manager. Don't miss up on the stunt of having a phonograph in your lobby playing "Alexander's Ragtime Band." Of course, have a nice display of pictures, too. Well, to go on to my report on the picture, all I can say is play this one early, plug this one hard and this will put money into your till. Yes, I think even Lloyd's would take out insurance paying you for every empty seat you would have in your theatre when you played this picture. Business was so tremendous down here that we had the entire theatre roped off, all standing room sold out, doors closed, stopped sale of tickets and started a standing room line from the lobby out into the street. I'll admit that is nothing unusual for the bigger theatres but in this town it is an event. I cannot find enough words to say what I want to about this picture so will just repeat: book it immediately, plug it heavily and you won't be sorry. Thanks a million, Fox, for your splendid production. No one should miss seeing this picture, even if you have to run across the street

to your competition's house in order to see it. Running time, 106 minutes. Played August 31-September 1.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche—Excellent picture, colossal business. Had to give three shows each night to take care of the crowd. Had it booked for two days; could have played it four. Broke all box office records. Played August 31-September 1.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BATTLE OF BROADWAY:** Victor McLaglen, Brian Donlevy, Louise Hovick—Some ex-service men got quite a kick out of this but it is the poorest drawing picture that we have had for a long, long time. The allocation on this deserved a better picture, but then New York says they're worth it and why should we complain even if they don't pay express. This better be left in the can unless you've got a lot of summer profits to lose. Played August 31-September 1.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**BATTLE OF BROADWAY:** Victor McLaglen, Brian Donlevy—Picture OK. Rather weak for single bill. Played July 27-28.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**BIG TOWN GIRL:** Claire Trevor, Donald Woods—Satisfied a fair audience which was held down by hot weather. Played August 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**BORROWING TROUBLE:** Jed Prouty, Spring Byington—Good family picture. Played July 20-21.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**GATEWAY:** Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—This picture failed to please and business fell down badly on second day. Not a bad picture but just didn't seem to get over. Played August 28.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GATEWAY:** Don Ameche, Arleen Whelan, Lyle Talbot, Binnie Barnes, Gregory Ratoff—Hard to report on this. It seemed to please and increase business the second night but I couldn't seem to find out what the thing was all about nor could majority of my patrons. I don't believe anyone actually enjoyed this portrayal of Ellis Island but they did think it was OK. Running time, 74 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**HAPPY LANDING:** Sonja Henie, Don Ameche, Cesar Romero, Ethel Merman—Our patrons liked this one, but neither this one or "Thin Ice" can compare with "One in a Million" for honest-to-goodness entertainment. The first one was something different, but these last ones seem to be just more skating pictures with the same plot. Also, our folks tell me that they like more popular modern music, and not so much light classical skating music. Running time, 102 minutes. Played August 19-20.—George W. Pettengill, Jr.,

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

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(Continued from preceding page)

**Cameo Theatre, Mattawamkeag, Me.** Small town patronage.

**JOSETTE:** Simone Simon, Don Ameche—Fair picture. Played July 24-25.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**KENTUCKY MOONSHINE:** Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—This picture is real entertainment. The only complaint it was hard on the seats. Our farm trade would have liked to roll in the aisles. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**KENTUCKY MOONSHINE:** Ritz Bros.—Picture did good business. Had a few get tired of the Ritz Brothers and walk out, but enjoyed as a whole. Played August 7-8.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**KIDNAPPED:** Warner Baxter, Arleen Whelan, Freddie Bartholomew—Scottish accent makes it hard to understand. Played July 31-August 1.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**LIFE BEGINS AT 40 (Reissue):** Will Rogers, Rochelle Hudson, Richard Cromwell, Jane Darwell—One of Rogers' best pictures, which will stand out as a monumental tribute to his career. It was grateful to note that this picture drew people out of the backwoods, and our audiences, rich and poor alike, seemed to have one thing in common in enjoying this picture immensely, especially the old timers. I am one of the many who are sorry that the industry has lost such an outstanding example of America at its best.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**MR. MOTO'S GAMBLE:** Peter Lorre—Fair picture. Played August 3-4.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**MY LUCKY STAR:** Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—An excellent picture from start to finish. Better than "Happy Landings." This collegiate picture is very enjoyable and quite a number were sorry when the picture ended, they enjoyed it so much. Sonja Henie is her own sweet self and it looks as though Fox has something there in that Richard Greene. He may go places. Who knows? You won't be sorry you played this one. Played September 2-3.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PASSPORT HUSBAND:** Stuart Erwin, Pauline Moore—Good program picture that did not gross film rental. It takes stars to get them in these days. Stuart Erwin is very good, with a fair supporting cast, but they just did not come. Pleased the few we coaxed in. Running time, 67 minutes. Played August 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**RAWHIDE:** Smith Ballew, Lou Gehrig, Evalyn Knapp—This isn't any knockout but is a fair western, and I think maybe Gehrig's name did help the draw but we still didn't do enough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**REBECCA OF SUNNYBROOK FARM:** Shirley Temple—Satisfied fair audiences. Played August 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**TRIP TO PARIS, A:** Jed Prouty, Shirley Deane, Russell Gleason—We played this one as the "B" picture on the program with "In Old Chicago" and it was an ideal combination. The tremendous ovation the comic antics that the Jones Family received offset the more tragic portions of the other picture. I have always felt that the Jones Family series were ideal for family trade. Running time, 63 minutes. Played August 20-22.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

## United Artists

**I MET MY LOVE AGAIN:** Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal—Not a bad picture but it won't get you a nickel's worth of business and you can get along without it very nicely.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

## Universal

**AIR DEVILS:** Dick Purcell—Drew well because of air story appeal. Played July 15-16.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**COURAGE OF THE WEST:** Bob Baker, Lois January—This was Baker's first appearance in Sodus. Opinion was divided. He may be able to build himself up. Played August 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**DANGER ON THE AIR:** Donald Woods—Good for double bill. Played August 5-6.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**DEVIL'S PARTY, THE:** Victor McLaglen—Pretty fair for double bill. Played August 10-11.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**LAST STAND, THE:** Bob Baker, Constance Moore

—A pretty good western but this boy don't look the part. However, he does sing a couple of good songs and does that very well. Will do all right as the other part of a double bill. Running time, 59 minutes. Played September 2-3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**LAW FOR TOMBSTONE:** Buck Jones—Regular Buck Jones picture. Played July 22-23.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**LETTER OF INTRODUCTION:** Adolphe Menjou, Andrea Leeds, Edgar Bergen, "Charlie McCarthy," George Murphy—We often read about a picture classed as a box office natural. Well, you can spell NATURAL in capital letters. More power to you, John M. Stahl and Universal. Running time, 103 minutes. Played September 4-5.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**LITTLE TOUGH GUY:** "Dead End Kids," Helen Parrish, Robert Wilcox—Give this one everything you've got and watch the results. The "Dead End Kids" are a good tonic for the box office. Running time, 80 minutes. Played September 3.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**NURSE FROM BROOKLYN:** Sally Eilers, Paul Kelly—A good program picture that has just enough action to please and it is just long enough to make up the other half of a double feature and still get you home before the milkman makes his rounds. Played September 2-3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr., Helen Broderick, Mischa Auer, Louis Hayward—We had a number of good reports on this picture and they were from patrons who know their pictures. This foreign star did a nice job of acting in this naughty but nice picture and made a lot of friends who were a bit skeptical and they sent their friends to see it. We didn't break any house records but had the satisfaction of knowing that the patrons were well pleased.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr., Helen Broderick, Mischa Auer, Louis Hayward—Fair entertainment. Do not make the mistake I did in trying to put good money after bad. It won't work in this case. My advice is to just put it on regular and you may come out all right, but it simply is not box office. Douglas Fairbanks, Jr., is very continental and does a fine job in this picture. This new star is still new and quite unknown and the paying customers do not seem to want to see her.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**WIVES UNDER SUSPICION:** Gail Patrick, Warren William, Constance Moore, William Lundigan, Ralph Morgan—Just another one out of the road.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

## Warner Brothers

**BOY MEETS GIRL:** James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy—We put out the SRO sign on this one but if anybody wants to know what's wrong with the business this is the most correct answer so far. My patrons couldn't understand Cagney and O'Brien being put in roles suited for the Marx Brothers or the Ritz boys. Only those who knew Hecht and MacArthur can understand this picture, although many patrons thought it good but screwy entertainment. Running time, 84 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**COWBOY FROM BROOKLYN:** Pat O'Brien, Dick Powell—Pleased here. A few like this out of the 30 to 60 features we buy from each company would compensate for a lot of stuff we small town exhibitors have to play that means nothing in our situation. "Cowboy from Brooklyn" was just the picture for a small town. Running time, 77 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Schnickelfritz Band—Fair picture; fair business. Schnickelfritz

### To Republic Pictures:

This Buckwheat exhibitor wants to go on record here and now and say that your product made us more money than any other product we ran last year and also your exchange has been the fairest we have ever dealt with. Your studio could go into the corner of most of the big boys but when it comes to making pictures your men could teach them tricks they never heard of. I cannot understand why more or rather all—and I mean all small towns and a heck of a lot of the big ones—don't play more Republic pictures.

We have been an exhibitor for ten years and sold film for a hundred and fifty before hibernating to south Missouri, and maybe I have not learned a lot but this business can only survive when theatres play worthy product and not trade-marks. I use to give that statement the raspberry and a lot of my old customers will get a kick when they read it, but gosh it's true.—A. J. SIMMONS, Lamar's Plaza Theatre, Lamar, Mo. Rural patronage.

Band is a knockout. Played September 4.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins—Rudy Vallee to pull them in, Rosemary Lane and a good cast to please them. Rudy Vallee has improved. Don't seem so awkward. He would be great if they could make him act natural. No extended runs. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**OVER THE WALL:** John Littel, June Travis, Dick Foran—Was OK and held own on double bill. Running time, 59 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**RACKET BUSTERS:** George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—Good crime picture. Stands alone. OK in small towns; big towns, second half. Plenty of action and audience appeal. No extended runs. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Bonita Granville, Jackie Cooper—Went by nicely. Liked by all. Book helped. OK in small spots; second half in big spots. No extended runs. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

## Short Features

### Columbia

**COMMUNITY SING:** These shorts are very popular with us here. The old folks take out their false teeth and the young folks stretch their tonsils.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**TIME OUT FOR TROUBLE:** Charley Chase—This really got some laughs with a lot of that old hokum that you don't see often enough in the two-reel tragedies that are being ground out to sell.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

### Educational

**DIME A DANCE:** Imogene Coca, Danny Kaye—One of the stupidest shorts, lacking in action and insulting to one's intelligence, and worst of all, no comedy at all.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**GREY OWL'S LITTLE BROTHER:** Treasure Chest—A nature study subject which is very interesting, especially if you don't happen to be located in the Beaver country. They are a pest up here with us, but the kids and some of the grownups liked "Grey Owl's Little Brother." Running time, 9 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**HOW TO DANCE THE SHAG:** Song and Comedy Hits—A real dance lesson which our patrons enjoyed. I recommend that you advertise this so that your high school crowd will know about it in advance. If they do, they are sure to come to see it. Running time, 9 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**WE LIVE IN TWO WORLDS:** Treasure Chest—This short will pass on any theatremans program. Running time, 11 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## Metro-Goldwyn-Mayer

**BILLY ROSE'S CASA MANANA REVUE:** Musical Comedies—Pretty much the same as the original and filled with some outstanding performers. Not the best you ever ran but good entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**BLOTTO (Reissue):** Laurel & Hardy—This is a rather weak subject and didn't seem to get many laughs. Running time, 27 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**CAME THE BRAWN:** Our Gang—Our Gang goes to town in another fine comedy. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**CANARY COMES ACROSS, THE:** Virginia Grey—The subject is very good but the action is slow and draggy. Again we say MGM should put some pep in their musicals.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**COME ACROSS:** Crime Doesn't Pay Series—These "Crime Doesn't Pay" shorts are in a class of their own and my patrons like them much better than most of the shorts that we force down their throats.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**CZECHOSLOVAKIA ON PARADE:** FitzPatrick Travel Talks—Very colorful and instructive. A most timely subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



**IT'S IN THE STARS:** Johnny Downs, Eleanor Lynn—A honey. Swell for Sunday. Running time, 20 minutes.—E. C. Archart, Strand Theatre, Milford, Iowa. General patronage.

**NEWS OF THE DAY:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**OLD SMOKEY:** Captain and the Kids—Guess these are now O. K. as the kids scream when the title is flashed on the screen.—E. C. Archart, Strand Theatre, Milford, Iowa. General patronage.

**PERFECT DAY, THE (Reissue):** Laurel & Hardy—We have played three of these reissues and found this one to be the best of the lot. The only drawback is that these subjects show their age because of the costumes of the actors. This is a very funny comedy. Our folks liked it. Running time, 19 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**RURAL SWEDEN:** FitzPatrick Travel Talks—These FitzPatrick travel talks are very good and are a welcome addition to any program. Well photographed in color and voice recording is very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**SURF HEROES:** Pete Smith Specialties—Again Pete Smith scores with this short. He had been slipping some but this one brings him back to his high standing of good subjects. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THREE MEN IN A TUB:** Our Gang—This is hitting on all cylinders for us with one of two exceptions. Enjoyed by the entire audience. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WHAT DO YOU THINK, NO. 3:** MGM Miniatures—I believe a short of this nature is a very good one for the purpose of balancing programs. Well directed and well narrated, I would place this among the top bracket in shorts. Running time, 11 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

## Paramount

**COLOR CLASSICS SERIES:** This color series from Paramount seems to be slipping. We don't think they are as good as they were a year ago. However, they are still plenty well worth playing. Running time, 8 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**FOUR SMART DOGS:** Grantland Rice Sportlights (New Series)—An interesting short for dog lovers. One of the best of the sport series from Paramount. Photography and sound as good as ever. 'Nuf sed. Running time, 9 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**HORSESHOES:** Grantland Rice Sportlights—The short is O. K., especially if you like to throw horse-shoes. Picture shows all kinds of stunts that expert horseshoe throwers do. From this fact alone you should know whether you want the short or not. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PARAMOUNT PICTORIAL, NO. 9:** Excellent in all respects. Well diversified and the offstage remarks exceptional. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SWING SCHOOL:** Betty Boop Cartoons—One of the poorer of this series. Better put grampa back in to pep them up. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO Radio

**POLAR TRAPPERS:** Walt Disney Cartoons—The best Disney cartoon we played.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**QUINTUPLAND:** Dionne Quintuplets—Ran this on the same program with a Joe Brown picture and broke our two-year house record for kids. The adults enjoyed it also. Running time, 18 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

## Twentieth Century-Fox

**MOVIETONE NEWS:** Lew Lahr—O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**RECORDING MODERN SCIENCE:** Adventures of the Newsreel Cameraman—Quite enjoyable. Don't book it on the same program with a News if you like plenty of variety.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**STRING BEAN JACK:** Terry Toons—In color and excellent. Above the usual color cartoon. This was very cleverly done and I considered it to be one of the best if not the best colored short cartoon that I have seen on the market this year. This is the type

of short that you should not pass up. It's the unusual and extra good short subject that you want, and that's what you have in "String Bean Jack." Why take any old thing when, for probably the same price, you can get an enjoyable short like this. Don't fail to book this one, Mr. Exhibitor, and your patrons will thank you for it as well as Fox. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## Universal

**LAMPLIGHTER:** Oswald Cartoons—A good cartoon with some laughs in the closing scenes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**NELLIE, THE SEWING MACHINE GIRL:** Oswald Cartoons—Good cartoon. Well enjoyed. Running time, one reel.—C. E. Norcross, Tower Theatre, Seiling, Okla. General patronage.

**SHOW FOR SALE:** Mentone Musical Comedies—Some pretty good acts in this two-reeler but it isn't any knockout and it isn't a flop. Just one of those things.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

## Vitaphone

**CLYDE MCCOY AND HIS ORCHESTRA:** Melody Masters—A corking good musical. Warners should put out more of this material.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**HAVE YOU GOT ANY CASTLES:** Merrie Melodies—Merrie Melody cartoons such as this ranks tops. The subject is far more clever than Disney has given us this season. Tops in all respects. If the feature product was as good as the shorts, Vitaphone would be the tops of anybody's program. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MIKE RILEY AND HIS ORCHESTRA:** Melody Masters—Very, very poor. Not worth running. Vitaphone short are slipping. They are not running as good as they did some time ago.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**TWO BOOBS IN A BALLOON:** Edgar Bergen, "Charlie McCarthy"—I don't believe that the reissues of Warners do any justice to Bergen and "McCarthy," because most of them seem to be so crude that they are far from upholding the standard of his radio performances. Perhaps it is the material, but at any rate the entertainment isn't there. Running time, 10 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

**VITAPHONE CAPERS:** Joe Termini—One of the best singles we ever played. Just a succession of vaudeville acts but it was a touch of yesterday with the comedy of today.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Serials

## Columbia

**MYSTERIOUS PILOT, THE:** Captain Frank Hawks—Taking very well. Playing it midweek. Believe it helps out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SECRET OF TREASURE ISLAND:** Don Terry, Gwen Gaze—We are halfway through this material and it is holding up fair. It doesn't have a thing that its predecessors have shown and we use it on our bargain nights to fill in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

## Universal

**FLAMING FRONTIERS:** Johnny Mack Brown—By the grapevine system I can tell this is going to click. Apparently it's a dandy.—E. C. Archart, Strand Theatre, Milford, Iowa. General patronage.

## Housing Film for Liners

The Federal Housing Administration has made an arrangement through Modern Film Corporation, New York, for the showing of its film, "Today We Build," on a number of European liners docking in New York. The first showing was held on the *Normandie* recently.

Leon Schlesinger has signed Irving Hineman to represent him in the merchandising and licensing field in the United States on his Vitaphone cartoon characters. Mr. Hineman succeeds David C. Green, resigned.

# Film Theatres in Poland Increase

The office of the U. S. Commercial Attache at Warsaw, Poland, has informed the Motion Picture Division of the Department of Commerce, Washington, that film theatres operated in Poland in 1937 numbered 769 and 40 traveling shows.

In comparison with 1936 the number of theatres increased by 28 or 3.75 percent. Theatres operated in 1934 were 752; in 1933, 728; in 1934, 707; in 1935, 722, and in 1936, 741. The total capacity of theatres in 1937 was 272,812 compared with 264,271 in 1936.

The city of Warsaw had the largest number of theatres and seating capacity with 66 theatres and 39,920, followed by Lodz with 37 houses and 16,058 seats. All of the theatres in the larger towns and cities are wired for sound and out of the total of 769, 743 were wired and only 26 were not, these latter figures being 703 and 38 respectively in 1936.

The Polish official censors passed 127 locally-produced films and 481 foreign films of all types in 1937, according to a release of the Rada Naczelna Przemyslu Filmowego w Polsce (Central Council of the Polish Film Industry). The 127 local films included 26 full program films of 1,500 meters or over in length, nine medium films between 900 and 1,500 meters in length, 31 short films up to 900 meters in length, 58 film short films up to 300 meters in length with Polish themes, and three advertising films.

One film and two short films up to 900 meters in length were rejected by the censor and not allowed to be exhibited. Several films were declared unfit for exhibition before children, including two full program films, two short films up to 900 meters in length and three short films up to 300 meters in length. Silent films produced amounted to 702,194 meters.

Of the 481 foreign films approved by the Polish censors 261 were features, over 1,500 meters. The United States led with 168 films, followed by France and Germany with 29 each, England, 14; Austria, 13; Italy, three, and Czechoslovakia, Japan, Switzerland, Sweden, and Hungary, one each.

## Monogram Appoints Goldman

Mark Goldman, manager in Pittsburgh for GB since the organization of the company, succeeds the late David Selznick as manager of the Pittsburgh Monogram exchange. Joseph Kaliski, GB manager in Washington and prior to that Educational manager for 12 years in Pittsburgh, replaces Mr. Goldman.

## Hoffberg Acquires Two Films

J. H. Hoffberg, head of J. H. Hoffberg Company, Inc., has acquired two Edgar Wallace melodramatic action pictures, "Crimson Circle" and "Secret of Stanboul," for national distribution. Both features are set for fall release.

## Bissell Joins Monogram

Holbrook C. Bissell, former Cleveland branch manager for Columbia, and later in independent distribution, has returned to Cleveland as Monogram exchange manager.



## One "Sex" Film Loses, New York Ruling on Second

New York State Supreme Court Justice Gilbert Schenck in Albany this week denied an application for temporary injunction, sought by Samuel Cummins, manager of Social Hygienic Films of America, and Jewel Productions, who hold the distribution rights on the film "Animated Diagrams of the Human Body," a two-reel picture showing the effects of social diseases. The action had been directed against Irwin Esmond, director of the Motion Picture Division, Education Department, who terminated a permit last June for "Animated Diagrams," leading to the current court action.

"Animated Diagrams" was made by the United States Government during the war and later licensed for exhibition in New York State through a permit issued in 1921 by the old Motion Picture Commission, which preceded the present-day unit. Subsequently, the film was shown as part of a show called "Some Wild Oats." The Motion Picture Commission revoked a license on "Some Wild Oats" on October 24, 1924.

### Hearing on Censorship Issue

The much disputed censorship issue over "The Birth of a Baby" moves a step nearer conclusion Friday when the application of the American Committee on Maternal Welfare and of Sam Citron for an order pursuant to Article 78 of the Civil Practice Act will be heard in special term, Supreme Court, at Troy, Rensselaer County. The action is directed against Thomas J. Mangan (Chancellor) and his fellow members of the Board of Regents, who refused an appeal from the decision of Motion Picture Director Irwin Esmond in banning "The Birth of a Baby" from public exhibition in New York State.

### Fined for Nudist Film

A fine of \$100 was given Harold Wingler in Denver for showing "Unashamed," a nudist film, at the Tivoli theatre. Charges against R. G. Mapel, owner of the theatre, were dismissed.

The Ohio division of film censorship reviewed a total of 546 reels during the five-week period in August, from which 55 eliminations were ordered. Seven reels were rejected for the week ending Sept. 2. This compares with 349 reels reviewed and 24 eliminations ordered in July, 1938, and 575 reels with 27 eliminations in August, 1937.

### Toledo Blade Aids Drive

The Toledo Blade Company, publishers of the *Toledo Blade*, newspaper, is cooperating in the "Motion Pictures' Greatest Year" campaign by publishing a series of eight two-column advertisements. The company, in conjunction with Toledo Loew's theatres, also is conducting a contest to select 12 Toledo girls as "Movie Queens." By some ingenuity of mishap it was mentioned last week as a razor blade company—which might have been a "Tie-up."

### Campaign Book Available

E. K. Evers, of Sunray Films, Inc., is issuing a complete campaign book in connection with the release of "The Little Flower of Jesus," film version of the life of Saint Therese of Lisieux.

## Elephant Boy Who Made Good Comes to the Big City



*Sabu, 14-year-old Indian star of Alexander Korda's "Drums" which is soon to be launched in the American market, is met and surrounded by the press on his arrival in New York on the Normandie. The youthful actor, who was selected from a crowd of natives by Zoltan Korda while filming location shots for "Elephant Boy" and was made the star of that picture, will attend the premiere of his latest film at the Music Hall, September 29th, meet President Roosevelt, and watch baseball and polo games, all under the auspices of United Artists. His father was a mabout in the service of the Maharajah of Mysore and he himself was a stable boy in the royal service when he was made a film star. Accompanying him are his brother, Sheik Destagir, and two Sikh bodyguards, Kartar and Assah Singh.*

## Hammons to Coast New York Sees To Study Product 'Edge of World'

Earle W. Hammons, president of the newly formed New Grand National, planned to leave New York for the coast late this week to participate in conferences on the company's initial production schedule and to carry on negotiations with several producers for release of product this season.

The schedule for New Grand National, which was formed through the merger of Educational and Grand National, is expected to include between 30 and 40 features in addition to short subjects.

Mr. Hammons was preceded to the coast by Jack Skirball, Educational general manager, who left New York Tuesday night, and by Edward L. Alperson, vice-president of New Grand National, who started the westward trip last Friday.

Before he left New York, Mr. Alperson disclosed that New Grand National will discuss a new distribution deal with Associated British Film Distributors before concluding any deal for the British rights to the new company's output. Grand National's two-year deal with the British company expires at the end of this month.

Particular significance was attached to Mr. Alperson's statement because of the recent overtures made by Louis Jackson, head of Anglo-American Films of London, to obtain the British distribution rights to New Grand National product.

"The Edge of the World," British-made film which is the first release of Pax Films for the new season, had its premiere at the 55th Street Playhouse, New York, Saturday. The picture was produced by Joe Rock Productions and was written and directed by Michael Powell. All footage for the film was shot on the Island of Foula, 20 miles off the Shetland Islands in the North Sea.

While the New York opening marked its first showing in this country, the picture has been shown in England and was reviewed from London in *MOTION PICTURE HERALD*, August 14, 1937, in these words, in part:

"The picture is akin to 'Man of Aran' and to that other very sincere British picture, 'The Turn of the Tide,' in the fact that it aims to give a true picture of ordinary men and women, and a realistic presentation of man's struggle in the face of nature. Like 'Man of Aran' it is magnificent in its settings and general pictorial values, and like 'The Turn of the Tide' it avoids all the obvious appeals in portrayal of a love interest."

Frank S. Nugent, motion picture critic of *The New York Times*, in his review of the film said: "... it is one of the most beautifully photographed, most unusual and most dramatic films England has given us this year—and England has sent over a number of great ones."



# RAPID TELEVISION DEVELOPMENT IN U. S. SEEN; NAZIS PUSH TESTS

## Radio Manufacturers Association Files Set of Proposed Transmission Standards for Television with Government

Following closely on the heels of Washington reports that considerable pressure is being brought to bear upon Federal Communications Commission officials to put television on a permanent operating basis, the Radio Manufacturers' Association this week laid before the FCC a set of proposed television transmission standards.

### Would Open Commercial Field

Approval of the standards would mean the removal of television from its present experimental stage.

The drafting of the standards represents several months' work by the Radio Manufacturers' Association. To handle additional work by the organization, three new engineering committees are in the process of formation, to handle details on television interference, television transmitters and television receivers. The respective chairmen of the committees are J. E. Brown of the Zenith Radio Corporation; E. W. Engstrom of the Radio Corporation of America, and I. J. Kaar of General Electric.

Among the standards for which approval is sought are the following:

A television channel of not less than six megacycles in width.

A standard to separate the sound and picture carriers by approximately 4.5 Mc. to go into effect just as soon as single-band operation at the transmitter is practicable.

A standard in a television channel to place the sound carrier in a television channel 0.25 Mc. lower than the upper frequency of the channel.

A standard for a decrease in initial light intensity to cause an increase in the radiated power.

A standard to use a frame frequency of 30 per second and a field frequency of 60 per second, interlaced.

A standard 441 lines per frame.

A standard picture aspect of 4.3.

If the peak amplitude of the radio frequency television signal is taken as 100 per cent, the standard will be to use not less than 20 per cent nor more than 25 per cent of the total amplitude for synchronizing pulses.

A standard that black shall be represented by a definite carrier level independent of light and shade in the picture.

If peak amplitude of the radio frequency television signal is taken as 100 per cent, it will be the standard for the signal amplitude to drop to 25 per cent or less of peak amplitude for maximum white.

A standard in order to correspond as nearly as possible to equivalent rating of sound transmitters, that the power of television picture transmitters be nominally rated at the output terminals in peak power divided by four.

A standard to have the radiated power for the picture approximately the same as for sound.

Before the filing of the standards with the FCC, it was pointed out in Washington that regular transmission scheduled cannot be adopted until there is some assurance of stability of regulations.

Recent transmission tests, it was said, have shown that the art has reached a point where further development must be based upon experience rather than theory.

Foreseeing the approach of the time when television would reach this point, engineers of

## CEA TO CONSIDER TELEVISION ISSUE

*The question of television and its relation to exhibition was to be brought to the fore at the meeting of the general council of the Cinematograph Exhibitors' Association this week in Glasgow by Major A. J. Gale. It was indicated that Major Gale would introduce a resolution calling for a joint discussion of the matter among the CEA, the Kinematograph Renters' Society and the British Broadcasting Corporation with a view toward the establishment of a solid trade policy on the matter and particularly on the use of films in television broadcasts.*

*David Sarnoff, president of Radio Corporation of America, was guest of honor at a dinner given by his company in London this week and attended by numerous British exhibitors and circuit men. He forecast an important future for television in the field of education and told exhibitors they had nothing to fear from the new medium.*

the FCC, it is understood, have been watching closely recent developments and particularly the test transmissions of the National Broadcasting Company and others.

Trade reports are that there is plenty of money available for television once the commission, by placing it on a permanent basis, gives the go ahead signal. The money, however, will not come out of hiding until that time, largely because there is a race between several interests to be first in the commercial field and each is keeping plans very secret.

Rumors have been rife for some time that a major drive for commercialization of television would be made before fall, the basis for such reports being largely the recent submission to the FCC of a number of requests for authority to construct transmission stations. A considerable proportion of these applications, it is said, are signed by individuals and small companies, but actually are backed by important organizations in the communications industry which do not wish to reveal their plans.

In recent months there has been considerable development of television facilities not only by the Radio Corporation of America, working with NBC, but by the Columbia Broadcasting Company, General Electric, Philco, Farnsworth and the Don Lee interests in California. RCA and NBC have five of the score or so of television licenses which have been granted by the Government. General Electric has three licenses which were recently granted; Philco has two and has applied for a third.

The development of an adequate source of program material has been one of several problems involved in television, it is said. Another is the financing of transmissions on a regular basis, which is bound to be very expensive. Still another is the production of receivers to sell at prices within reach of a depression-poor people, and a fourth is the question of how the country is to be covered, since television will be too expensive to permit the operation of a number of small independent stations.

## Engineer Reports Germany Has Fostered Development in Hope of Fitting Medium to Government Propaganda

Spurred on by the belief that television will constitute another potent means of spreading Nazi propaganda, along with films, press and radio, Germany, with very little fanfare, has developed the new form of communication to a point much closer to perfection than that achieved in the United States, France or England, according to Marshall P. Wilder, television engineer for the National Union Radio Corporation, manufacturers of radio television tubes and parts, who recently returned from a six weeks' European trip during which he studied the latest developments in television.

Mr. Wilder cited three other reasons to which he attributes the strides made by German television engineers. They are: A "gentlemen's agreement" to eliminate possible infringement actions by the pooling of patents; Germany has no "traditions" or "sacred cows" to hold back its progress in the field, and television companies are tied in directly with the important German optical corporations.

Although, at present, Germany does not have commercial television, Mr. Wilder said that while he was in Germany a public announcement was made to the effect that telecasting on a commercial scale would be launched in Berlin October 1st.

Although America usually prides itself on being "young," "modern" and not steeped in traditions, according to Mr. Wilder "old fashioned traditions" are responsible for the United States not occupying the leader's position in the development of television.

The United States, Mr. Wilder explained, entered the television field much earlier than Germany and heavy investments were made in equipment. Now, he continued, American companies are intent upon utilizing the equipment and protecting their investments with the result that each company continues to seek to develop its own type of television without using the discoveries made by other firms.

In Germany, though, these "sacred cows" do not exist, he declared. The country entered the field late and then said "we'll develop all ways of televising," Mr. Wilder explained.

### Three Types Explained

According to Mr. Wilder there are three types of television broadcasting: one, storage transmission; two, Farnsworth instantaneous transmission, and three, intermediate film transmission.

The storage type of television, Mr. Wilder explained, is approximately 20 times more sensitive than instantaneous but the latter, he continued, faithfully transmits average brightness which is one of the weak points of storage transmission.

The intermediate film transmission has been developed in Germany to the extent where a subject can be photographed and, in addition, the film is developed, dried and ready for scanning by a disector built into the equipment

(Continued on following page, column 3)



# AUTONOMY OFFERED TO STUDIO WORKERS

## Leaders of Alliance Accede to "Minority" Demand for Elec- tions by Hollywood Locals

With an informal conference before the Los Angeles Regional Labor Board hearing set for this week in Hollywood on charges that producers "bought" control of four International Alliance of Theatrical Stage Employees studio locals, all principals concerned in the complaint which was filed by Jeff Kibre, a studio craftsman, denied the accusations as "ridiculous." William Bioff, mentioned in the complaint as the recipient of \$100,000 from the producers, was given a vote of confidence and a year's bonus by the IATSE executive board and offered a permanent position in spite of his recent resignation as personal representative of George E. Browne, International president.

Charging that a small minority persistently has caused trouble in the studio locals, IATSE leaders answered agitation for local autonomy for the worker groups with an announcement that nominations for officers of the locals would be opened immediately.

A later statement accused the CIO and "Communist supporters" of fomenting the trouble in the hope of invading Hollywood.

The announcement of the elections was made for the IATSE executive board by Harold Smith, International vice-president in charge of the Hollywood offices with Harland Holmden. Mr. Smith said, "President Browne and the general executive board are convinced that the interests of studio workers would be best served under international supervision, but there is a small minority which resorts to vilification and instigation of trouble, demoralizing proper procedure for betterment of conditions for the membership. Consequently, it is necessary to take this action."

The official autonomy statement was:

"Meetings for nominations of officers for studio workers affiliated with the IATSE were ordered Tuesday from New York by International President George E. Browne. I will call meetings immediately. This follows the fact that a committee appointed by International President Browne and the general executive board of the Alliance has been in session for the past 10 days. The general executive board does not feel that the international alliance in general should be subject to these unwarranted attacks, and from now on it will be the duty of each of our west coast studio locals to clean its own house with respect to subversive elements in the ranks retarding progress.

"The action filed yesterday before the NLRB by one individual previously shown to represent a small minority of less than 84 out of 12,000 members is only another attempt to discredit IATSE officials. It seems apparent that the action filed was a last attempt to discolor the previous action of the committee appointed by the international president and general executive board to benefit the IATSE membership in studios.

"Autonomy was taken away from the four locals in 1935 following reorganization of the group after the disastrous studio strike during which the IATSE lost much of its work. The American Society of Cinematographers, non-labor affiliate, obtained a 10-year contract with producers covering first cameramen's work and

the International Brotherhood of Electrical Workers obtained much of the electrical work formerly going to the IATSE. With the signing of the basic agreement with producers prior to the suspension of autonomy of the studio locals, the IATSE gained closed shop conditions and regained jurisdictional lines with the exception of cinematographers who in the major studios still must belong to the ASC. However, all assistant cameramen and first cameramen on independent productions must be IATSE members.

"Also affected by the new order is Makeup Artists Local 706, which joined the IATSE last year following the Federated Motion Picture Crafts strike."

### Schenck, Casey Deny Charge

The charge in Mr. Kibre's complaint was branded as "ridiculous" by both Joseph M. Schenck, president of the Motion Picture Producers' Association, and Pat Casey, labor contact for the producers.

Mr. Schenck, in Chicago on his way to the coast, said, "This is the first I have heard about it but it looks like a factional fight of the unions. The charge that I paid anyone \$100,000 on a union deal is a ridiculous statement. I never gave anyone a bribe of any kind. One hundred thousands dollars is a lot of money."

Mr. Casey said, "If these unions were company unions do they think they could have gotten from 25 to 35 per cent increases in pay during the last three or four years?"

### Guild Hearing Continues

Membership in the Screen Directors' Guild in all three classifications, directors, assistants and unit managers, doubled in the period from May 11th to August 15th, J. P. MacGowan, executive secretary of the organization testified at the Labor Board hearing on the Guild's petition for collective bargaining designation.

Mr. MacGowan gave figures purporting to show that the Guild had a preponderant majority of such workers on all major lots.

Six assistant directors took the stand and were closely questioned by Alfred Wright, representing Twentieth Century-Fox. They were Eric Stacey, Mack Wright, Wilbur McCaugh, Charles Carr, William Argyle Nelson and Edward F. O'Fearn.

### Meet on Actors' Contract

Murray Kinnel, B. B. Kahane and Charles Biard, the committee which will arbitrate the proposed amendments to the producers' agreement with the Screen Actors' Guild, will meet September 19th with representatives of the producing companies who are signatories to the agreement to discuss arbitration.

Under the provisions of a proposed Screen Writers' contract submitted to the producers this week the employer would have the right to cancel the contract of any writer guilty of "wilful malingering" or employing a ghost writer. A minimum of \$125 a week is sought.

### Stagehands Get Increase

Negotiations between a New York circuit committee and the executive board of the Theatrical Protective Union No. 1, this week resulted in a six per cent increase in salary, retroactive to September 1st, for New York stagehands in motion picture theatres. The new conditions and wage scales will be written into contracts which may be ready for signatures this weekend and which will supersede a "gentlemen's agreement" in effect since last year. The term which the contracts will run is still under discussion.

## Nazi Television Progress Told

(Continued from preceding page)

within 80 seconds. The camera employs a sound head which records the sound at the same time the picture is developed, Mr. Wilder explained.

The fact that the government in Germany controls radio and television, also is proving to be an advantage in the development of television, Mr. Wilder said. A company developing television is assured of a buyer for his product if it is successful, he continued.

Another development viewed by Mr. Wilder in Germany was a projector showing large screen pictures which afforded an increase in brilliancy 15 times more than on a normal screen.

According to Mr. Wilder there are approximately eight different manufacturers and development laboratories now showing models of television receivers in Germany, both of the direct viewing type, the home projection type, television in natural colors, and large screen television projection systems. Among the more important companies, he said, are the Fernseh Company, the Telefunken Company and the German Post Office Development Laboratory.

The transmission on a commercial scale in Germany will be from atop the Amerika Haus, a new building. The programs will come from a 15-kilowatt station. Germany, Mr. Wilder explained, will not only send television by radio but also will send it by wire line on a carrier of 4½ megacycles.

▽

### Wilder Demonstrates Television Set at Meeting of Amateurs

One of the highlights of the meeting in Chicago of the Radio Relay League, an organization of 28,000 amateur radio operators, was the demonstration of an English-type television apparatus by Marshall Wilder of Newark, N. J.

Mr. Wilder informed the amateurs that one could build a television receiver for \$150 and then told of the equipment needed and where it could be purchased.

The "Hams" as they are known among themselves, expressed eagerness to go into television as soon as someone will transmit to them.

▽

### RCA Acquires Process Of Vladimir Zworykin

The Radio Corporation of America has acquired rights to a new transmission patent, held by Vladimir K. Zworykin, by which it expects it may cut to reasonable proportions the cost of distance transmission.

As explained by engineers the inventor's process uses two receiving antennas hooked up to a single receiving station combined with an automatic device which corrects itself to match the wave length of atmospheric conditions of the moment. Through this system there is said to be an unbroken ultra high frequency communication between the transmitter and the receiving station beyond the horizon.

Mr. Zworykin also invented the iconoscope which scans pictures for television by electronic impulses.

▽

### RCA Television Tours Opened at Radio City

Regularly conducted television tours for the public are being offered at Radio City Daily from 9 A. M. to 11 P. M. by the Radio Corporation of America.

The exhibit includes a complete television studio, an explanation of the fundamentals of television provided by the guides, television reception shown on the RCA experimental receivers, and a display of miniature settings, backgrounds and special visual effects used in television.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## UP THEY GO

From the beginning of the Quigley Awards, George Limerick has been among the most active contestants. His record of accomplishments speaks for the Round Tabler's talents. He has taken down honors time and again, topped by the Silver Plaque, Class "D", and Additional Citation of Merit for best campaign, regardless of classification, in the First Quarter of 1938.

Now come glad tidings of Limerick's appointment to City Manager, Griffith Amusement Co., in Enid, Okla., from his previous post as head of the Yale and Palace, in Cleburne, Texas. It is well deserved recognition, indeed.

The winning of a Quigley Award may not automatically rate a theatreman for immediate advancement. But the fact that so many winners are so recognized is to be regarded as much more than a casual coincidence.

\* \* \*

Since promotions among Round Tablers are to be regarded as most important news, these pages are further enlivened with announcement of elevations come to other known members. B. F. "Dinty" Moore, headman at Warners New York and Brooklyn Strand theatres, goes to the general managership of Oklahoma City's Standard circuit. Rudy Kuehn steps up from the Stanley, in Jersey City, to a district post in the Warner New Jersey division.

Most every day, somewhere, hard-hitting theatremen are being advanced to more responsible and better paying positions. It's that kind of a business.

▽ ▽ ▽

## WHY HOLD THAT AGIN' HIM?

*You may lead a horse to water, but you can't make him drink;  
You may send a stude to college, but you can't make him think.*

\* \* \*

The above couplet is a bit of old-time doggerel echoed years back in higher halls of learning. It is recited here again for the edification of an indignant Round Tabler upon whom must rest the blame for this lyrical outburst.

The member writes protestingly of a recent New York Times classified ad for theatre managers by a representative metropolitan circuit, addressed exclusively to the attentions of col-

lege graduates, preferably those without experience in show-business. He "points with alarm," inferring that encouragement of any such trend can be regarded as nothing less than a threat to the livelihood of theatremen without cap and gown. The Round Tabler wants your Chairman to lead a movement agin' it.

We intend to do no such thing. This department holds a man's formal education should not be held against him. We see no reason why a college man should not be regarded as worthy as any other citizen, within reasonable limits, of course. If he is seduced by the glamour of theatre business, why scorn him for that. Is there one among us who at some time in his youth has not been equally impulsive?

▽ ▽ ▽

## SERVICE IS SERVICE

In the words of Ken Force, the HERALD's Kansas City advance guard, it goes as follows: "This week's prize for the most unusual advertisement goes to Ed Rolsky, of the St. John theatre. Read it," he dares us. So we read:

*"It is no longer necessary for you to stand in a long line on Dish Nights. We have arranged a special ticket office where men and children may purchase tickets and ENTER by special entrance and secure choice seats. No Waiting. No Delay."*

Tush, tush. Is that what the gentleman calls service? Why not do it right by delivering dishes right to the homes and save folks the bother of coming to the theatre at all.

▽ ▽ ▽

The selection of J. P. Shipley, of the Dunkin Theatre, Cushing, Okla., by Paramount, completes the list of winners in the July-August contest for the prizes of all-expense trips to New York. For his efforts on "Professor Beware", Shipley now joins with the other winners, announced in last week's issue, who are expected to meet in New York on Sept. 26, to be guests of the companies sponsoring the contest in cooperation with your Round Table.

*A-Mike Vogel*



# Round Table in Pictures



Above, left, advance lobby for "Cowboy from Brooklyn" for which Dave Martin, Fox Bruin, L. A. lined up art editor, Holmes Coates, of University of California Campus Magazine to exhibit his work and make sketches of patrons. That's Coates at left. . . . These three billbillies are in reality, Jack Jourdain's lads dressed up as the Ritz Brothers for his street bally on "Kentucky Moonshine" at the Seville Theatre, Owensboro, Ky.



Display above was painted in front of the Million Dollar Pier, Atlantic City, to plug "Carefree" opening at the Warner Theatre. Yam contest, latest dance craze, was put on at the pier and danced by the Roxettes as done by Fred Astaire and Ginger Rogers in the picture.

Photo at right shows what theatremen do with advertising inserts in MOTION PICTURE HERALD. Ed Siegal, Trent Theatre, New Rochelle, N. Y., removed displays that plugged his current and forthcoming attractions, pasted them on a 40 by 60 beaver board. Sign in center sold theatre telephone number and instruments were promoted from telephone company.

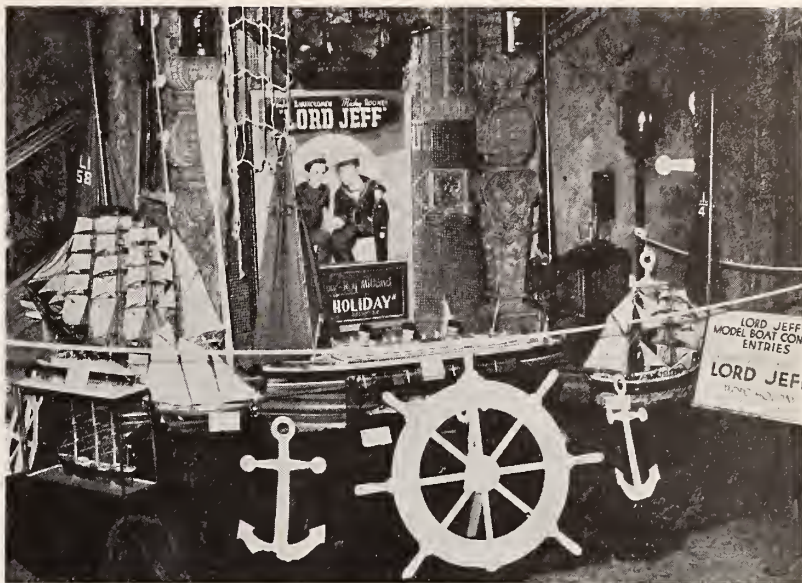




Giant blowups of stars and scene stills were used by C. Priestman of the Plaza Cinema, London, atop his marquee for advance exploitation on opening of Republic's "Call of the Yukon." Immense title and cast sign was illuminated at night. Below marquee and at either side of boxoffice, further advertising copy helped plug his attractions.

Manager George C. Lewis of the Rialto Theatre, Peoria, Ill., used this trailer street bally in connection with the showing of "Sky Giant." Trailer was especially effective at night as the entire float was flooded with light and transparent. Six storage batteries and 300-10 watt lamps were used for lighting. Trailer covered main thoroughfares, stopping for traffic and the distribution of heralds.

Among the many vigorous exploitations supervised by Herman Addison, Jr., while with the Walter Reade organization in Asbury Park, N. J., was state-wide beauty contest, finals of which were held at Convention Hall. Photo to right shows the Round Tabler presenting cups to the winners, Miss Asbury Park and Miss New Jersey, at the ceremonies.



Arranged by Acting Manager Fuller and Assistant Manager Kaplan at Locw's Valencia, Jamaica, L. I., was model boat contest for "Lord Jeff." In addition to display above, cooperating merchants also planted some of the models in their windows with proper theatre credit and picture plugs.





# SHOWMEN'S LOBBY LAFFS

## Governor Greets "Marie" Exhibit



This cartoon was created by Round Table Cartoonist Milt Rosenfeld.

**CHAUFFEUR:** SORRY, MADAM . . . THE MANAGER SAYS THE \$250,000 CONTEST QUIZ BOOKS AREN'T IN YET.

### Boxing Angles Exploit "Crowd Roars" Date

Paul Kamey, Lincoln Theatre, Trenton, N. J., for "The Crowd Roars" prepared a special letter detailing the boxing angles of the picture, mentioning past and present well-known fighters who appear in it and mailed it to sports writers together with a pair of passes.

Theatreman also aided Dave Levin, manager of the RKO State, New Brunswick, N. J., in conjunction with the New Brunswick Recreation Commission for which they arranged an RKO State-Robert Taylor Boxing Tournament, held before night of picture opening. Announcements were made of the special Taylor bouts at prior boxing matches and cards exploiting it were placed around the ring. Newspapers gave full cooperation; theatre printed special programs, one page listing the fighters, weights, etc. and the other three exploiting picture highlights. These were distributed at fights by boys and for prizes, local department store contributed boxing sweaters which were featured prominently in window display.

*"Let's Hear From You"*

### Illuminated Street Float Sells "Miss Broadway"

For street bally on "Little Miss Broadway" at the Chief Theatre, Gallup, New Mexico, Johnny Sanders built a float on which was mounted life size cutout of Shirley Temple. Over the top were hand-cut letters covered with silver metallics spelling out title and cast. Shadow box with flasher button illuminated the display.

Week ahead of opening girl was stationed in lobby at ironing board with iron continually stamping heads of the starlet on the dresses and sweaters of those children desiring it. So successful was this stunt that Sanders reports some of the mothers requested the head stamped on pillow tops to be embroidered for their kids. Another highlight was a Temple impersonation contest.

### Newspaper Readers Invited To Choose "Arden" Lead

Contest sponsored by Warner Brothers to determine what player shall get the part of "Jane Arden," will start September 19th in approximately 150 dailies throughout the country. Papers participating in the contest, which will run for eight days, will daily publish a picture of a candidate, all of whom are under contract to Warners.

Readers will be asked to cast their votes indicating their selection through their local paper figuring in the arrangement. Papers involved in the stunt have a combined circulation of more than 40,000,000.

*"Let's Hear From You"*

### Bryan's Local Newsreel

William Bryan, Manos Theatre, Vandergrift, Pa., is another theatreman to get out his own local newsreel. Taken with a 16 mm. camera and backed up with a public address system and microphone, it is given a real newsreel touch. Bryan does the editing himself and the reel runs 16 minutes. To offset financial cost, manager takes shots of several merchant windows which are also plugged over the mike. Bryan reports that the stunt has met with such wide approval, that he has reservations from merchants for several newsreels in advance.

*"Let's Hear From You"*

### Mauch Twins Make Personal

Will Osborne, Warner's Huntington Park Theatre, Huntington Park, Cal., reports that through the efforts of his assistant, Sam Lyon, a personal appearance of the Mauch Twins was arranged in connection with opening of "Penrod's Double Trouble." Parade was held and twins welcomed from the stage by the Mayor, boys autographed photographs for patrons. Osborne reports the personal appearance as being one of the most successful stunts put over for some time. Newspapers cooperated with stories and art work and also represented in the parade were American Legion Post veterans and three troops of Boy Scouts.

MGM's latest motorized traveling exhibit, this time in the interest of "Marie Antoinette" takes the form of a marionette theatre on wheels visiting theatres in all parts of the country. Mounted on a handsome sound equipped truck with a 16-foot stage and curtain, covering a glass enclosed stage, the marionettes themselves are exact likenesses of the Hollywood stars in the picture. Their voices are those of the stars played on a sound track as the puppets go through the motions of scenes from the picture. Bally is covering all key spots in the country, the show put on in various spots by local theatremen playing the date.

The Providence, R. I., engagement was personally supervised by Manager Ed McBride of Loew's Theatre. On the outskirts of the city escort of state police picked up the caravan proceeding to city limits, here by special command of the Governor, the motorized Providence police escort took charge and headed it for the State Capitol. Governor consented to innumerable photographs with the marionettes.

McBride put over a very unusual campaign by having the exhibit taken up on the sidewalk and stationed directly in front of the City Hall. Glass front of the motorized theatre some 32 feet in length was visible for a block away. So well did the idea go over, reports McBride, that the puppeteers were allowed to remain at the City Hall until their departure from the City, during which time, four complete shows were given.

*"Let's Hear From You"*

### Aeronautical Background Stressed in "Sky Giant"

George C. Lewis, Rialto, Peoria, Ill., tied in on the airplane and flight background of "Sky Giant" through a unique ballyhoo consisting of flyer who covered the streets with parachute equipment and placards to the effect that he had just bailed out to see, etc.

In a vacant window near the theatre, Lewis arranged a miniature airport, with background of picture posters. Street trailer ballyhoo with a wing on a float was another stunt, wing having considerable depth and within were heads of the stars. Flooded with 300 10-watt incandescent lights at night, the upper part of the float was made transparent.

Lobby shadow box and pole cards processed by the theatre art department were also used. Lewis contacted all local clubs interested in flying including the National Aeronautical Association, with direct mail literature descriptive of the picture.

*"Let's Hear From You"*

### Plants Sunday Broadcast

Since his house is not open on Sundays, Maddy Wallace, Forsyth, Winston-Salem, N. C., has arranged for a weekly broadcast on that day. Running for a half hour, program issues from stage with talent, bands, singers, etc., furnished by the radio station. Admission is free and Wallace during the program manages to get in all his advertising plugs on current attractions in addition to keeping his house in the public eye.



# JULY CONTEST CAMPAIGN ENTRIES COVER WIDESPREAD EXPLOITATIONS

## Many Ideas Employed by Prize Winners in Entries for the All-Expense Trips Offered for Best Summer Campaigns

Effective advertising and exploitation of every practical nature was employed by the winners in the July-August contest. From their campaigns some of the highlights have been selected and set down here briefly.

In Baltimore, Billy Saxton for the date on "Algiers" at Loew's Century featured a long distance interview with Hedy Lamarr in Hollywood by a group of local critics, columnists and radio commentators. Stunt was preceded by screening and actual interview took place at Variety Club, where star was interrogated in turn by each of the guests, loud speaker attachment making it possible for all assembled to hear the interview.

Life-size cutout of Hedy Lamarr was made on a large sheet of beaver board, surrounded by stills and attractive art. This was taken out on the streets of the city and women were invited to step through the cutout. Those fitting the dimensions of Miss Lamarr were awarded guest tickets to see the picture. This attracted crowds of hundreds wherever it was placed. Another effective tiein was made with Greyhound Bus wherein giant banner was hung on each side of super-bus, copy tying in along lines of "see exciting places in a Greyhound, see 'Algiers' at" etc., etc. Bus worked three days ahead of opening and through the date. After premiere, public was invited to ride bus, free of charge, to theatre.

Top publicity tieins were 17 day review contests with one paper and anagram contest with another.

## Sells "Wonderful Time" As Buildup for City

Since Michigan City, Ind., is a resort center, with some 2,000 summer homes lining the beaches, it was Harry Rubin's idea that "Having Wonderful Time" should be used in community buildup. In conjunction with the showing of the picture at the Tivoli at that spot, Rubin reports the campaign as so successful that it is intended something similar be done in the future as an annual event.

Harry explained the idea at a Chamber of Commerce meeting attended by local newspaper publishers and leading merchants. The immediate result was a four page section, all publicity and ads tied to the title. Highlights of the city's vacation attractions were stressed and every co-op ad either mentioned the title or carried further advertising for the date. Featured was a special co-op page wherein guest tickets were given to the best 25 answers, readers filling in blanks in a story referring to a shopping trip around town, the blanks representing various stores. Extra copies of the paper were distributed to every home in the beach area.

In addition Chamber of Commerce put out window cards, imprinted auto stickers and special stamp containing the title for all outgoing mail. As a further aid every par-

## CONTEST CAMPAIGNS ELIGIBLE FOR AWARDS

*All campaigns entered by theatre-men in the July-August Contest are eligible for consideration in the Third Quarter of the Quigley Awards, deadline for which is midnight of October 15. Whether or not entries in the Summer Contest have won prizes, all campaigns start from scratch as concerns Awards judging.*

ticipating merchant allowed Rubin to imprint shopping bags with theatre copy and of course made much of the tiein with elaborate window displays.

To start his street campaign, Rubin promoted an auto parade with new models from the local Plymouth dealer, with each car bannered. Arrows were used along the main roads, title strip placed on back of every seat in the theatre and for beach bally, Rubin had a squad of bathing girls carrying back banners ballying the date on the beaches and also used a sail boat with title and date prominently imprinted.

## Wide Coverage Indicated On Collier "Cowboy" Campaign

Utilizing every possible angle to publicize his date on "Cowboy from Brooklyn" at the Stanley, Baltimore, Rodney Collier arranged tieup with local bowling alleys planting one sheets explaining special contest whereby passes were given away to the leading bowlers each week. Sheets also plugged current and forthcoming attractions.

Radio angles included spot announcements over Station WFBR on their program "Trailing the Stars," which is broadcast each Sunday morning. Special mention of opening was also secured on fashion program. Foyer display was placed in theatre week ahead of opening and during run was transferred to window of leading store.

Tieup was effected with five and ten whereby theatre received special window display plugging the song hits in addition to credit cards to theatre and picture copy. Tieup was also made with department store, special counters in music department carrying cards announcing playdates. Counter cards and posters were displayed by every newsstand and dealer in Baltimore in conjunction with the screen test tieup with Picture Play Magazine.

Taxi cab fleet carried cards plugging the picture ahead and during run, cards illuminated at night. One sheets were planted in leading hotels, window cards planted in strategic spots about town and newspapers devoted considerable space to readers.

## Williams Organizes Journeys To Home of "Limberlost" Author

The fact that Gene Stratton Porter was a Hoosier was recognized immediately by Rex Williams in his campaign for "Romance of

the Limberlost" at the Hoosier, Whiting, Ind., the theatreman promoting a newspaper contest with prizes of four free trips to the author's birthplace. Entrants were invited to write no more than 100 words, letters on "Why I would like to visit the Limberlost" and for this purpose, official entry blanks were printed. Booklets describing the Limberlost area and its well-known beauties were distributed to waiting patrons, also placed on reading tables in libraries, etc.

Winners were transported to the vacation spot in a swank limousine which Rex had bannered with explanatory copy, and which also publicized the date and theatre.

Best of William's theatre stunts was what he termed a Hollywood Mock Premiere opening. All the necessary properties were employed to put over the event, such as flood lights, broadcast, cameramen, celebrities, etc. Not the least of the attractions were the local boys and girls chosen to impersonate and make up as prominent stars. In costume these were brought to the theatre in individual limousines and interviewed in the lobby broadcast.

Aerial bombs touched off at three minute intervals, signaled the start of the affair and Williams welcomed the crowds gathered for the premiere before introducing the master of ceremonies who took over. Done in all seriousness among those who broadcast were the Mayor, in addition to the glamour stars, the Ritz Brothers as hillbillies, The Lone Ranger, Zazu Pitts, Joan Davis and Bobby Breen, etc., did their stuff. It so happened that William Powell's double was visiting locally and was prevailed upon to make an appearance.

Among other ideas put over by Rex was the importation of drinking water from the Limberlost Spring placed in lobby for convenience of patrons, spin wheel for guest tickets, exhibition of Gene Stratton Porter first editions, original drawings and photos of the author's family. The theatreman also appeared before various clubs and organizations.

## Unique Poster Displays Mark "Professor" Drive

In the interests of "Professor Beware," at the Dunkin, Cushing, Okla., Manager J. P. Shipley employed a number of out of the ordinary billboard displays, one in particular being a 24-stand about a mile from the business section. This was lettered with the date, title and star, the last two letters of Lloyd's merely outlined and not filled in. A dummy dressed as a sign painter upon a painter's scaffold was constructed as if he were completing the lettering. Lighting was supplied by promoted reflectors and highway light to the effect that many comments were heard regarding the painter who worked all night. Dummy gag was worked for six days ahead when lettering was completed.

Another street attractor proved to be a barrel idea wherein three boys on a truck with nine freshly painted oil drums drove to various parts of town, where the drums would be unloaded and a set of surveyor instruments used to level off the street while crowds gathered. The drums would then be

(Continued on page 66)



# ADS FOR DIFFERENT SITUATIONS

## Four Daughters

### GAY AS THE HEART OF YOUTH!

Three thrilling young actors leap to stardom in a sensational picture they make great...and that makes them great!



### TENDER AS THE HEART OF LOVE!



Unbelievably beautiful is this FANNIE HURST story. It brings tears to your eyes, joy to your heart, laughs to your lips!

### WARM AS THE HEART OF THE WORLD!

Sweet, real is the story of four charming sisters in love with the same man! Poignant, unforgettable is the picture!



with PRISCILLA LANE • ROSEMARY LANE  
LOLA LANE • GALE PAGE

and CLAUDE RAINS • JOHN GARFIELD

JEFFREY LYNN • DICK FORAN

Frank McHugh • May Robson • A First National Picture

Directed by MICHAEL CURTIZ • Screen Play by Julius J. Epstein and Leonore Garfon

From the Compulsive Magazine Story • Music by Max Steiner

### THE CRITICS HAIL "FOUR DAUGHTERS"

★  
*Jimmie Fidler...*  
...The best of the recent crop... Put it on your 'Must See' List!"

★  
*New York Times...* "One of the best pictures of anybody's career... Mr. Garfield is bitterly brilliant... It's grand cinema!"

★  
*Walter Winchell...* "Pictures like 'Four Daughters' will put Bank Night out of business!"

★  
*N.Y. Daily News...* "Four Daughters' is a sensation... superb performances by every member of the cast... Michael Curtiz has done a remarkably good job of direction."

★  
*Los Angeles Examiner...* "It will be a long time before you'll find a more heart-warming hour in a cinema!"

Girls yesterday,  
women today...  
because they fell  
in love!

Out of their heartbreak and happiness, FANNIE HURST weaves the year's most sensational picture! "Superb", cry the critics! "Unforgettable", you will acclaim it!

## Four Daughters



JOHN GARFIELD,  
a star overnight!

with PRISCILLA LANE • ROSEMARY LANE  
LOLA LANE • GALE PAGE • CLAUDE RAINS  
JOHN GARFIELD • JEFFREY LYNN • DICK FORAN

Frank McHugh • May Robson

Directed by MICHAEL CURTIZ • Presented by WARNER BROS.  
Screen Play by Julius J. Epstein and Leonore Garfon From the Compulsive Magazine Story  
Music by Max Steiner A First National Picture



JEFFREY LYNN,  
new romantic find!

Among the three ad campaigns prepared by Warners' Advertising Department on "Four Daughters" for different types of theatre situations, left, 115 lines on 3 columns, from second group, stresses modified class appeal. Above, 90 lines on 4 columns, from third group, for situations "where only orthodox movie copy has been found successful".

## Opening of New Theatre Given Sock Campaign

"Name the Theatre" contest was the highlight of Francis Gooch's campaign for the opening of the new M & P Uptown Theatre in Bath, Maine. Conducted in cooperating newspaper, a \$25 cash prize was offered for the best suited name. This netted space on front and inside pages in addition to editorials, paper furnishing all photos and cuts used in the publicity.

Week ahead a free two-column by three-inch ad appeared in each issue of the paper calling the attention of readers to the supplement which would appear in Sunday's edition. Opening day a single-column front-page story was given. Complete four-page supplement, entirely free to theatre, carried two pages of "welcome" ads from local merchants and contractors on the job. Other two pages included straight publicity and advertising about the theatre, its executives, opening attractions and congratulatory messages from prominents.

### Issues Souvenir Program

Sixteen-page souvenir program with line drawing of theatre front as cover illustration was presented to first 2,000 patrons. Entire cost was met by paid ads. Program carried message to patrons from Gooch, another page introduced members of the staff, others included policy setup, double-page layout of first week's attractions and photos of the owner, district manager and manager.

Through cooperation of the State in Portland, another M. & P. house, street broadcast

was held. To persons giving correct answer to question on what big event was taking place in Bath that day, guest tickets were awarded. Radio audience was informed of the theatre opening, and other questions appertaining to the theatre were worked in.

Managers of all the different Uptown Theatres in the United States and Canada were contacted by letter well in advance of opening and solicited for congratulatory letters to the manager for his choice of the same name as their theatres. These letters were made the basis of an attractive display in lobby together with wires from the Governor, Mayor and other state officials.

"Let's Hear From You"

## Ties Picture to Opening Of Will Rogers Highway

With the local celebration in full swing for the opening of the new Will Rogers Memorial Highway there, Bill Smith, Capitol Theatre, Amarillo, Texas, booked in "Life Begins at 40," picture starring the late comedian. To get in on the celebration, Bill had a special trailer made up for the Chamber of Commerce advertising cuts on presentation of "Old Southwest Days" tying in copy that the public should see the picture.

When it was announced that the Chamber had secured the services of Tex Ritter, the theatreman immediately contacted star and arrangements were made for a personal appearance on stage opening night. In addition Ritter was appointed to the Governor's staff as honorary colonel, the commission was presented to him at the theatre.

## Stewart Stages Jamboree Show for "The Texans"

C. H. Stewart, Waco Theatre, Waco, Texas, ushered in his "Texans" date with a "Pioneer Texas Jamboree" show opening night, which was broadcast over Station WACO. Promoted prizes were awarded in connection with an old fiddlers contest, man-on-street stunt was used in connection with quiz questions on the picture and guest tickets were given to oldest Texas pioneers living in county in which theatre was located.

Special parade was held, with sound truck equipped with electric calliope and covered wagon was stationed in front of house ahead and during run. Mayor issued proclamation, entire staff was dressed as cowboys, wearing imprinted sashes, Texas flags were prominently displayed at theatre and girls in cafes and five and tens wore lapel sashes.

"Let's Hear From You"

## Fashions Sell "Rage of Paris"

As his lobby attraction for "Rage of Paris," Dick Moss, Carmel Theatre, Hollywood, Cal., planted a fashion display of dresses and wax models promoted from local dress shop. Card on display read: "These dresses are the rage of Paris fashions, see Danielle Darrieux in etc., etc." Theatre spot girl also wore attractive dress during display, also secured from shop. Miniature size star cutouts were placed in box-office in advance and in dress shop window cooperating on display.



# Hot Springs Business Men Found Eager to Cooperate

*Round Tabler Works With Chamber of Commerce in Exploiting Resort Town Theatres*

by W. CLYDE SMITH  
City Manager, Malco Theatres,  
Hot Springs, Ark.

Anyone in the employ of a major theatre circuit, which depends largely on the ingenuity and aggressiveness of its individual manpower for successful operation, has an edge for profitable theatre operation—first through the reflected knowledge of his superiors, department heads skilled through years of training in their particular field and second through actual experience in varied assignments which most circuit managers are privileged to fill.

To me, one of the most important and possibly the most interesting lesson I have learned in the few years' experience I have had with Malco is the fact that operation in one locality may be a success while a similar manner of operation in another city may be a total failure. This applies to nearly every phase and department of the theatre—exploitation, advertising, booking, personnel and operation. Of course, there are certain basic principles that should be adhered to in all instances. A manager should try to make himself and his theatre a vital part of the community, his house staff should be well trained, courteous and efficient, and his theatre should be well maintained and kept spic and span no matter where the theatre is located. It is the application of these basic principles wherein the variations ensue.

## Ads Determine Exploitation

It is in exploitation and advertising, however, that we see the greatest necessity for making our manner of operation suit the locality in which the theatre is situated. Some towns are inherently enthusiastic, both in merchandising and in public spirit, while others are conservative and slow moving and each must be handled accordingly. I have discovered, too, that the spirit of a town is reflected in the advertising copy used by department stores, grocery stores, drug firms and the like. Whenever you see a newspaper chock full of large ad spreads carrying sensational copy—whether it refers to groceries, clothes, or furniture—you can bet your hat that that particular town will respond to high pressure salesmanship and ballyhoo. If, on the other hand, you find ad layouts that are dignified and conservative, you'll probably discover that this town is no place to try to set the woods on fire in exploitation.

It is an old saying that "it pays to advertise"—yet it is the lifeline of the motion picture industry and thousands are employed for this specific task of what we term "putting over" a picture. In my particular case, Hot Springs is a resort town, where I must depend on the visitors for a large percentage of my business. I have naturally turned my attention to the best possible contact to bring these people to my theatres. In selling

## M-G-M PRESENTS LION CUBS TO ZOO

*Called the son and daughter of Leo, the MGM lion, were the two cubs presented to the Taronga Park Zoo, Sydney, Australia, now on exhibition daily alongside of a poster board in the den, a cable from Leo himself advising the youngsters to comport themselves in a mannerly fashion. "Always be good lions and worthy of the greatest lion of us all—the symbol of the British Empire," read the cable.*

*Much smart publicity was garnered in the presentation broadcast from the lions' den and from other sources, under the supervision of N. Bernard Freeman, MGM general manager in Australia.*

your pictures in a resort town I have found that you have five principal mediums to fall back on. This, of course, only applies to the usual campaign. They are in the following order of importance:

Trailers, Fronts and Lobbies, Outdoor Advertising, Newspapers and Advertising Direct by mail and radio. (Please remember that I have ranked these in accordance with a resort town exploitation.)

Trailers. I list first because of the efficient way in which they tell your story of coming attractions and, as your patron must know, remember the old Chinese proverb, "that a picture is worth 10,000 words."

Lobbies and Fronts. I list lobbies and fronts second because of the central location of my theatres where thousands of visitors pass each day. It is, therefore, important that these fronts should be wide in variety, color and easy to catch the eye. After all, the main task is to get your patrons to stop and look around. Your attractions should do the rest. Personally, in a resort town, I am of the opinion that your theatre itself is one of your biggest selling points. A visitor in a strange city is unconsciously drawn where friendliness and hospitality prevails, therefore, to capitalize on this fact every employee is instructed to be extremely polite, friendly and courteous. Another reason for ranking Front and Lobby second only to Trailers is the fact that my own house is centrally located and on Central—the one street of Hot Springs—and every visitor and native must pass it.

## Doubles Summer Posting

Outdoor Advertising, which I rank third here, might be placed at the top of the list during the hot summer months when tourist, visitors, and home-folk alike are seeking cool entertainment, such as swimming, boat-

ing, and open-air entertainment. In this period I double my outdoor advertising, shooting home every possible chance the fact that my theatres are air-conditioned, where in cool comfort, one may view the finest motion pictures industry has to offer. On every main highway leading into the city I have erected 24-sheet stands, posting my attractions weekly. A portion of this stand I devote to air-condition copy. All tourist camps, swimming pools, lake shore taverns and hotels are posted with my attractions weekly and again emphasize that air-conditioned comfort will prevail. These same places receive every week the regular theatre program which carries the entire next week's pictures and dates. Our weekly house organ, "The Movie News" (details of which will be found in the January 22 issue of the MOTION PICTURE HERALD), also are distributed to these points.

## Direct Mail Important

Newspaper Advertising, of course, the classification of newspaper advertising must be judged by local conditions. In most places it would be ranked first, but in my own situation I rank it fourth as most visitors read their own hometown papers, overlooking the local paper.

Direct Mail, I list fifth, however. This should depend to a great extent on the circulation of the local newspapers. Personally, I use the theatre program and our own Movie News for personal contact, due to the larger distribution that these means afford me. Our "Trade Industry Coverage" is adequately taken care of by our Movie News which is distributed every week through the *Arkansas Gazette* (Arkansas' most widely read newspaper). The news is inserted in the papers that reach within a radius of fifty miles of Hot Springs.

Radio varies in classification. In some situations it ranks higher than others. In Hot Springs, although we have the largest station in Arkansas I do not rate it a high medium of advertising in selling our numerous visitors.

## All Merchants Cooperate

Here in Hot Springs, world famed health resort, every merchant and business man is active 100 per cent in cooperating with the Chamber of Commerce in selling Hot Springs to the peoples of the world. Here everyone appreciates the value of cooperation in selling his products. Hence, the numerous theatre tie-ups we have been able to make in selling our pictures. Last year the theatre in cooperation with the Chamber of Commerce promoted two special Mail-It-Away editions of 72 pages, 25,000 of which were mailed to various parts of the world. This is now an annual affair to further exploit the greatest health resort in the world—and in doing this I am ever increasing the theatre attendance in Hot Springs, Arkansas.



# personalities

## EDWARD J. BURKE

former assistant at the Loew's State, N. Y., is now managing their Melba Theatre in Brooklyn.



## TODD FERGUSON

for the past nine years connected with Standard Theatres in Oklahoma City has been named district exploitation manager for MGM out of Memphis, where he will have charge of promotional work for Metro in Tennessee, Kentucky, Mississippi and Arkansas.



## ROBERT W. SWEARINGEN

manager of the Beacon Theatre, Hopewell, Va., dropped into the Round Table to get acquainted.



## ROLLIN K. STONEBROOK

has taken over the duties of the publicity department of Paramount Enterprises in Miami. CHARLES WHITTAKER, who has been serving as publicity director has temporarily been assigned to the booking department.



## RANDALL McILVAINE

assistant manager at the Orpheum Theatre in New Orleans, has been named assistant manager at the Brandeis Theatre, Omaha, succeeding JOHN QUINLAN, resigned.



## NORMAN MYERS

of the Lincoln Theatre, Cleveland, goes to RKO Palace as assistant, succeeding FRANK THROOPS who bows out of the amusement field.



## EUGENE OCHS

has resigned as house manager of the Beach Cliff Theatre in Cleveland, Ohio, to become affiliated with the Gusdanovic Circuit.



## STEWART B. TUCKER

manager of the Westhampton Theatre, Richmond, Va., visited Round Table headquarters recently and we were glad indeed to see him.



## MURRAY SHARF

assistant manager of Loew's Pitkin has been shifted to the State; SAMUEL FROMSON, assistant from the Brevoort to the Premier; DANIEL JACOBSON, assistant from the Warwick to the Victory; REGINALD CAUFIELD, assistant from the Astoria to the Warwick; EDWARD SCHWARTZ, assistant from the Premiere to the Palace and JOE HAMILTON goes to Woodside as assistant.



## ORVILLE CROUCH

assistant manager of the Loew Theatre in Indianapolis, has been transferred to Loew's Penn, Pittsburgh.



## WALLACE CHARLES HARDING

formerly general manager of the Bermuda Island Theatre has been appointed manager of the Stanley-Warner Grand at Wilmington, Del. He succeeds CHARLES THOMASON, who was promoted to manager of the Washington Theatre at Chester, Pa.

## A. G. GENTRY

succeeds TOM F. MORRIS as manager of the Ritz Theatre, Bonville, Ind. MORRIS has been transferred to Shelbyville, Ky., in charge of the Settos interests there.



## EARL BAILEY

manager of the Liberty and Family Theatres, Pittsburgh, will succeed LES BOWSER as manager of the Harris theatres in Warren, Ohio. Bowser having been appointed manager of the new Perry Theatre in Pittsburgh.



## JOHN CHERRY

former house manager of the Stuart, Lincoln, Neb., has gone back to his home town, Ottumwa, Ia. HARVEY TRAYLOR remains as assistant and BOB HUFFMAN, J. H. Cooper city manager, will personally direct the house.



## L. R. BALLARD

has taken over the Rio Theatre, Wall Lake, Iowa, from L. J. SCHOELEMAN.



## Birthday Greetings

### Herman B. Abrams

Edwin G. Austin  
Al Bartolot  
Richard Baucke  
Ben Blackmon, Jr.  
Rochwood Bailey  
Harry Beencken  
Frank Boucher  
Charles Brown  
Harry Browning  
George Clarke  
Reid L. Crow  
L. O. Daniel, Jr.  
Norman L. Davis  
Robert Dubenstein  
Joseph Feldman  
Bert Gildersleeve  
Melvin L. Gold  
Meyer Golding  
Wesley R. Griffith  
J. S. Grill  
Mike Guttman  
W. H. Hall  
Herbert Hairrell  
John P. Hassett  
Rodus Harvey  
Harold Heller  
R. H. Hightower  
Jack L. Johnson  
Clarence A. Kakley  
Thomas R. King  
Maurice H. Leahy  
William Lineberger  
George E. Livingston

### H. B. McFarling

L. I. McMillen  
Tom Malloy  
John Alfred Mier  
Bill C. Miller  
Michael S. Milo  
Robert Menches  
Irvin A. Moffitt  
Clifford Mowray  
Fred Naify  
Lee Naify  
J. H. Nicholson  
Edward J. Oliver  
George Patterson  
Robert C. Patterson  
J. Alan Peters  
Jimmie Redmond  
Ralph C. Ressler  
Sam Rothstein  
Joseph M. Rubinfeld  
Robert J. Rydeen  
Harry Sayer  
Sam Schniewitz  
P. G. Schoonmaker, Jr.  
Harry Sefton  
Morris Simms  
Frank D. Solomont  
Harold Spero  
John Tucker  
Harold Turner  
William Truesdell  
Frank Weatherford  
Art Weber  
Henry Wolfson

## Largest Elephant Sells "Professor" for Shipley

(Continued from page 63)

placed alongside the curbing and changed around until attention was keen. Then the drums were quickly stacked, and a sign attached reading: "Not one barrel of fun but nine when Harold Lloyd," etc., etc. A further unique billboard idea was worked with a series of Veedol 24-stands featuring a large pair of spectacles similar to Lloyd's. Securing permission to change the copy, Shipley covered the boards with picture copy, a streamer above the specs and theatre credits in the lens space.

When Jumbo, called the largest animated animal in the world, passed through town on the way to the World's Fair, Shipley arranged to have the mechanical pachyderm bannered to advertise the picture a week ahead. Traffic was at a standstill while the animation was on the streets, twice a day. Among the theatre decorations were upside down clinging cutouts of Lloyd suspended from the marquee, etc.

Other effective slants were children's costume parade, distribution of promoted cigarettes, college dean's party in the foyer, properly decorated refreshments served, house staff in cap and gown, stickers on all fan magazines, trick newspaper ads and a number of contests.

"Let's Hear From You"



## L. HAGRODER

and S. INSULL have opened the new Real-art Theatre, De Ridder, La.



## RALPH W. KIEFFER

has succeeded GUS DIAMOND, resigned, as head booker for Glen W. Dickinson Theatres, Kansas City, Mo.



## LEWIS BLACK

manager of Warner's Aldine, Wilmington, Del., has been appointed manager of the circuits' new house in course of construction there.



## CLARENCE KIDWELL

formerly assistant manager of W. D. Fulton's Howard at Arkansas City, Kan., has been promoted to manager of the State in Kansas City, Kan. BEN HILL, State manager is now handling the Tivoli in Kansas City, Mo.



## JIM NAIRN

advertising director for Famous Players Canadian Theatres was in New York for a few days.



## AL WILGUS

formerly of the Portola Theatre, Seattle, has been appointed manager of the Roosevelt Theatre there succeeding BEN STEVENSON, resigned to enter the real estate business. Other Sterling Chain circuit changes include WILLIAM FISCHER who has been transferred to the Star Theatre and THOMAS VERSCHUREN has been named assistant to Ad Manager JACK SAMPSON, succeeding GROVER NOBLES, resigned.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Call of the Rockies.....	Chas. Stewart-Iris Meridith.....	Apr. 30,'38.....	54.....	
Cattle Raiders.....	Chas. Stewart-Iris Meridith.....	Feb. 12,'38.....	61.....	
City Streets.....	Edith Fellows-Leo Carrillo.....	July 1,'38.....	68.....	
Colorado Trail, The.....	Chas. Starrett-Iris Meridith.....	Sept. 8,'38.....	58.....	
Convicted (G).....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58.....	Sept. 3,'38
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25,'38.....	58.....	
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65.....	Mar. 19,'38
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15,'38.....	72.....	Aug. 13,'38
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13,'37.....	67.....	Nov. 27,'37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75.....	
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58.....	June 11,'38
Holiday (G).....	Katharine Hepburn-Gary Grant- D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94.....	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie- Barbara O'Neill-John Beal.....	Sept. 2,'38.....	*80.....	Aug. 27,'38
I'll Take Romance (G).....	Grace Moore-M. Douglas-Stuart Erwin.....	Dec. 1,'37.....	85.....	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Juvenile Court.....	P. Kelly-R. Hayworth-F. Darre.....	Sept. 15,'38.....	56.....	
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	56.....	
Law of the Plains.....	Chas. Starrett-Iris Meridith.....	May 12,'38.....	56.....	
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38.....	64.....	Apr. 2,'38
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67.....	
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55.....	
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	66.....	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10,'38.....	64.....	Mar. 5,'38
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31,'37.....	56.....	
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55.....	Apr. 9,'38
Penitentiary (A).....	Walter Connolly-Jean Parker.....	Jan. 17,'38.....	79.....	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Phantom Gold.....	Jack Luden-Beth Marion.....	Aug. 31,'38.....	56.....	
Pioneer Trail.....	Jack Luden-Joan Barclay.....	July 15,'38.....	55.....	
Reformatory (G).....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	61.....	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7,'38.....	55.....	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9,'37.....	59.....	Dec. 4,'37
South of Arizona.....	Chas. Starrett-Iris Meridith.....	July 28,'38.....	56.....	
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55.....	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58.....	
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38.....	79.....	Feb. 5,'38
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas- Mary Astor-Frances Drake.....	Apr. 20,'38.....	81.....	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 88.)				
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16,'37.....	63.....	Nov. 20,'37
West of Cheyenne.....	Chas. Starrett-Iris Meridith.....	June 30,'38.....	53.....	
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	61.....	Mar. 19,'38
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61.....	May 14,'38
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67.....	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69.....	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59.....	Mar. 12,'38
Coming				
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrille.....	Oct. 5,'38†.....	*61.....	May 7,'38
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....			
Girls' School.....	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.....			
(See "In the Cutting Room," July 30,'38.)				
Hemlocke Bureau.....	Bruce Cabot-Rita Hayworth.....	Oct. 19,'38†.....		
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....			
North of Texas.....	Charles Starrett-Iris Meridith.....			
Not for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....			
South of the Rio Grande.....	Buck Jones-Dorothy Faye.....	Sept. 22,'38†.....		
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce.....	Oct. 31,'38†.....		
Thoroughbred.....	Edith Fellows-Richard Fiske.....			
West of the Santa Fe.....	Chas. Starrett-Iris Meridith.....	Dec. 3,'38†.....		
You Can't Take It With You.....	Jan. 10,'38.....			
Coming				
Barrymore-A. Miller-S. By- Ingten-E. Arnold.....		Sept. 29,'38†.....	127.....	Aug. 27,'38

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Adventures of Robla Hood, The (G) 251.....	Errol Flynn-O. de Havilland- B. Rathbone - C. Rains - I. Hunter.....	May 14,'38.....	102.....	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262.....	Edw. G. Robinson-C. Trevor- Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87.....	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 267.....	Bonita Granville - Dolores Cos- tello - Donald Crisp - Natalie Moorhead.....	Apr. 30,'38.....	62.....	Feb. 19,'38
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids.....	May 28,'38.....	86.....	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts- Gloria Blondell-Gordon Oliver.....	Feb. 12,'38.....	59.....	
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lom- bard - Ralph Bellamy - Allen Jenkins.....	Apr. 16,'38.....	81.....	Mar. 19,'38
Gold Is Where You Find It (G) 255.....	George Brent-D. de Havilland- Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97.....	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
Hollywood Hotel (G) 253.....	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Drch.....	Jan. 15,'38.....	109.....	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59; Sept. 3,'38, p. 63.)				
Missing Witnesses (G) 273.....	D. Purell-J. Dale-J. Litel.....	Dec. 11,'37.....	61.....	Oct. 30,'37
My Bill (G) 260.....	Kay Francis-John Litel-Anita Louise-Bonita Granville.....	July 9,'38.....	60.....	June 16,'38
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	56.....	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Patient in Room 18, The 274.....	Patric Knowlton-Ann Sheridan.....	Jan. 8,'38.....	59.....	
Penrod's Double Trouble(G).....	Billy and Bobby Mauch.....	July 23,'38.....	*60.....	Apr. 2,'38
Secrets of an Actress.....	Kay Francis-George Brent.....	Sept. 10,'38.....		
(See "In the Cutting Room," Apr. 9,'38.)				
She Loved a Fireman (G) 270.....	Diek Foran-Ann Sheridan-Rob- ert Armstrong.....	Dec. 18,'37.....	57.....	Oct. 16,'37
Sh! the Octopus (G) 268.....	Hugh Herbert - Allen Jenkins - Marcia Ralston.....	Dec. 11,'37.....	54.....	Nov. 13,'37
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan- Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85.....	Feb. 12,'38
Torchy Blane in Panama (G) 275.....	Paul Kelly-Lola Lane.....	May 7,'38.....	59.....	Apr. 30,'38
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65.....	June 18,'38
Women Are Like That (G) 261.....	Kay Francis-Pat D'Brien-Ralph Forbes-Melville Cooper.....	Apr. 23,'38.....	78.....	Apr. 23,'38

## Coming

Broadway Musketeers (G).....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter.....	Oct. 8,'38†.....	*63.....	Sept. 3,'38
Brether Rat.....	W. Morris-P. Lane-J. Bryan.....	Oct. 29,'38†.....		
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....			
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn.....	Sept. 24,'38†.....	90.....	Aug. 13,'38
Garden of the Moon (G).....	G. Page-C. Rains-M. Robson..			
Girls on Probation.....	John Payne-Johnnie Davis.....	Oct. 1,'38.....	*90.....	July 30,'38
Murder Plane.....	Ronald Reagan-Jane Bryan.....	Oct. 22,'38†.....		



## (THE RELEASE CHART--CONT'D)

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007..	Margot Grahame-P. Cavanaugh...	Aug. 15,'38†	80.	Nov. 7,'36
Evergreen (re-issue) (G) 8005.	Jessie Matthews-Barry Mackey...	July 15,'38†	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014 .....	Leslie Fenton-Conrad Veldt.....	May 1,'38	71½	.....
Girl in the Street 7002.....	Anna Neagle-T. Carminati.....	Jan. 15,'38	70.	.....
Girl Was Young, The (G) 7004.	N. Pilbeam-Derrick de Marney..	Feb. 17,'38	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013 .....	Madeline Carroll-H. Marshall..	Jan. 1,'38	89.	Sept. 23,'33
Man With 100 Faces.....	Lilli Palmer-Noel Madison.....	Sept. 1,'38†	.....	.....
Sailing Along (G) 8001.....	Jessie Matthews-Roland Young...	Apr. 15,'38†	87.	Feb. 12,'38
Show Goes On, The (G) 8003..	Anna Neagle - T. Carminati - Leslie Banks .....	June 15,'38†	71.	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006.....	Tom Walls-Renee Saint Cyr....	Aug. 1,'38†	.....	.....
Thirty-Nine Steps, The (re-issue) (G) .....	Robt. Donat-Madeline Carroll...	Sept. 15,'38†	85.	July 6,'35
Three on a Weekend (G) 8004.	John Lodge-Margaret Lockwood...	July 1,'38†	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002.....	Will Fyffe-John Loder.....	May 1,'38†	78.	Feb. 10,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn...	Feb. 1,'38	70.	Feb. 5,'38

## Coming

Asking for Trouble.....	Jessie Matthews-Kent Taylor.....	.....	.....	.....
Empty World .....	Nova Pilbeam .....	.....	.....	.....
Frog, The .....	Noah Beery-Gordon Harker.....	Oct. 15,'38†	.....	.....
Girl Must Live, A.....	Lilli Palmer-Margaret Lockwood...	.....	.....	.....
Lady Vanishes, The (A).....	Margaret Lockwood-Paul Lukas..	Oct. 1,'38†	96.	Sept. 3,'38

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175.....	Pedro de Cordoba.....	Mar. 15,'38	60.	July 10,'37
Frontier Town 217.....	Tex Ritter .....	Mar. 4,'38	58.	.....
He Loved An Actress 217.....	Ben Lyon-Lupe Velez.....	Mar. 25,'38	58.	.....
Held for Ransom 222.....	Blanche Mehaffey-Grant Withers..	June 17,'38	59.	.....
Here's Flash Casey (G) 211..	Eric Linden-Boots Mallory.....	Jan. 7,'38	58.	Oct. 9,'37
High Command 227.....	Lionel Atwill-Lucy Mannhelm.....	Jan. 15,'38	59.	.....
I Married a Spy 225.....	Neil Hamilton-Brigitte Herney...	July 1,'38	59.	.....
International Crime (G) 219..	Rod La Roque-Astrid Allwyn.....	June 22,'38	60.	Apr. 23,'38
Life Returns 223.....	Lois Wilson-Onslow Stevens.....	June 10,'38	.....	.....
Mr. Boggs Steps Out (G) 216.	Stuart Erwin-Helen Chandler.....	Feb. 18,'38	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212 .....	James Newill-Carol Hughes.....	Dec. 10,'37	57.	Oct. 10,'37
Renfrew on the Great White Trail 228 .....	James Newill-Terry Walker.....	July 22,'38	59.	.....
Rollin' Plains 226.....	Tex Ritter-Harriet Spencer.....	July 8,'38	57.	.....
Six Shootin' Sheriff 224.....	Ken Maynard-Marjorie Reynolds...	May 21,'38	59.	.....
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton.....	Dec. 3,'37	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris.....	Apr. 1,'38	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4,'38	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214 .....	Tex Ritter-Boy Scouts.....	Jan. 21,'38	66.	Nov. 6,'37
Utah Trail, The 229.....	Tex Ritter-Adele Pearce.....	Aug. 12,'38	.....	.....
(See "In the Cutting Room," July 2,'38.)				
Wallaby Jim of the Islands 213 .....	Geo. Houston-Ruth Coleman.....	Dec. 17,'37	61.	Mar. 6,'37
Whirlwind Horseman 221.....	Ken Maynard-Jean Brelay.....	Apr. 29,'38	58.	.....
Zamboanga (G) 218.....	Native Cast .....	Apr. 15,'38	64.	July 17,'37

## Coming

Murder on Sunset Blvd.....	Sally Rand .....	.....	.....	.....
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas- Warren William .....	Feb. 25,'38	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812.	Wallace Beery-Virginia Bruce- Dennis O'Keefe-Bruce Cabot..	Dec. 31,'37	89.	Jan. 8,'36
Beg, Borrow or Steal (G) 814.	Frank Morgan - Florence Rice - John Beal-Janet Beecher.....	Dec. 3,'37	72.	Dec. 4,'37
Blockheads (G) 844.....	Laurel & Hardy-Patricia Ellis- Billy Gilbert .....	Aug. 19,'38	57.	Aug. 20,'38
Boys Town (G) 902.....	S. Tracy-M. Rooney-H. Hull.....	Sept. 9,'38†	93.	Sept. 10,'38
Chaser, The (G) 842.....	D. O'Keefe-A. Morris-L. Stone..	July 29,'38	75.	July 30,'38
Crowd Roars, The (G) 840....	Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander..	Aug. 5,'38	92.	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 102, 105.)				
Everybody Sing (G) 819.....	Allan Jones-Judy Garland-Fanny Brice-Billie Burke .....	Feb. 4,'38	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G).....	Melvyn Douglas-Florence Rice- Claire Dodd-Nat Pendleton...	July 8,'38	74.	July 2,'38
First Hundred Years, The (G)	Robt. Montgomery - V. Bruce - B. Barnes-W. William .....	Mar. 11,'38	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald - N. Eddy - Walter Pidgeon .....	Mar. 18,'38	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833.....	Dennis O'Keefe-M. O'Sullivan- Mickey Rooney .....	May 13,'38	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G)	Lewis Stone - Mickey Rooney - Ceilia Parker .....	Mar. 25,'38	77.	Mar. 26,'38
(Exploitation: July 30,'38, p. 64; Aug. 20,'38, p. 68; Sept. 3,'38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lord Jeff (G) 837.....	F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn .....	June 17,'38	85.	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102.)				
Love Finds Andy Hardy (G) 841 .....	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker...	July 22,'38	91.	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Love Is a Headache (G) 821..	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy.....	Jan. 14,'38	73.	Jan. 15,'38
Mannequin (G) 820.....	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan.....	Jan. 21,'38	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 66; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817.....	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon....	Jan. 7,'38	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845....	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George...	Aug. 26,'38	157.	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98.)				
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly.....	Mar. 4,'38	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76; Aug. 27,'38, p. 80.)				
Navy Blue and Gold (G) 811..	Lionel Barrymore-Robt. Young- James Stewart-Florence Rice...	Nov. 19,'37	94	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822....	Walter Huston-James Stewart- Beulah Bondi .....	Feb. 11,'38	105.	Feb. 12,'38
Paradise for Three (G) 818..	Frank Morgan - Robert Young - Florence Rice-Mary Astor....	.....	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829..	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal.....	July 4,'38	81.	Apr. 9,'38
Rich Man, Poor Girl (G) 843..	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres.....	Aug. 12,'38	72.	Aug. 13,'38
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy-R. Bolger-F. Forgan-Edna May Oliver .....	Dec. 24,'37	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835.....	Margaret Sullivan-Jas. Stewart- Walter Pidgeon-Alan Curtis...	July 15,'38	85.	July 9,'38
Swiss Miss (G) 830.....	Laurel and Hardy-Della Lind- Walter W. King.....	May 20,'38	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22,'38	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69.)				
Thoroughbreds Don't Cry (G)	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker..	Nov. 26,'37	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Loves Has Nancy (A) 901 .....	Janet Gaynor-R. Montgomery- Franchot Tone .....	Sept. 2,'38†	69.	Sept. 3,'38
Three Comrades (A) 832.....	Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbe .....	June 3,'38	98.	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle 903.....	Clark Gable - Myrna Loy - Walter Pidgeon-Lee Carrillo..	Sept. 16,'38†	106.	.....
(See "In the Cutting Room," July 23,'38.)				
Toy Wife, The (A) 836.....	Luise Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner .....	June 10,'38	96.	June 4,'38
Woman Against Woman (G)	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher...	June 24,'38	61.	June 18,'38
Yank at Oxford, A 823 (G)....	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh...	Feb. 18,'38	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78.)				
Yellow Jack (G) 834.....	R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn...	May 27,'38	83.	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815 .....	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford..	Dec. 10,'37	77.	Nov. 27,'37

## Coming

Citadel, The .....	Robert Donat-Rosalind Russell...	Oct. 14,'38†	.....	.....
David Copperfield (reissue) (G) 533 .....	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans.....	.....	133.	Jan. 19,'35
Dramatic School .....	Luise Rainer-Paulette Goddard- Alan Marshall - Ann Ruther- ford - Lana Turner .....	Dec. 9,'38†	.....	.....
Great Waltz, The.....	Luise Rainer-Fernand Gravet- Maliza Karjus .....	Oct. 28,'38†	.....	.....
(See "In the Cutting Room," July 9,'38.)				
Honolulu .....	E. Powell-Robert Young.....	.....	.....	.....
Listen, Darling 904 .....	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon...	Nov. 4,'38†	.....	.....
(See "In the Cutting Room," Aug. 20,'38.)				
Out West with the Hardys....	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden.....	Dec. 2,'38†	.....	.....
Pygmalion (A) .....	Leslie Howard-Wendy Hiller.....	.....	96.	Sept. 10,'38



# (THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Shining Hour, The.....	Joan Crawford-Margaret Sullivan - Melvyn Douglas - Robert Young	Nov. 25,'38†	103	July 14,'34
Spring Dance .....	Wallace Beery-Mickey Rooney	Nov. 18,'38†	70	
Stablemate 906 .....	(See "In the Cutting Room," Aug. 20,'38.)	Oct. 7,'38†	70	
Sweethearts .....	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Nov. 11,'38†	103	July 14,'34
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G)	Wallace Beery-J. Cooper	Oct. 103	70	July 14,'34
403 .....	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	70	
Vacation from Love 905.....	Lew Ayres-Lionel Barrymore	Oct. 21,'38†	70	
Young Doctor Kildare.....				

## MONOGRAM

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Barefoot Boy (G).....	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
Boy of the Streets (G) 3743.....	Jackie Cooper-Maureen O'Connor	Jan. 8,'38	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728.....	Tim McCoy	Mar. 9,'38	56	
County Fair (G) 3708.....	John Arledge-Mary Lou Lender	Nov. 24,'37	72	Nov. 20,'37
Danger Valley 3735.....	Jack Randall-Lois Wilde	Nov. 17,'37	59	
Female Fugitive (G) 3713.....	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58	Apr. 28,'38
Gunsmoke Trail 3740.....	Jack Randall	May 13,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739.....	Jack Randall	Mar. 11,'38	53	
Luck of Roaring Camp 3714.....	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37	59	
Man's Country .....	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712.....	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid (G).....	Jack Randall	Sept. 14,'38†	56	Sept. 10,'38
My Old Kentucky Home (G)				
3749 .....	Grant Richards-Evelyn Venable	Feb. 9,'38	72	Feb. 12,'38
Numbered Woman (G) 3709.....	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Painted Trail (G) 3733.....	Tom Keene	Feb. 16,'38	50	Mar. 19,'38
Phantom Ranger, The 3730.....	Tim McCoy	May 27,'38	53	
Port of Missing Girls (G)				
3725 .....	Judith Allen-Milburn Stone	Feb. 23,'38	65	Mar. 5,'38
Romance of the Limberlost (G) 3702 .....	Jean Parker-Eric Linden	June 22,'38	81	June 18,'38
Romance of the Rockies 3731.....	Tom Keene-Beryl Wallace	Dec. 15,'37	53	
Rose of the Rio Grande (G)				
3715 .....	Movita-John Carroll	Mar. 16,'38	60	Apr. 2,'38
Saleslady (G) 3724.....	Anne Nagel-Weldon Heyburn	Feb. 2,'38	65	Jan. 29,'38
Starlight Over Texas.....	Tex Ritter-Carmen LaRoux	Sept. 7,'37	62	
Telephone Operator 3722.....	Judith Allen-Grant Withers	Dec. 8,'37	62	
Two Gun Justice (G) 3729.....	Tim McCoy-Betty Compton	Apr. 30,'38	57	June 4,'38
Under the Big Top.....	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†		
(See "Circus Comes to Town," "In the Cutting Room," July 23,'38.)				
West of Rainbow's End 3727.....	Tim McCoy-Nora Lane	Jan. 12,'38	57	
Where the West Begins 3736.....	Jack Randall	Feb. 2,'38	54	

## Coming

Gang Bullets .....	Anne Nagel	Nov. 9,'38†		
Gangster's Boy .....	Jackie Cooper	Nov. 2,'38†		
I Am a Criminal.....	Jackie Moran	Nov. 2,'38†		
Last Outlaw, The.....	Jack Randall	Oct. 26,'38†		
Mr. Wong, Detective.....	Boris Karloff - Evelyn Brent	Oct. 12,'38†		
Sweetheart of Sigma Chi (re-issue) (G) .....	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erickson	Sept. 28,'33†	74	Oct. 14,'33
Wanted by Police.....	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†		
(See "In the Cutting Room," Sept. 10,'38.)				
Where the Buffalo Roam.....	Tex Ritter-Dorothy Short	Oct. 19,'38†		

## PARAMOUNT

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Barrier, The (G) 3716.....	Leo Carrillo-Jean Parker-James Ellison-Otto Gruger	Nov. 12,'37	90	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758.....	Wm. Boyd-Russell Hayden	June 24,'38	70	Apr. 23,'38
Big Broadcast of 1938 (G) 3730 .....	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18,'38	90	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718 .....	Edward Arnold-Shirley Ross	Nov. 19,'37	82	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734 .....	Claudette Colbert-Gary Cooper - E. E. Horton-David Niven	Mar. 25,'38	87	Mar. 28,'38
Booleo (G) 3745 .....	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99.)				
Born to the West 3721.....	John Wayne-Masha Hunt	Dec. 10,'37	66	
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal-Akim Tamiroff - Margot Grahame	Feb. 4,'38	126	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30, 38, p. 80; Aug. 20,'38, p. 66; Sept. 3,'38, p. 63.)				
Bulldog Drummond in Africa				

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Bulldog Drummond's Peril (G) 3733 .....	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Bulldog Drummond's Revenge (G) 3725 .....	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38	66	Mar. 12,'38
Cassidy of Bar 20 (G) 3756.....	Wm. Boyd-Frank Darlen	Feb. 25,'38	56	Feb. 12,'38
Cocoanut Grove (G) 3740.....	F. MacMurray-Harriet Hilliard - Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737.....	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Dangerous to Know (A) 3732.....	Anna May Wong-Akim Tamiroff - Gail Patrick	Mar. 11,'38	70	Mar. 5,'38
Daughter of Shanghai (G) 3722 .....	Anna May Wong-Chas. Bickford	Dec. 17,'37	67	Dec. 18,'37
Doctor Rhythm (G) 3739.....	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer - R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38	94	Oct. 2,'37
Every Day's a Holiday (A) 3726 .....	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38	80	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Give Me a Sailor (G).....	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46.)				
Heart of Arizona (G) 3757.....	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736.....	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78.)				
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle	Nov. 5,'37	67	Oct. 23,'37
Hunted Men (G) 3741.....	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
In Old Mexico (G).....	William Boyd-George Hayes	Sept. 9,'38†	60	Aug. 6,'38
Love on Toast 3720.....	Stella Ardler-John Payne	Dec. 3,'37	65	
Pride of the West (G) 3854.....	William Boyd-Charlotte Field	July 8,'38	55	June 25,'38
Prison Farm (A) 3743.....	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G).....	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38	95	July 16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731 .....	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4,'38	80	Feb. 19,'38
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell	Feb. 11,'38	62	Feb. 12,'38
Sing, You, Sinners (G).....	Bing Crosby-Fred MacMurray - Ellen Drew-Donald O'Connor	Sept. 2,'38†	85	Aug. 13,'38
Sons of the Legion.....	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†		
(See "In the Cutting Room," July 30,'38.)				
Spawn of the North (G).....	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38	112	Aug. 20,'38
Stolen Heaven (G) 3738.....	Gene Raymond-Olympe Bradna - Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G).....	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60.)				
Texas Trail (G) 3754.....	William Boyd-George Hayes	Nov. 26,'37	63	Oct. 9,'37
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs	Jan. 21,'38	72	Nov. 13,'37
Tip-Off Girls (G) 3735.....	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Tropic Holiday (G) 3744.....	Dorothy Lamour-Ray Milland - Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
True Confession (A) 3723.....	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37	84	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724.....	Joel McCrea-France Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37	115	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742.....	George Raft - Sylvia Sydney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

## Coming

Arkansas Traveler .....	B. Burns-J. Parker-F. Balinter-Irvin S. Cobb-J. Beal	Oct. 14,'38†		
(See "In the Cutting Room," Sept. 10,'38; exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105.)				
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38†		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions .....	Hank Luisetti - Betty Grable - Eleanor Whitney	Sept. 23,'38†		
(See "In the Cutting Room," Aug. 6,'38.)				
Disbarred .....	Gail Patrick - Otto Kruger - Robert Preston			
Escape from Yesterday.....	Akim Tamiroff-Frances Farmer-Lief Erikson	Oct. 28,'38†		



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See "In the Cutting Room," Aug. 20, '38.)				
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
(See "In the Cutting Room," Aug. 6, '38.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle			
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Oct. 21, '38†		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† special		
(See "In the Cutting Room," July 23, '38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21, '38†		
(See "In the Cutting Room," July 23, '38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16, '38.)				
Say It in French	Olympe Bradna-Ray Milland			
Scotland Yard vs. Bulldog Drummond	John Howard-Heather Angel			
Soubrette	Olympe Bradna-Ray Milland	Nov. 11, '38†		
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar	Nov. 18, '38†		
Sunset Tram	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
Touchdown Army	Mary Carlisle-John Howard	Oct. 7, '38†		
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15, '38	88	July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Kelth	Mar. 28, '38	65	Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38†	56	
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16, '38	66	Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6, '37	55	Dec. 18, '37
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38	65	Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6, '38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Talli-chet-Marian Marsh-E. Blore	Aug. 15, '38	65	July 30, '38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29, '37	64	Dec. 11, '37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22, '38	55	
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64	Dec. 18, '37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4, '38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23, '38	67	May 28, '38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6, '37	60	May 15, '37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4, '38	60	July 18, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38	56	Aug. 6, '38
Higgins Family, The (G) 7014	Gleasons, Jamee-Lucille-Russell	Aug. 29, '38	64	Sept. 10, '38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38	65	Mar. 28, '38
King of the Newsboys (G) 7009	Lew Ayres - Allison Skipworth - Helen Mack	Mar. 18, '38	68	Mar. 19, '38
Ladies in Distress (G) 7012	Allison Skipworth-Polly Moran-Bob Livingston	June 13, '38	66	June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5, '38	70	Jan. 1, '38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19, '38	67	Dec. 25, '37
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38	58	Aug. 13, '38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valks	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14, '38	55	Apr. 30, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	58	Feb. 19, '38
Pale of the Saddle	Three Mesquiteers - Doreen McKay	Aug. 28, '38†	55	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8, '37	72	Nov. 6, '37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24, '38	58	Feb. 5, '38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38	55	June 25, '38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11, '38	68	May 7, '38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15, '37	60	Nov. 27, '37
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38	65	Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38	65	Apr. 16, '38
(Exploitation: June 25, '38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers-June Martel	Dec. 6, '37	56	Dec. 18, '37

## Coming

Colorado Sunset	Roy Rogers - Mary Hart - Smiley Burnette	Nov. 12, '38†		
Down in "Arkansaw"	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Sept. 29, '38		
Lady in the News	Frieda Inescort			
Night Hawk, The	Robt. Livingston-June Trave-Robert Armstrong	Sept. 26, '38†		
Overland Stage Raiders	Three Mesquiteers-Louise Brooks	Sept. 20, '38†		
Prairie Moon	Gene Autry - Shirley Deane-Smiley Burnette	Oct. 10, '38		
Santa Fe Stampede	Three Mesquiteers-Jill Martla	Nov. 12, '38†		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38†	68	July 16, '38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20, '38	61½	May 14, '38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17, '38	62	May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38	60	June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26, '38	80	Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38	83	Sept. 3, '38
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38	77	Mar. 12, '38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7, '38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8, '38	70	July 30, '38
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19, '37	101	Nov. 27, '37
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Dec. 2, '37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 16, '38
Gun Law (G) 881	George O'Brien-Rita Dehnen	May 13, '38	60	May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg Conklin	July 1, '38	70	June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11, '38	72	Mar. 5, '38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37
Hitting a New High (G) 814	Lilly Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24, '37	85	Dec. 4, '37
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38	66	July 30, '38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15, '38	91	Mar. 26, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10, '38	100	Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	61	Mar. 19, '38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8, '38	107	Nov. 11, '38
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15, '38	82	July 30, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38	59	Aug. 6, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11, '38	90	Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	69	Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16, '38	59	
(See "In the Cutting Room," Aug. 20, '38.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38



# (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	83	Dec. 25, '37	
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)					
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38	
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38	
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	

## Coming

Annabell Takes a Tour	Jack Oakie-L. Ball-R. Donnelly	June 4, '38			
(See "In the Cutting Room," June 4, '38.)					
Fugitives or a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38	63	Aug. 27, '38	
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Oct. 21, '38			
(See "In the Cutting Room," July 30, '38.)					
Mad Miss Manton 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21, '38			
(See "In the Cutting Room," Sept. 10, '38.)					
Man to Remember, A 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14, '38			
Miracle Racket 907	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38			
Mr. Doodle Kicks Off 904	J. Penner-J. Travis-R. Lane	Oct. 7, '38			
(See "In the Cutting Room," Aug. 13, '38.)					
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Sept. 30, '38	78	Sept. 10, '38	
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38	78	Sept. 10, '38	

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19, '38	106	May 28, '38	
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99.)					
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38	
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38	
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37	
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37	
(Exploitation: Apr. 30, '38, p. 62.)					
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38	
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5, '38	74	Aug. 6, '38	
Happy Landing (G) 830	Senja Henle-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Bellew-Evalyn Knapp	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16, '38	80		
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22, '38	75	July 16, '38	
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)					
International Settlement (G) 826	Delores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38	
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38	
(See "In the Cutting Room," June 4, '38.)					
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34	
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcox-Helen Westley	Aug. 12, '38	77	June 11, '38	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13, '38	85	May 7, '38	
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 25; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)					
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38	
(Exploitation: July 30, '38, p. 81.)					
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6, '38	78	Mar. 23, '35	
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38	
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25, '38	71	Apr. 16, '38	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
My Lucky Star (G) 905	Sonja Henle - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38	
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10, '38	71	May 14, '38	
Panamint's Bad Man 853	Smith Bellew-Evelyn Daw	July 8, '38			
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38	
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38	
Rawhide (G) 842	Smith Bellew - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38	
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38	
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)					
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante-Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38	
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)					
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26, '38	62	June 11, '38	
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37	
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6, '38	63	Mar. 28, '38	
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	89	Feb. 5, '38	
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 18, '38	

## Coming

Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4, '38	70	Aug. 20, '38	
Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcox				
Down on the Farm 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38			
Five a Kind 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9, '38			
Girl from Brooklyn, The 917	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25, '38			
(See "In the Cutting Room," July 23, '38.)					
Jesse James 921	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 23, '38			
Just Around the Corner 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38			
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7, '38	66		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field				
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21, '38	82	June 4, '38	
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2, '38	65	Aug. 27, '38	
Sharpshooters 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18, '38			
Straight Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30, '38			
(See "In the Cutting Room," Aug. 13, '38.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Submarine Patrol 909.....	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Oct. 14, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913 .....	Loretta Young - Tyrone Power - Annabella	Oct. 28, '38†		
(See "In the Cutting Room," Sept. 10, '38.)				
Time Out for Murder (G)				
908 .....	Gloria Stuart-Michael Whalen	Sept. 23, '38†	60	July 2, '38
Very Practical Joke, A.....	Michael Whalen-Jean Rogers			
While New York Sleeps (G).....	Michael Whalen-Jean Woodbury			*60 Aug. 27, '38

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15, '38	104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A) .....	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5, '38†	96	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78.)				
Blockade (G) .....	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17, '38	84	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier - Binnie Barnes-Ralph Richardson	Apr. 15, '38	91	Jan. 15, '38
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaiety Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Folies, The (G).....	"Charlie McCarthy" E. Bergen - Ritz Bres.-Adolphe Menjou	Feb. 4, '38	109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith	Dec. 24, '37	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshall	Jan. 28, '38	80	Jan. 15, '38
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10, '37	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March - Charles Winninger - Walter Connolly	Nov. 26, '37	75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet				
Pimpernel, The (G).....	Barry Barnes-Sophie Stewart	Apr. 29, '38	88	Nov. 13, '37
South Riding (A).....	Ralph Richardson-Edna Best	July 1, '38	90	Jan. 22, '38
Storm In a Teacup (G).....	Vivien Leigh-Rex Harrison	Feb. 25, '38	86	June 12, '37
Troopship (G) .....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hillard	Oct. 8, '37	88	May 22, '37
(Reviewed under the title, "Farewell Again.")				

## Coming

Drums (G) .....	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30, '38†	100	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.....	Gary Cooper - Merle Oberon - David Niven-Walter Brennan - Thomas Mitchell-Patsy Kelly	Nov. 1, '38†		
Made for Each Other.....	Carole Lombard-James Stewart	Nov. 15, '38†		
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart.....	Fredric March-Virginia Bruce - Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 14, '38†		
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip.....	Constance Bennett-Roland Young - Billie Burke-Alan Mowbray			
Trade Winds .....	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern			
Young In Heart, The.....	Janet Gayner-D. Fairbanks, Jr. - P. Goddard-B. Burke-R. Young	Oct. 7, '38†		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson	Dec. 5, '37	63	Nov. 13, '37
Air Devils (G) 2038.....	Dick Purcell-Beryl Wallace	May 13, '38	61	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30, '38	66	Jan. 22, '38
Black Bandit 305 .....	Bob Baker-Marjorie Reynolds	Sept. 16, '38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Wolves 2056.....	Bob Baker-Constance Moore	Feb. 25, '38		
Boss of Lonely Valley 2052.....	Buck Jones	Nov. 14, '37	59	
Courage of the West 2054.....	Bob Baker-Lois January	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017 .....	Ralph Bellamy-J. Hutchinson-John King	Mar. 11, '38	68	Mar. 12, '38
Danger on the Air (G) 2032.....	D. Woods-N. Grey-W. Lundigan	July 1, '38	66	July 2, '38
Dark Rapture .....	Mr. and Mrs. Armand Denis	Aug. 26, '38		
Devil's Party, The (G) 2009.....	V. McLaglen-Beatrice Roberts	May 20, '38	65	May 28, '38
Forbidden Valley 2035.....	Noah Berry, Jr.-F. Robinson	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshmen Year (G) 3025.....	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2, '38†	65	Aug. 20, '38
Girl With Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7, '37	36 1/2	Nov. 6, '37
Goodbye Broadway (G) 2012.....	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1, '38	70	Mar. 26, '38
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor	Jan. 16, '38	65	Jan. 15, '38
Lady in the Morgue (G) 2077.....	Preston Foster-Patricia Ellis	Apr. 22, '38		May 14, '38
Last Stand, The 2029.....	Bob Baker-Constance Moore	Apr. 1, '38	56	
Letter of Introduction (G) 2003.....	E. Bergen - "Charlie McCarthy" - Andrea Leeds-Adolphe Menjou	Aug. 5, '38	103	Aug. 6, '38
(Exploitation: Sept. 10, '38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041 .....	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25, '38	67	July 10, '37
Little Tough Guy (A) 2008.....	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22, '38	83	July 16, '38
Mad About Music (G) 2002.....	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4, '38	96 1/2	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Merry-Go-Round of 1938 (G) 2006 .....	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Save - Joy Hodges	Nov. 14, '37	87	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read	Feb. 6, '38	68	Jan. 29, '38
Missing Guest, The (G) 2031.....	P. Kelly-C. Moore-W. Lundigan	Aug. 12, '38	68	Aug. 20, '38
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly	Apr. 15, '38	67	Apr. 16, '38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo	June 17, '38	56	
Personal Secretary .....	W. Gargan-J. Hodges-A. Devine	Sept. 9, '38†	62	
Prescription for Romance (G) 2013 .....	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12, '37	66	Dec. 18, '37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15, '38	72	July 23, '38
Rage of Paris, The (G) 2005.....	D. Darrioux-D. Fairbanks, Jr. - Mischa Auer-H. Broderick	July 1, '38	78	June 18, '38
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey	Apr. 8, '38	68	Apr. 2, '38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay	Jan. 23, '38	56	
Sinners in Paradise (G) 2011.....	John Boles-Madge Evans-Bruce Cabot	May 6, '38	63	May 7, '38
Some Blondes Are Dangerous 2018 .....	Noah Berry, Jr.-Dorothea Kent-Nan Grey	Nov. 28, '37	64 1/2	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman	Jan. 9, '38	61	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore	Mar. 18, '38	61	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent	Dec. 19, '37	59	
Western Trails 2058.....	Bob Baker-Marjorie Reynolds	June 3, '38	57	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G) 2010 .....	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3, '38	68	June 11, '38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent	June 24, '38	68	June 25, '38
You're a Sweetheart (G) 2004.....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26, '37	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				

## Coming

Exposed .....	Glenda Farrell - Otto Kruger - Herbert Mundin	Oct. 21, '38†		
Guilty Trail 3052.....	Bob Baker-Marjorie Reynolds			
Last Express, The.....	K. Taylor-A. Ames-D. Kent			
Prairie Justice.....	Bob Baker-Dorothy Southworth			
Road to Reno (G) .....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23, '38†	69	Sept. 3, '38
Service De Luxe.....	C. Bennett-V. Price-C. Ruggles - M. Auer - H. Broderick - J. Hodges	Oct. 21, '38†		
Storm, The .....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28, '38†		
Strange Faces .....	D. Kent-F. Jenks-A. Devine			
Swing That Cheer.....	T. Brown-A. Devine-C. Moore	Oct. 14, '38†		
That Certain Age.....	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7, '38		
(See "In the Cutting Room," Aug. 6, '38.)				
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
Accidents Will Happen (G) .....	Ronald Reagan-Gloria Blondell - Shella Bromley	Apr. 9, '38	62	Feb. 26, '38
Blondes at Work 255.....	Glenda Farrell-Barton MacLane	Feb. 5, '38	63	
Bordertown (A) 231 (reissue).....	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22, '38	90	Feb. 2, '35



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213.....	James Cagney - Pat O'Brien - Marle Wilson	Aug. 27, '38	86	July 23, '38
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)				
Cowboy from Brooklyn (G) 217.Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran		July 16, '38	77	June 11, '38
(Exploitation: Sept. 3, '38, p. 58.)				
Expensive Husbands (G) 223.....	Beverly Roberts-Patrick Knowles- Allan Joslyn-Gordon Oliver	Nov. 27, '37	62	Sept. 11, '37
First Lady (G) 210.....	Kay Francis - Preston Foster - Anita Louise-Walter Connolly- Verree Teasdale-Victor Jory	Dec. 4, '37	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Four's a Crowd (G) 306.....	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3, '38	85	July 16, '38
Gold Diggers in Paris (G) 206.Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins		June 11, '38	85	May 21, '38
(Exploitation: July 2, '38, p. 54.)				
He Couldn't Say No (G) 221.....	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19, '38	57	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson	Jan. 22, '38	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Hows - Bette Davis - O. de Havilland-P. Knowles	Nov. 20, '37	90	July 31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26, '38	104	Mar. 12, '38
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)				
Kid Comes Back, The (G) 214.Wayne Morris - June Travis - Barton MacLane-Maxie Rosen- bloom		Feb. 12, '38	61	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16, '38, p. 84.)				
Little Miss Thoroughbred (G) 219 .....	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4, '38	65	May 7, '38
Love, Honor and Behave (A) 216 .....	Wayne Morris-Priscilla Lane - John Litel-Dick Foran	Mar. 12, '38	71	Feb. 19, '38
Men Are Such Fools (G) 215 .....	Wayne Morris-Priscilla Lane - Humphrey Bogart-H. Herbert	July 16, '38	69	Apr. 23, '38
Mr. Champ 227.....	Johnnie Davis-Lola Lane	Aug. 6, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212.....	Dick Foran - June Travis -John Litel-Dick Purcell	Apr. 2, '38	66	Apr. 2, '38
Penrod and His Twin Brother (G) 226 .....	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26, '38	63	Jan. 15, '38
Racket Busters (G) 205.....	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16, '38	71	Aug. 20, '38
Sergeant Murphy (G) 218.....	Ronald Reagan-Mary Maguire	Jan. 1, '38	57	Dec. 11, '37
Swing Your Lady (G) 211.....	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins- Nat Pendleton-Penny Single- ton	Jan. 8, '38	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Tearful (G) 201.....	Claudette Colbert-Charles Boyer- Basil Rathbone-Anita Louise	Dec. 25, '37	98	Dec. 4, '37
White Banners (A) 208.....	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25, '38	90	May 28, '38
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103.)				

## Coming

Angels with Dirty Faces.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart			
(See "In the Cutting Room," Aug. 13, '38.)				
Blackwell's Island .....	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call .....	K. Francis-J. Litel-I. Hunter			
Dark Victory .....	Bette Davis			
Dawn Patrol .....	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
Devil's Island .....	Boris Karloff			
(See "Head Over Heels," "In the Cutting Room," July 9, '38.)				
Going Places .....	D. Powell-A. Louise-A. Jenkins			
Heart of the North.....	D. Foran-M. Lindsay-G. Dick- son-J. Chapman-A. Jenkins			
Hot Heiress .....	Dick Powell-O. de Havilland- C. Winninger-Allen Jenkins			
King of the Underworld.....	Kay Francis-Humphrey Bogart- Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Password to Larkspur Lane.....	Bonita Granville-John Litel			
Phantom Crown, The.....	Paul Muni			
Secret Service .....	Bonita Granville			
Sisters, The .....	B. Davis-E. Flynn-A. Louise- J. Bryan-D. Foran-I. Hunter	Oct. 15, '38†		
They Made Me a Criminal.....	John Garfield-Gloria Dickson- "Crime School Kids"			
Torchy Gets Her Man.....	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," July 2, '38.)				
Torchy in Chinatown.....	Glenda Farrell-Barton MacLane			
Unfit to Print .....	Pat O'Brien-Joan Blondell			
Valley of the Giants.....	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17, '38†		
Wings of the Navy.....	George Brent-O. de Havilland- Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20, '38.)				
Women in the Wind.....	K. Francis-W. Gargan-V. Jory			

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G).....	Nature Film	Woodward Bros.	Apr. 10, '38	60	Nov. 27, '37
Delinquent Parents .....	Doris Weston	Progressive	July 15, '38		
Dynamite Delaney .....	Weldon Heyburn	Imperial	Jan. 2, '38	80	
Fight for Peace (A).....	War Film	Warwick	Apr. 30, '38	70	Apr. 30, '38
Harlemania .....	Negro Cast	Sack	Aug. 15, '38		
Knight of the Plains (G).....	Fred Scott	Spectrum	May 12, '38	57	May 7, '38
Night Nurse .....	Joby Jordan	Advance	Jan. 15, '38		
Policy Man .....	Negro Cast	Sack	July 1, '38	61	
Rangers Roundup (G).....	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38
Rebellious Daughters .....	Verna Hillie	Progressive	July 1, '38		
Scandal House .....	Adienne Ames	Progressive	July 1, '38		
Songs and Bullets.....	Fred Scott	Spectrum	Apr. 15, '38		
(See "In the Cutting Room," Apr. 23, '38.)					
Sugar Hill Baby .....	Negro Cast	Sack	Jan. 1, '38	66	
Two-Gun Man from Harlem. Negro Cast		Sack	May 1, '38		

## Coming

Code of the Fearless.....	Fred Scott	Spectrum			
Religious Racketeer (G).....	Robert Fiske	Fanchon Royer			
Terror of Tiny Town, The (G) .....	Billy Curtis	Principal		60	July 23, '38
Topa Topa (G).....	Helen Hughes	Pennant		65	Apr. 16, '38

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38
Affairs of Maupassant, The (A) .....	Lili Darvas	Gallic	Feb. 11, '38	84	Feb. 12, '38
Al Chet .....	Jewish Film	Foreign Cinema Arts	Jan. 1, '38	90	
Alf's Button Afloat (G).....	Bud Flanagan	General Films		89	July 23, '38
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95	Feb. 26, '38
Break the News (G).....	Maurice Chevalier	General		78	May 14, '38
Call, The (G).....	Jean Yvonne	Best	Mar. 28, '38	75	Apr. 2, '38
Charm of La Boheme (A).....	Jan Kiepura	International	Mar. 17, '38	99	Apr. 30, '38
Convict 99 (A).....	Will Hay	General		87	June 4, '38
Dance Program (A).....	Marie Bell	A.F.E. Corp.		120	Jan. 29, '38
Courier of Lyons, The (A).....	Pierre Blanchard	Pax	June 2, '38	92	June 18, '38
Dark Eyes (A).....	Simone Simon	Frank Kassler	Apr. 18, '38	85	May 7, '38
Dark Sands (G).....	Paul Robeson	Record		75	July 30, '38
Dock on the Havel, The (G) .....	Marlaine Hoppe	Casino			Apr. 30, '38
Dusky Sentries (A).....	Fosco Ginechettl	Palavinel			May 14, '38
Dybbuk, The (A).....	A. Morewskl	Geist	Apr. 15, '38	120	Mar. 19, '38
Edge of the World, The (A) .....	Finlay Currie	Pax		75	Aug. 14, '37
Foggy Quay, The (A).....	Jean Gabin	Films Victoria		90	Sept. 3, '38
Generals Without Buttons (A) .....	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38
Grand Illusion (A) .....	Jean Gabin	World		96	July 3, '37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.....	Newsreels	Norton	Jan. 9, '38	90	
Gueule D'Amour (A).....	Jean Gabin	A. C. E.		95	Feb. 5, '38
"Housemaster" (G) .....	Otto Kruger	Assoc. British		95	Feb. 26, '38
I Married for Love .....	Kabos-Radal	Danubia	Feb. 4, '38	84	
I See Ice (G).....	George Formby	Assoc. British		81	Apr. 2, '38
I've Got a Horse (G).....	Sandy Powell	British Lion		76	Sept. 3, '38
Jolly Paupers .....	Jewish Film	Foreign Cinema Arts	Mar. 1, '38	65	
Kate Plus Ten (G).....	Jack Hulbert	General		81	May 14, '38
Kathleen (G).....	Sally O'Neill	Hoffberg	Jan. 22, '38	75	Feb. 19, '38
La Dancella di Bard (G).....	Emma Gramatica	I. C. I.	Feb. 5, '38	77	Feb. 12, '38
Lady Seeks Room .....	Zilah-Kabos	Danubia	Mar. 10, '38	91	
Lafarge Case, The (A).....	Erich Von Stroheim	Cipra		100	May 14, '38
Lie of Nina Petrovna, The (A) .....	Fernand Gravet	Lenauer	Mar. 29, '38	80	Apr. 2, '38
Little Flower of Jesus (G).....	Simone Bourday	Sunray		75	Apr. 30, '38
Love of DuBarry.....	Glita Alpar	Hoffberg	Mar. 28, '38	78	
Luck of the Irish .....	Richard Hayward	Guaranteed	Mar. 15, '38	63	
Man Sometimes Errs.....	A. Tekos	Hungaria	Feb. 4, '38	10	ris.
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		77	Dec. 18, '37
Merlusse (G).....	Henri Poupon	French M. P.	Jan. 1, '38	67	Dec. 25, '37
Mil Candidato (G).....	Domingo Soler	Producciones A.R.B.		85	June 4, '38
Mis Dos Amores (G).....	Tito Guizar	Paramount		80	Aug. 20, '38
Monastery (G).....	Monastic Film	World	Apr. 1, '38	55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights .....	Annabella	Lenauer	May 15, '38		
Noches de Gloria (A).....	Esperanza Irls	Bueno		95	Mar. 26, '38
Nocturno (A) .....	Ria Byron	Schwab		90	Mar. 12, '38
Orange (A) .....	Charles Boyer	Daven-Lauer		105	Feb. 12, '38
Pearls of the Crown (A).....	Sascha Guitry	Lenauer	May 1, '38	99	June 5, '37
Refugiados en Madrid (G).....	María Conesa	Fama		95	July 23, '38
Room No. 111.....	Javor-Lazar	Danubia	Apr. 1, '38	91	
Ski Chase (G).....	Hannes Schneider	World	Feb. 15, '38	73	Apr. 30, '38
Sport of Love, The.....	Gy Kabos	Hungaria	Dec. 24, '37	8	ris.
St. Martin's Lane (G).....	Chas. Laughton	Assoc. British		85	July 9, '38
Sutyl the Lucky Child.....	Adam Kiarl	Hungaria	Jan. 11, '38		
Tempest in Charda.....	Javor-Lazar	Danubia	Jan. 7, '38	90	
Tender Enemy (A).....	Simone Berriau	World	Mar. 30, '38	65	May 7, '38
Texas Mammy .....	Fedak	Danubia	Feb. 18, '38	78	June 18, '38
They Were Five (A).....	Jean Gabin	Lenauer	June 1, '38	89	
T-Kies Koff .....	Jewish Film	Foreign Cinema Arts	May 15, '38	102	
Traveling People (A).....	Francoise Rosay	Amer-Tobis		105	May 21, '38
Vessel of Wrath (A).....	Chas. Laughton	Assoc. British		95	Mar. 26, '38
Village Rogue, The.....	M. Dayka	Hungaria	Jan. 21, '38	10	ris.
Voice of India.....	Hoeffler Expedition	Hoffberg	Jan. 28, '38	70	
Volga Boatman, The (A).....	Pierre Blanchard	J. H. Hoffberg	Apr. 30, '38	84	Apr. 23, '38
Yellow Roses .....	Gy Kabos	Danubia	Mar. 1, '38	90	
Yellow Sands (G).....	Marie Tempest	Assoc. British		69	July 23, '38



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13, '38. 15 1/2..	
Andy Clyde		
Cuckooancho 8431 .....	Mar. 25, '38. 18 1/2..	
Joe Besser		
Doggone Mixup (2-12-38)		
8428 .....	Feb. 4, '38. 18 1/2..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427 .....	Jan. 21, '38. 17 1/2..	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8436	July 1, '38. 17 1/2..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38) .....	May 20, '38. 16....	
(3 Stooges)		
He Done His Duty		
(12-18-37) 8425 .....	Dec. 10, '37. 17 1/2..	
Andy Clyde		
Jump, Chump, Jump 8432	Apr. 15, '38. 19 1/2..	
Andy Clyde		
Man Bites Love Bug		
(1-22-38) 8426 .....	Dec. 24, '37. 18....	
Charley Chase		
Many Sappy Returns 9421	Aug. 19, '38. 18....	
Charley Chase		
Mind Needer, The 8433...	Apr. 29, '38. 18....	
Charley Chase		
Old Raid Mule, The		
(4-2-38) 8429 .....	Mar. 4, '38. 17 1/2..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435 .....	June 4, '38. 16 1/2..	
(All Star)		
Sue My Lawyer 9422 .....	Sept. 16, '38. 2 rls.	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406 .....	Apr. 1, '38. 18....	
(3 Stooges)		
Terms of 1938 (1-22-38)		
8404 .....	Jan. 7, '38. 17....	
(3 Stooges)		
Three Missing Links		
(8-25-38) 8408 .....	July 29, '38. 17 1/2..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430 .....	Mar. 18, '38. 16 1/2..	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901...	Sept. 2, '38. 18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405 .....	Feb. 18, '38. 17 1/2..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)	
8904 .....	Dec. 15, '37. 10 1/2..

## COLOR RHAPSODIES

Animal Cracker Circus	
9502 .....	Sept. 23, '38. 1 r.l.
Big Broadcast, The	
(6-4-38) 8508 .....	May 13, '38. 7....
Bluebird's Baby (3-12-38)	
8504 .....	Jan. 21, '38. 7....
Foolish Bunny, The	
(4-2-38) 8506 .....	Mar. 26, '38. 8....
Frog Pond, The 8512 .....	Aug. 12, '38. ....
Gifts from the Air 7506...	Dec. 18, '37. 7 1/2..
(re-issue)	
Hollywood Graduation	
(9-10-38) 9501 .....	Aug. 26, '38. 7....
Hollywood Picnic (1-15-38)	
8503 .....	Dec. 18, '37. 8....
Horse on the Merry-Go-Round, The (3-26-38)	
8505 .....	Feb. 17, '38. 8 1/2..
Poor Little Butterfly	
(7-23-38) 8510 .....	July 4, '38. 8....
Poor Elmer 8511 .....	July 22, '38. 1 r.l.
Snowtime 8507 .....	June 3, '38. 7 1/2..
Window Shopping (7-2-38)	
8509 .....	Apr. 14, '38. 7....

## COLUMBIA TOURS

Bermuda—Isle of Paradise

9551 .....

Sept. 9, '38. 1 r.l.

## COMMUNITY SING

No. 5 (1-22-37) 8655 .....

Feb. 5, '38. 10....

(Song Parade)

No. 6 (3-5-38) 8656 .....

Feb. 25, '38. 9 1/2..

(Cowboy Songs)

No. 7 (4-2-38) 8657 .....

Mar. 18, '38. 10....

(Gus Van Song Shop)

No. 8 8658 .....

May 6, '38. 10 1/2..

(Songs of the Southland)

No. 9 (6-18-38) 8659 .....

June 25, '38. 9 1/2..

(Spanish Songs)

No. 10 (6-18-38) 8660 .....

July 4, '38. 10....

(Patriotic Songs)

No. 11 8861 .....

Aug. 26, '38. 10....

Songs of Yesteryear

No. 12 8862 .....

Sept. 15, '38. 10....

Scotch Songs

(New Series)

No. 1 9651 .....

Oct. 1, '38. 1 r.l.

## HAPPY HOUR

Aladdin and the Wonderful

Lamp 8471 .....

Dec. 18, '37. 17....

Jungle Bables 8473 .....

June 1, '38. 1 r.l.

New Nation, The (Czechoslovakia) 8472 .....

June 1, '38. 10....

## KRAZY KAT CARTOONS

21. Sad Little Guinea Pigs

8702 .....

Feb. 22, '38. 6 1/2..

22. Auto Clinic, The 8703 .....

Mar. 4, '38. 6 1/2..

23. Little Buckaroo 8704 .....

Apr. 11, '38. 6....

24. Krazy Magic (6-4-38)

8705 .....

May 20, '38. 8 1/2..

25. Krazy's Travel Squawks

(6-25-38) 8706 .....

July 4, '38. 6 1/2..

26. Gym Jams 9701 .....

Sept. 9, '38. 1 r.l.

27. Hot Dogs On Ice 9702 .....

Oct. 21, '38. 1 r.l.

## PICTUREGRAPH

No. 1 9951 .....

Aug. 31, '38. 1 r.l.

## SCRAPPY CARTOONS

City Slicker (7-23-38) .....

8758 .....

July 8, '38. 6....

Early Bird 9751 .....

Aug. 31, '38. 1 r.l.

Happy Birthday 9752 .....

Oct. 7, '38. 1 r.l.

Danny Kaye

New Homestead, The

(2-12-38) 8755 .....

Jan. 7, '38. 7....

Scrappy's News Flashes

(1-22-38) 8754 .....

Dec. 8, '37. 6....

Scrappy's Playmates 8757 .....

Mar. 27, '38. 6....

Scrappy's Trip to Mars

8756 .....

Feb. 4, '38. 7....

## SCREEN SNAPSHOTS

No. 5 (1-22-38) 8855 .....

Jan. 7, '38. 9 1/2..

No. 6 (3-5-38) 8856 .....

Feb. 4, '38. 10....

No. 7 (4-2-37) 8857 .....

Mar. 4, '38. 10....

No. 8 (5-14-38) 8858 .....

Apr. 1, '38. 9....

No. 9 8859 .....

Apr. 29, '38. 9 1/2..

No. 10 (6-18-38) 8860 .....

May 27, '38. 9 1/2..

No. 11 (7-30-38) 8861 .....

June 24, '38. 10 1/2..

No. 12 8862 .....

July 29, '38. 10....

(New Series)

No. 1 9851 .....

Aug. 21, '38. 1 r.l.

No. 2 9852 .....

Sept. 16, '38. 1 r.l.

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811 .....

July 29, '38. 1 r.l.

Cadet Champions

(12-11-37) 8803 .....

Dec. 17, '37. 9....

Demons of the Deep 8812 .....

Aug. 19, '38. 1 r.l.

Feminine Fun 8805 .....

Feb. 18, '38. 10....

Fistic Fun (7-30-38) 8810 .....

July 1, '38. 9 1/2..

Football Giants 9801 .....

Sept. 28, '38. 1 r.l.

Play Ball (4-23-38) 8807 .....

Apr. 15, '38. 10....

Snow Foolin' (2-12-38)

8804 .....

Jan. 21, '38. 10....

Sport Stamina (6-4-38)

8808 .....

Apr. 10, '38. 9 1/2..

Thrilling Moments

(6-25-38) 8809 .....

June 10, '38. 9 1/2..

Unusual Hunting (3-26-38)

8806 .....

Mar. 15, '38. 10....

## STRANGE AS IT SEEMS

Boy Who Saved a Nation,

The (1-22-38) 8603 .....

Dec. 10, '37. 9 1/2..

## WORLD IN COLOR

El Salvador (2-12-38) 8552 .....

Jan. 15, '38. 9....

Friendly Neighbors

(Ontario) (8-18-38) 8553 .....

Apr. 29, '38. 9 1/2..

## EDUCATIONAL

[Distributed through  
Twentieth Century-Fox]

Title Rel. Date Min.

## SONG AND COMEDY HITS

All's Fair (3-26-38) 8910 .....

Feb. 25, '38. 10....

Cabin Kids

## TERRY-TOONS

Big Top, The 8520 .....

May 12, '38. 6 1/2..

Bugs Beetle and His

Orchestra 8512 .....

Jan. 21, '38. 6 1/2..

Eliza Runs Again 8526 .....

July 29, '38. 6 1/2..

Gandy the Goose (3-19-38)

8515 .....

Mar. 4, '38. 6....

Happy and Lucky 8516 .....

Mar. 18, '38. 6 1/2..

Here's to Good Old Jall

8522 .....

June 10, '38. 6 1/2..

His Off Day 8513 .....

Feb. 4, '38. 6 1/2..

Just Ask Jupiter (2-19-38)

8514 .....

Feb. 18, '38. 6....

Last Indian, The 8523 .....

June 24, '38. 6 1/2..

Lion Hunt, The (1-15-38)

8511 .....

Jan. 7, '38. 7....

Maid in China 8519 .....

Apr. 29, '38. 7....

Milk for Baby 8524 .....

July 8, '38. 6 1/2..

Mountain Romance, A

(4-39-38) 8517 .....

Apr. 1, '38. 6 1/2..

Mrs. O'Leary's Cow 8525 .....

July 22, '38. 6 1/2..

Robinson Crusoe's Broad-

cast (4-23-38) 8518 .....

Apr. 15, '38. 6 1/2..

## TREASURE CHEST

Kingdom for a Horse

(5-7-38) 8604 .....

Apr. 22, '38. 10....

Music from the Stars

(4-30-38) 8610 .....

Mar. 25, '38. 11....

Horace Lapp and Orch.



## (THE RELEASE CHART--CONT'D)

Title	Ref. Date	Min.
Little Ranger, The (8-27-38) C-741	Aug. 6, '38.11....	
Party Fever C-742	Aug. 27, '38.10....	
Three Men in a Tub C-736	Mar. 26, '38.10....	
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38)		
S-711	July 9, '38.10....	
Follow the Arrow S-712 (8-20-38)	July 30, '38.10....	
Football Thrills of 1937		
S-714	Sept. 10, '38.10....	
Fisticuffs	Aug. 27, '38.9....	
Friend Indeed (1-1-38)		
S-703	Jan. 1, '38.10....	
Grid Rules S-715	rl.	
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29, '38.9....	
La Savate (4-9-38) S-706	Mar. 12, '38.8....	
Modeling for Money S-708	Apr. 30, '38.10....	
(Exploitation: June 4, '38, p. 85.)		
Penny's Party (color) S-707	Apr. 9, '38.9....	
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June 18, '38.10....	
Surf Heroes (7-23-38)		
S-709	May 28, '38.10....	
Three on a Rope (3-26-38)		
S-705	Feb. 19, '38.10....	
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23, '38.8....	
Evening Alone, An F-755	May 14, '38.10....	
How to Figure Income Tax (4-9-38) F-753	Mar. 19, '38.8....	
How to Raise a Baby (8-20-38) F-756	July 2, '38.9....	
How to Read F-758	Aug. 27, '38.9....	
Muscle Made Simple (4-30-38) F-754	Apr. 16, '38.8....	
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8, '38.20....	
New Audioscopes, The (2-5-36) A-761	Jan. 15, '38.8....	

## PARAMOUNT

Title	Ref. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38)		
T7-7	Feb. 25, '38.7....	
Buzzy Boop T7-12	July 22, '38.1 rl.	
Honest Love and True T7-8	Mar. 25, '38.7....	
Lost Kitten (7-23-38)		
T7-11	June 24, '38.7....	
Out of the Inkwell T7-9	Apr. 22, '38.7....	
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12, '38.1 rl.	
Riding the Rails (2-26-38)		
T7-6	Jan. 28, '38.7....	
Swing School T7-10 (6-18-38)	May 27, '38.7....	
COLOR CLASSICS		
All's Fair at the Fair		
C8-1	Aug. 26, '38.7....	
(9-3-38) C8-1	Aug. 26, '38.7....	
Hold It C7-5	Apr. 29, '38.7....	
Hunky and Spunky (7-23-38) C7-6	June 24, '38.7....	
Tears of an Onion C7-4	Feb. 25, '38.10....	
COLOR CRUISES		
Guatemala (8-27-38)	10....	
HEADLINERS		
Bob Crosby and Orch.		
A7-12	May 6, '38.10....	
Easy on the Ice A7-13 (6-18-38)	June 3, '38.10....	
H. King's Orch.-S. Foster		
Hall's Holiday (4-23-38)		
A7-11	Apr. 8, '38.10....	
George Hall and Orch.		
Himber Harmonies (2-26-38) A7-8	Jan. 29, '38.11....	
Richard Himber and Orch.		
Lights! Action! Lucas! (9-10-38)	Sept. 2, '38.10....	
Clyde Lucas and Orch.		
Listen to Lucas (2-26-38)		
A7-9	Feb. 18, '38.10....	
Meet the Maestros	Jan. 7, '38.10....	
Moments of Charm (8-13-38) A8-1	Aug. 5, '38.10....	
P. Spitznagel & Girl Orch.		
Queens of the Air (7-23-38)		
A7-14	July 8, '38.11....	
Vincent Lopez		
Star Reporter, No. 3		
A7-10	Mar. 11, '38.10....	
PARAGRAPHS		
Accent on Beauty (1-8-38)		
V7-6	Dec. 31, '37.10....	

Title	Ref. Date	Min.
Blke Parade V7-10	Apr. 22, '38.10....	
California Giants V7-7	Jan. 28, '38.10....	
Crime Fighters V7-11 (6-4-38)	May 20, '38.10....	
Find What's Wrong (7-9-38) V7-12	June 17, '38.10....	
Gold (3-12-38) V7-8	Feb. 25, '38.10....	
Jungle Glimpses (color) V7-9	Mar. 25, '38.10....	
Mildewed Melodramas	Sept. 9, '38.1 rl.	
Silver Millions V7-13	July 15, '38.10....	
Tannhauser (6-4-38)		
V8-1	Aug. 12, '38.16....	

## PARAMOUNT PICTORIAL

No. 6—The New Washington-Arizona Magic—Four-footed Flyers P7-6	Jan. 7, '38.1 rl.
No. 7—Let's Visit the Moon—Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4, '38.10....
No. 8—Styles in the Sun—Sleeping City—Pulchritude for Pups P7-8	Mar. 4, '38.1 rl.
No. 9—Can They Take It—Seeling's Believing—Alpine Aqueduct P7-9	Apr. 1, '38.10....
No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7, '38.1 rl.
No. 11—Water Symphony—Nothing But Seals—Vineyards of California (7-23-38) P7-11	June 4, '38.10....
No. 12—Gigantic Farming—Steaming Scenery—Nobody's Pal (7-9-38) P7-12	July 1, '38.1 rl.
(New Series)	
No. 1—P8-1 (8-20-38)	Aug. 5, '38.10....
No. 2—P8-2 (9-3-38)	Sept. 2, '38.10....

## POPEYE THE SAILOR

Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15, '38.7....
Bulldozing the Bull (8-28-38) E8-1	Aug. 19, '38.7....
Fowl Play E7-5	Oct. 17, '37.1 rl.
House Builder—Upper, The E7-8	Mar. 18, '38.1 rl.
I Yam Love Sick E7-10	May 20, '38.7....
Jeep, The E7-12	July 15, '38.7....
Learn Politeness (2-26-38) E7-7	Feb. 18, '38.7....
Let's Celebrate E7-6	Jan. 21, '38.10....
Mutiny Ain't Nice E8-2	Sept. 16, '38.1 rl.
Plumbing Is a Pipe (6-11-38) E7-11	June 17, '38.7....
(Color Special)	

## PARAMOUNT SOUND NEWS

## POPULAR SCIENCE (In Color)

No. 3 J7-3	Jan. 14, '38.10....
No. 4 J7-4	Mar. 18, '38.10....
No. 5 (6-11-38) J7-5	May 13, '38.1 rl.
No. 6 J7-6	July 8, '38.1 rl.
(New Series)	
No. 1 J8-1	Sept. 2, '38.1 rl.

## SCREEN SONGS

Beside a Moonlit Stream SC7-6	July 29, '38.1 rl.
Thanks for the Memory SC7-4	Mar. 25, '38.8....
Bert Block and Orch.	
You Leave Me Breathless (7-2-38) SC7-5	May 27, '38.8....
Jimmy Dorsey and Orch.	
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28, '38.7....

## GRANTLAND RICE SPORTLIGHTS

No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28, '38.10....
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25, '38.10....
No. 48—Cops and Robbers R7-9	Mar. 25, '38.10....
No. 49—Win, Place or Show R7-10	Apr. 22, '38.10....
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20, '38.1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17, '38.10....
No. 52—Horseshoes R7-13	July 15, '38.1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5, '38.10....
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2, '38.10....

Title	Ref. Date	Min.
UNUSUAL OCCUPATIONS (In Color)		
No. 4 (2-26-38) L7-4	Feb. 11, '38.10....	
No. 5 L7-5	Apr. 15, '38.10....	
No. 6 (6-8-38) L7-6 (New Series)	June 10, '38.10....	
No. 1 (8-27-38) L8-1	Aug. 5, '38.10....	

## RKO RADIO

Title	Ref. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6, '38.16....	
Hls Pest Friend 83,704	Mar. 11, '38.18....	
Jitters, The (6-25-38) 83,706	July 1, '38.19....	
Major Difficulties 93,702	Nov. 18, '38.19....	
Stage Fright (9-3-38) 93,701	Sept. 23, '38.18....	

## HEADLINERS

No. 2—Music Will Tell		
(1-1-38) 83,602	.....	Feb. 11,'38.18....
Ted Flo Rito and Orch.		
No. 3—Picketing for Love		
83,603	.....	June 3,'38.17....
	1938-39	
No. 1—Sea Melody 93,601	.....	Oct. 21,'38†19....
No. 2—Romancing Along		
93,602	.....	Dec. 30,'38†21....
No. 3—Swing Vacation		
93,603	.....	Feb. 24,'39†19....

## EDGAR KENNEY COMEDIES

Beaux and Errors 93,401	Oct. 7, '38.18....
Ears of Experience (1-1-38) 83,403	Jan. 28, '38.18....
False Roomers 83,404	Mar. 25, '38.17....
Fool Coverage (8-13-38) 83,406	July 15, '38.16....
Kennedy's Castle 83,405	May 28, '38.17....

## MARCH OF TIME

1937-38		
No. 6—Inside Nazi Germany 83,106	Jan. 21, '38.16....	
No. 7—Old Oxley's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18, '38.19....	
No. 8—Brain Trust Island—Arms and the League 83,108	Mar. 18, '38.19....	
No. 9—Nazi Conquest, No. 1—Crime and Prisons 83,109	Apr. 15, '38.21....	
No. 10—Racketeers vs. Housewives—Friend of the People—England's Bankruptcy Peers 83,110	May 13, '38.19....	
No. 11—Men of Medicine: 1938, 83,111	June 10, '38.17....	
No. 12—U. S. Coast Guard 83,112	July 8, '38.17....	
No. 13—Man at the Wheel—Threat to Gibraltar (8-6-38) 83,113	Aug. 15, '38.19....	
1938-39		
No. 1—Prelude to Conquest—Father Oivine (9-3-38)	Sept. 2, '38.2 rl.	

## NU-ATLAS PRODUCTIONS

Carnival Show 84,212	.....June 24,'38.10....
Jan Pearce	
Hockshop Blues (8-6-38)	
84,213	.....July 15,'38.10....
Brad Reynolds & Orch.	
International Rhythm	
(7-2-38) 84,211	.....June 3,'38.10....
Ray Smeek and His	
Aloha Islanders	
Latin Rhythm (3-5-38)	
84,206	.....Feb. 18,'38.11....
Jan Pearce	
Malds and Music 84,209	.....Apr. 22,'38.10....
Ray Fabing's Ingenues	
No Safe (4-2-38) 84,207	.....Mar. 11,'38.11....
Gogo Oe Lys	
Radio Hookup, A 84,205	.....Jan. 28,'38.10....
Dorothy Stone-	
Chas. Collins	
Salt Shakers 84,210	.....May 13,'38.11....
J. C. Flippen	
Skyline Revue 84,200	.....Apr. 1,'38.11....
Paula Stone	
Styles and Smiles, 94,202	.....Sept. 30,'38.11....
Virginia Verrill	
Sweet Shoe (1-1-38) 84,203	.....Nov. 26,'38.11....
Rita Rio and Orch.	
Under a Gypsy Moon	
(9-3-38) 94,201	.....Sept. 2,'38.10....
J. Harold Murray	

Title	Ref. Date	Min.
PATHE PARADE		
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14, '38.10....	
No. 4—Air College (2-26-38) 84,604	Feb. 25, '38.8....	
No. 5—Ventriloquist's Dummy—ASCAP—Ballot School 84,605	Apr. 22, '38.11....	
No. 6—Count of Ten (7-16-38) 84,606	June 17, '38.10....	
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38)	Aug. 12, '38.10....	

## PATHE REVIEWS

## Released once a month

## PATHE TOPICS

## Released seven times a year

## RADIO FLASH COMEDIES

Photographer, The 83,203	June 17, '38.15....
Jack Rice	
Stupor-Visor, The (1-22-38) 83,202	Feb. 5, '38.17....
Pat Gleason	

## RADIO MUSICAL COMEDIES

Twenty Girls and a Band (1-22-38) 83,502	Apr. 8, '38.18....
Nick Stuart and Orch.	

## RAY WHITLEY COMEDIES

Western Welcome, A. 93,501	Sept. 9, '38.18....
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## REELISMS

Trans-America 94,602	Nov. 11, '38.19....
Underwater Circus 94,601	Sept. 16, '38.19....

## RKO PATHE SPORTSCOPE

Blit and Bridle 84,306	May 13, '38.10....
Brother Golfers (8-6-38) 84,309	July 15, '38.11....
Fisherman's Paradise 94,301	Sept. 9, '38.19....

Flying Feathers 84,308	June 24, '38.9....
In the Swim (5-5-38) 84,302	Feb. 18, '38.10....

Pinehurst 84,305	Apr. 22, '38.9....
Swinging Mallets 84,304	Apr. 1, '38.10....

Underwater (6-25-38) 84,307	June 3, '38.9....
Windward Way 84,303	Mar. 11, '38.10....

SHEILA BARRETT COMEDIES	
Week-End Guest 94,401	Oct. 14, '38.19....

SMART SET	
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22, '38.18....

Ray Whitley	
Hunting Trouble (8-13-38) 83,303	Aug. 12, '38.16....
Jed Prouty	

SPECIAL	
Quintupland (2-26-38) 83,801	Feb. 18, '38.19....

Olonne Quintuplets	
WALT OISNEY CARTOONS	

Boat Builders 84,108	Feb. 25, '38.7....
Brave Little Tailor (9-10-38) 94,101	Sept. 23, '38.9....

Donald's Better Self (2-26-38) 84,109	Mar. 11, '38.8....
Donald's Nephews 84,111	Apr. 15, '38.8....

Fox Hunt, The (6-18-38) 84,116	July 29, '38.8....
Good Scouts (6-25-38) 84,115	July 8, '38.8....

Mickey's Parrot (9-10-38) 84,118	Sept. 9, '38.8....
Mickey's Trailer 84,112	May 6, '38.8....

Moth and the Flame, The (3-9-38) 84,110	Apr. 1, '38.8....
Polar Trappers, 84,114	June 17, '38.8....

Self Control (1-22-38) 84,107	Feb. 11, '38.8....
Whalers, The (8-10-38) 84,117	Aug. 19, '38.8....

Wynken, Blynken and Nod 84,113	May 27, '38.8....
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## 20TH CENTURY-FOX

Title	Ref. Date	Min.		
ADVENTURES OF THE NEWSREEL CAMERAMAN				
Filming Big Thrills 9202	Oct. 26, '38	1 rl.		
Recording Modern Science 9201	Aug. 19, '38	1 rl.		
FASHIONS (in color)				
Fashion Forecasts (Autumn Styles) 9601			Sept. 16, '38	1 rl.
No Title 9602	Nov. 11, '38	1 rl.		
LEW LEHR				
What Every Boy Should Know 9401	Sept. 2, '38	1 rl.		
What Every Girl Should Know 9402	Nov. 25, '38	1 rl.		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
<b>MAGIC CARPET SERIES</b> (Lowell Thomas)		
Land of Contentment 9102	Oct. 14, '38	1 r.l.
Golden California 9101	Aug. 5, '38	1 r.l.
<b>TERRY-TOONS</b>		
Chris Columbo 9501	Aug. 12, '38	1 r.l.
Goose Files High, The	Sept. 9, '38	1 r.l.
String Bean Jack 9521	Aug. 26, '38	1 r.l.
(in color)		
Wolf's Side of the Story		
9503	Sept. 23, '38	1 r.l.
<b>ED THORGERSEN (Sports)</b>		
Thoroughbreds 9301	Sept. 30, '38	1 r.l.

## UNIVERSAL

Title	Rel. Date	Min.
<b>GOING PLACES WITH LOWELL THOMAS</b>		
No. 44 2375	Jan. 3, '36	9...
No. 45 (2-26-38) 2376	Jan. 29, '38	9...
No. 46 2377	Feb. 28, '38	9...
No. 47 2378	Mar. 21, '38	9 1/2...
No. 48 2379	Apr. 11, '38	9...
No. 49 2380	Apr. 25, '38	9...
No. 50 (4-30-38) 2381	May 9, '38	9...
No. 51 (6-11-38) 2382	June 13, '38	10...
No. 52 (6-25-38) 2383	June 27, '38	9...
No. 53 3351	Aug. 22, '38	1 r.l.
No. 54 3352	Sept. 12, '38	1 r.l.
No. 55 3353	Oct. 3, '38	1 r.l.

## MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38)		
3222	Sept. 28, '38	19 1/2...
Imogene Coca		
Down on the Barn		
(2-26-38) 2167	Feb. 23, '38	17...
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27, '38	19...
York and King		
High Jack N' the Show		
(5-21-38) 2170	May 18, '38	17...
(James Barton)		
Latin Hi-Hattin'		
(4-30-38) 2169	Apr. 27, '38	17...
Dorothy Stone-Chas. Collins		
Musie and Flowers		
(5-21-38) 2171	June 15, '38	19...
Block and Sully		
Rhythm Cafe 3221	Sept. 7, '38	20...
Virginia Verrill		
Rhapsody in Zoo (12-11-37)		
2166	Jan. 26, '38	15 1/2...
Mark Plant		
Side Show Fakir 3223	Oct. 12, '38	20...
Clyde Hager-Charioteers		
Somewhere in Paris		
(3-5-38) 2168	Mar. 23, '38	17...
J. Harold Murray		
Stars and Stripes (7-2-38)		
2172	July 6, '38	17 1/2...
Ed. East-Ralph Dumke		

## OSWALD CARTOONS

Barnyard Romeo (8-20-38)		
2291	Aug. 1, '38	7...
Big Cat and the Little		
Mousie, The 2293	Aug. 15, '38	7...
Cat and the Bell, The	Oct. 4, '38	7...
Cheese Nappers (7-2-38)		
2288	July 4, '38	7...
Feed the Kitty 2281	Mar. 14, '38	7...
Ghost Town Frolics 2294	Sept. 5, '38	7...
Happy Scouts (7-2-38)		
2395	June 20, '38	7...
Lamplighter, The 2277	Jan. 10, '38	7...
Man Hunt (2-26-38) 2278	Feb. 7, '38	7...
Movie Phony News 2285	May 30, '38	7...
Nellie, The Indian Chief's		
Daughter (6-4-38) 2286	June 6, '38	7...
Nellie, The Sewing Machine		
Girl (5-14-38) 2282	Apr. 11, '38	7 1/2...
Pixie Land 2295	Sept. 12, '38	7...
Problem Child, The		
(5-14-38) 2284	May 16, '38	7...
Queen's Kittens 2292	Aug. 8, '38	7...
Silly Seals (8-27-38)	July 25, '38	7...
Tail End (5-21-38) 2283	Apr. 25, '38	7...
Trade Mice 2280	Feb. 28, '38	7...
Yokel Boy Makes Good		
(3-12-38) 2279	Feb. 21, '38	7...
Voodoo in Harlem (7-9-38)		
2289	July 18, '38	7...

## STRANGER THAN FICTION SERIES

No. 46—Novelty (2-26-38)		
2390	Feb. 21, '38	9...
No. 47—Novelty 2391	Mar. 14, '38	9...
No. 48—Novelty 2392	Apr. 4, '38	8 1/2...
No. 49—Novelty (5-7-38)		
2393	Apr. 18, '38	8 1/2...
No. 50—Novelty 2394	May 2, '38	9...
No. 51—Novelty 6-11-38)		
2395	June 6, '38	9...

Title	Rel. Date	Min.
<b>No. 52—Novelty (7-2-38)</b>		
2396	June 20, '38	9...
No. 53—Novelty 3364	Aug. 29, '38	9...
No. 54—Novelty 3365	Sept. 12, '38	9...
No. 55—Novelty 3366	Oct. 10, '38	9 1/2...

## UNIVERSAL SPECIAL

Breathless Moments		
(2-26-38) 2160	Feb. 28, '38	19...

## VITAPHONE

Title	Rel. Date	Min.
<b>BROADWAY BREVITIES</b>		
Script Girl 3009	Jan. 15, '38	2 rls.
Cross and Dunn		
Romance Road 3003	Jan. 29, '38	19...
Walter Cassell-Anne Nagel		
Candid Kid, The (2-26-38)		
3015	Feb. 12, '38	20...
Josephine Huston		
Waiting Around (2-26-38)		
3027	Feb. 20, '38	20...
Frank Libuse		
Little Me 3010	Mar. 5, '38	2 rls.
Wini Shaw		
Romance of Louisiana 3005	Mar. 12, '38	2 rls.
Addison Richards		
Under the Wire 3022	Mar. 26, '38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9, '38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23, '38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7, '38	2 rls.
Bernice Claire		
Stocks and Blondes 3023		
Gene Lockhart	May 21, '38	2 rls.
Out Where the Stars Begin		
3004	May 28, '38	2 rls.
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012	June 11, '38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25, '38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38)		
3017	July 2, '38	22...
Eddie Peabody		
My Pop 3024	July 16, '38	2 rls.
Henry Armetta		
Sons of the Plains		
(7-23-38) 3006	July 30, '38	19...
Mauch Twins		
Up in Lights	Aug. 13, '38	2 rls.
Pat Rooney		
There Goes the Bride	Aug. 27, '38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3, '38	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17, '38	2 rls.
Johnnie Davis		
Murder with Reservations		
4010	Sept. 24, '38	2 rls.
George Campo		

## COLOR PARADE

Miracles of Sport 4001	Sept. 10, '38	1 r.l.
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## COLORTOUR ADVENTURE

(In Color)		
Malayan Jungle (2-5-38)		
3507	Feb. 5, '38	10...
What the World Makes		
3502	Mar. 12, '38	1 r.l.
Crossroads of the Orient		
(4-30-38) 3508	Apr. 2, '38	1 r.l.
Toradja Land 3510	Apr. 30, '38	1 r.l.
Pearl of the East 3509	May 21, '38	1 r.l.
Mechanix Illustrated		
(7-23-38) 3511	June 4, '38	10...
Isles of Enchantment 3512	June 25, '38	1 r.l.
Hermit Kingdom 3513	Aug. 27, '38	1 r.l.
Identified 4301	Sept. 17, '38	1 r.l.

## FLOYD GIBBONS'

<b>"YOUR TRUE ADVENTURE"</b>		
Hit and Run (2-26-38)		
3306	Feb. 19, '38	12...
Shogun's Evidence 3307	Mar. 19, '38	12...
Dear Old Dad 3308	Apr. 16, '38	12...
Wanderlust 3309	May 14, '38	1 r.l.
Dream Comes True, A 3310	June 6, '38	1 r.l.
Fighting Judge, The		
(8-6-38) 3311	July 2, '38	13...
Night Intruder (7-30-38)		
3312	July 23, '38	14...
Trapped Underground	Aug. 20, '38	1 r.l.

## LOONEY TUNES

No. 47—Porky at the		
Crocadero 3608	Feb. 5, '38	7...
No. 48—What Price Porky		
3607	Feb. 26, '38	10...
No. 49—Porky's Phonny		
Express (2-26-38) 8608	Mar. 19, '38	11...
No. 50—Porky's Five and		
Ten 3609	Apr. 16, '38	10...

Title	Rel. Date	Min.
<b>No. 51—Porky's Hare Hunt</b>		
3610	Apr. 30, '38	10...
No. 52—Injun Trouble		
3611	May 21, '38	1 r.l.

Title	Rel. Date	Min.
<b>No. 53—Porky the Fire-</b>		
man 3612	June 4, '38	1 r.l.
No. 54—Porky's Party		
3613	June 25, '38	1 r.l.
No. 55—Porky's Spring		
Planting (7-9-38) 3614	July 16, '38	7...
No. 56—Porky and Daffy		
(7-30-38) 3615	Aug. 6, '38	7...
No. 57—Wholly Smoke		
3616	Aug. 27, '38	1 r.l.
No. 58—Porky in Wacky-		
land 4801	Sept. 24, '38	1 r.l.

## MELODY MASTERS

Ernie Madriguera and Orch.		
(2-5-38) 3708	Jan. 29, '38	10...
Carl Hoff and Orch. 3710	Feb. 12, '38	1 r.l.
Benny Meroff and Orch.		
3707	Mar. 5, '38	1 r.l.
Mike Riley and Orch. 3711	Mar. 26, '38	1 r.l.
Rubioff and His Violin		
3712	Apr. 16, '38	10...
Carl "Deacon" Moore and		
Orch. 3713	May 7, '38	1 r.l.
Freddie Rich and Orch.		
3714	May 28, '38	1 r.l.
Clyde Lucas and Orch.		
3715	June 18, '38	1 r.l.
Don Bestor and Orch.		
3716	July 9, '38	1 r.l.
Saturday Night Swing		
Club	July 30, '38	1 r.l.
Clyde McCoy and Orch.	Aug. 20, '38	1 r.l.
Musie with a Smile		
(7-30-38)		10...
"Happy" Felton & Orsh.		
Larry Clinton and Orch.		
4701	Sept. 3, '38	1 r.l.

## MERRIE MELODIES

(In Color)		
No. 52—Jungle Jitters		
(2-5-38) 3408	Feb. 19, '38	7...
No. 53—Sneezing Weasel,		
(2-26-38) 3409	Mar. 12, '38	7...
No. 54—A Star Is Hatched		
3410	Apr. 2, '38	10...
No. 55—Penguin Parade		
(4-30-38) 3411	Apr. 23, '38	7...
No. 56—Now That Summer		
Is Gone 3412	May 14, '38	1 r.l.
No. 57—Isle of the Pingo		
Pongo 3413	May 28, '38	1 r.l.
No. 58—Katnip Kollege		
3414	June 11, '38	1 r.l.
No. 59—Have You Got Any		
Castles 3415	June 25, '38	1 r.l.
No. 60—Love and Curses		
(7-23-38) 3418	July 9, '38	7...
No. 61—Cinderella Meets		
Fella (7-23-38) 3417	July 23, '38	7...
No. 62—The Major Lied		
'Til Dawn 3418	Aug. 13, '38	1 r.l.
No. 63—A Lad-In Bagdad		
3419	Sept. 1, '38	1 r.l.
No. 64—Cracked Ice 3420		1 r.l.
No. 65—A Feud There Was		
4501	Sept. 24, '38	1 r.l.

## PICTORIAL REVUES

No. 6—Hockey—Shoes		
(2-5-38) 3806	Feb. 5, '38	10...
No. 7—Dogs—Billiard—		
Lithography 3807	Mar. 5, '38	10...
No. 8—Song Writers—		
Bowling 3808	Apr. 2, '38	1 r.l.
No. 9—Silverware—Ice		
Boating (4-23-38) 3809	Apr. 30, '38	10...
No. 10—Beavers—Polo—		
Woolens 3810	June 4, '38	1 r.l.
No. 11—Plastics—Perfume		
3811	July 9, '38	1 r.l.
No. 12—Hollywood—Scul-		
ing—Furs 3912	Aug. 13, '38	1 r.l.

## VITAPHONE VARIETIES

Ski Flight 3908	Jan. 22, '38	9...
Alibi Time (2-19-38) 3906	Feb. 12, '38	11...
Radio Ramblers		
Vitaphone Gambols 3907	Mar. 19, '38	1 r.l.
Chaz Chase		
Mr. & Mrs. Jesse Crawford		
3909	Apr. 9, '38	9...
Juggling Fool, The 3910	May 14, '38	1 r.l.
Bobby May		
Vitaphone Capers 3911	June 18, '38	1 r.l.
Swing Cat's Jamboree		
(7-9-38) 3912	Aug. 6, '38	8...

Title	Rel. Date	Min.
<b>Louis Prima and Orch.</b>		
The Great Library Misery		
4901	Sept. 10, '38	1 r.l.

## OTHER PRODUCT

Title	Rel. Date	Min.
<b>DEVILIN</b>		
Ancient Cities of Southern		
France (8-13-38)		10...
Beautiful and Gay Budapest		
(5-14-38)	June 15, '38	10 1/2...
Fabulous Marseilles		
(6-8-38)	June 15, '38	10 1/2...
Historic Sites, Normandy		
Coast (6-25-38)	June 15, '38	10 1/2...
Hong Kong, Gateway to		
China (2-19-38)	May 15, '38	11...
Makassar (8-6-38)		10...
Manila (2-26-38)	May 15, '38	11...
Old Towns of Normandy		
(4-9-38)	July 15, '38	10...
Resorts and Quaint Towns		
of the Blue Coast		
(5-21-38)	July 15, '38	10 1/2...
Rio de Janeiro (8-13-38)		10...
Singapore (2-28-38)	May 15, '38	11...
Vealee (8-13-38)		10...
Voyage to Cebu (7-2-38)	July 15, '38	9...

North Sea (7-9-38).....	
HOFFBERG	
Trailing the Jaguar	
(7-2-38) .....	July 15,'38.28...
LENAUER	
Datelines (6-18-38) .....	8...



# MARKET FOR FOREIGN FILMS TRIPLES IN U. S.; 200 HOUSES FOR 100 FILMS

## Increase in Number of Subjects Available Parallels Total of Theatres Available for Showing Them; Titles Listed

Importers of foreign pictures, encouraged by the increasing number of outlets for their product, will release in the United States approximately three times as many films this season as they did last year. Between 75 and 100 foreign pictures will be made available during the fall and winter as compared to about 27 last season, for showing in about 200 theatres.

The increase in the number of pictures to be released matches the rise in the number of theatres available for foreign product, as reported in *MOTION PICTURE HERALD* last April. There has been a permanent but variable market for foreign product in the United States since 1930, but the greatest increase in interest in films produced in other countries has been recorded during the last three years.

A similar survey this week by *Motion Picture Daily* revealed the theatre total as being four times as great as it was in 1935, now totaling some 200 houses.

### Market Developed

The market for foreign language pictures has developed from the occasional importation of an "artistic" production for exhibition in so-called art theatres to a highly competitive business. Whereas, formerly foreign product played chiefly in districts inhabited by persons speaking a foreign language, the market has been widened by the success of such films as "Mayerling." This picture, in addition to playing in houses catering to French audiences, also was exhibited in metropolitan circuit theatres.

The greatest impetus from the success of "Mayerling" was given to French productions. Before the ascendance of French product, German films were the most successful imports.

"The reason is simple," Max Goldberg, head of Gallic Films, said. "You could put German pictures in many more spots because there are more people who understand German in this country than any other language. In New York alone there are 600,000 people familiar enough with the German language to enjoy a German picture. The Jewish portion of that group has withdrawn its support from German pictures and consequently the German picture is on the decline."

### Home with More Product

Among those who have recently returned from Europe with film deals are the Brandt Brothers and E. I. Lopert of Pax Films. John E. Otterson, former president of Paramount, announced that on his recent trip abroad he purchased the American rights to 25 pictures for Interallied Pictures Corporation.

New York City, with 30 theatres showing imports regularly, is considered the best foreign picture market. Ranked as second best is the West Coast. Proof of this is found in the report of a second circuit to open on the coast soon for foreign product exclusively. This will give the coast nine art theatres as outlets.

The production code seal of the Motion Picture Producers and Distributors of America was obtained for 41 films last year but it is a

## EUROPEAN FILM EXPENDITURES

*Germany spent \$22,500,000 on film production in 1937; France, \$11,125,000 and Italy, \$8,250,000, according to the League of Nations Motion Picture Bureau, as reported in the London press.*

recognized fact that many other films were imported.

Julian Levy, working with John Tapernoux in reorganization of French Motion Picture Corporation, reported his company imported 34 films last season, of which 17 have not been released as yet. World Pictures Corporation plans to release four English, five Austrian, and nine French films, in addition to six short subjects featuring world famous concert artists.

J. H. Hoffberg, Inc., American distributor of the Irish picture, "Kathleen," is handling more different language films than any other company. The schedule includes four American exploitation pictures, two French productions, four Irish, two Yiddish, six Polish, five Italian and two Dutch, all with English titles. Danubia Pictures, Inc., handling Hungarian language features and short subjects, has lined up seven new features for the 1938-39 season.

### This Season's Releases

A list of the foreign language releases for the present season follows:

AMKINO	
Peter the First	Russian
WILLIAM ALEXANDER	
Dawn Over Ireland	Irish
The Mystery of Limerick	Irish
AVRAMENKO	
Cossacks Beyond the Danube	Ukrainian
BEST FILM CO.	
The Call	French
Cloistered	French
DANUBIA PICTURES	
The Borrowed Castle	Hungarian
Magda is Expelled	Hungarian
Heart for Heart	Hungarian
Family Bonus	Hungarian
EMPRESS PICTURES	
Un Carnet du Bal (Life Dances On)	French
The Runaways of Saint-Agil	French
Alibi	French
The Chess Player	French
Altitude 3,200	French
Port-Arthur	French
FOREIGN CINEMA ARTS	
The Dybbuk	Jewish
The Vow	Jewish
Sisters	Jewish
Kol Nidre Nights	Jewish
Mirele Efros	Jewish
Bal Tshuve	Jewish
FRENCH MOTION PICTURE	
Angel in the Shade	French
Under His Spell	French
Freedom in My Song	French
Parisian Laughter	French
Un de la Legion	French
Murder in the Palace	French
GALLIC FILMS	
The Depression is Over	French
Affairs of Maupassant	French
The Story of a Cheat	French
Lucretia Borgia	French
GUARANTEED PICTURES	
Irish and Proud of It	Irish
The Early Bird	Irish
Devil's Rock	Irish
Luck of the Irish	Irish
J. H. HOFFBERG	
Volga Boatman	French
Kathleen	Irish
Karal Hynek	Czechoslovakian
Svanda Dudak	Czechoslovakian
Hostess of the Wild Beauty	Czechoslovakian
Song of the Lark	Czechoslovakian
Business is Business	Czechoslovakian
Uncle from America	Czechoslovakian
Hotel Paradise	Swedish
Ada Don't Do That	Polish
Wedding of Palo	Danish-Greenland
Oranje Hein	Holland
Boy from the Regiment	Holland
INTERNATIONAL CINEMART	
The Charm of La Boheme	Austrian
FRANK KASSLER	
Dark Eyes	French
LENAUER INTERNATIONAL	
The Lie of Nina Petrovna	French
Pearls of the Crown	French-English-Italian
They Were Five	French
Moscow Nights	French
Drole de Drame	French
The Puritan	French
Queen of Spades	French
MAYER & BURSTYN	
The Lower Depths	French
Club de Femmes	French
Generals Without Buttons	French
Ramous	French
In the Streets	French
Death of a Swan	French
Shadows of the Past	Austrian
METROPOLIS	
Mr. Flow	French
The Golem	French
Symphony of Love	French
MODERN FILMS	
Le Grand Refrain	French
Daughter of Samurai	German-Japanese
Foch	French
Le Femme Nue	French
MUSART FILMS	
Life of Tchaikowsky	Ukrainian
The Last Century	Ukrainian
NATIONAL PICTURES	
Legions of Honor	French
La Glu	French
Montmartre	French
Fear	French
Happy Days	French
April Showers	French
Gigolette	French
Franco de Prote	French
Jeunes Filles de Paris	French
NEW STAR FILMS	
The Singing Blacksmith	Jewish
Idle Inn	Jewish
Children of Nature	Jewish
PAX FILMS	
Mayerling	
Courier de Lyons	
Princess Tarakanova	
PREMIER TRADING CORP.	
Rose of Tralee	Irish
Mountains O' Mourne	Irish
Kobiety nad przepascia	Polish
Zdazylo sie	Polish
Pan Redaktor szaleje	Polish
Natalka Poltavka	Ukrainian
SCANDINAVIAN TALKING PICTURES	
Bergslagsfolk	Swedish
The Great John Ericsson	Swedish
Fram For Framgang	Swedish
Intermezzo	Swedish
Skicka Hem No. 7	Swedish
Sol Over Sverige	Swedish
Under Falsk Flag	Swedish
Baldwin's Brollop	Swedish
Hemma	Swedish
Bara En Bagare	Swedish
The Anderson Family	Swedish
Bra Mennesker (Real People)	Norwegian
Sol Over Danmark	Danish
Weekend	Danish
U F A	
Capriccio	German
Pour Le Merite	German
Andalusische Naechte	German
Die Vier	German
Heimat	German
Nanon	German
Nordlight	German
Eine Nacht im Mai	German
Gastpiel Im Paradies	German
WORLD PICTURES	
Grand Illusion	French-English-German
Marseillaise	French
Mollenard	French
Life and Loves of Beethoven	French
La Tendre Enemie	French
Itto	French
Street Without a Name	French
My Song of Love	French
Don Quixote	French
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**American Theatre  
Design in Review**



**Lighting the  
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**Sound Charts**

SEPTEMBER 17, 1938

Section Two



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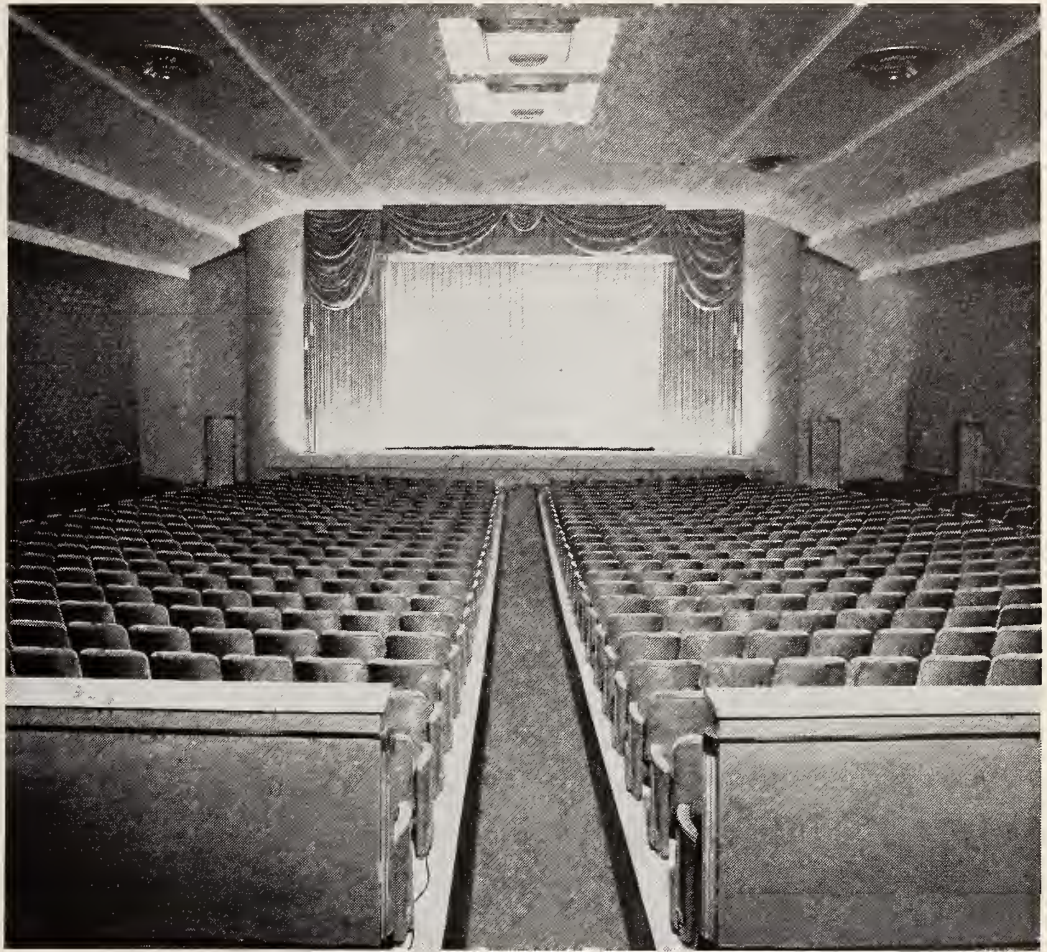
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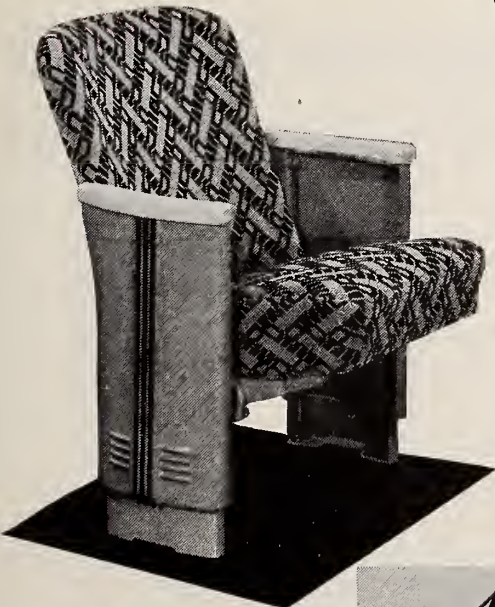




*Interior view of the Margate Theatre, Margate, New Jersey. Seating is by the American Seating Company. Design and color of the chairs are in complete harmony with the modernistic architecture. Operated by George F. Wielland and P. Mortimer Lewis. Armand D. Carroll was the architect.*



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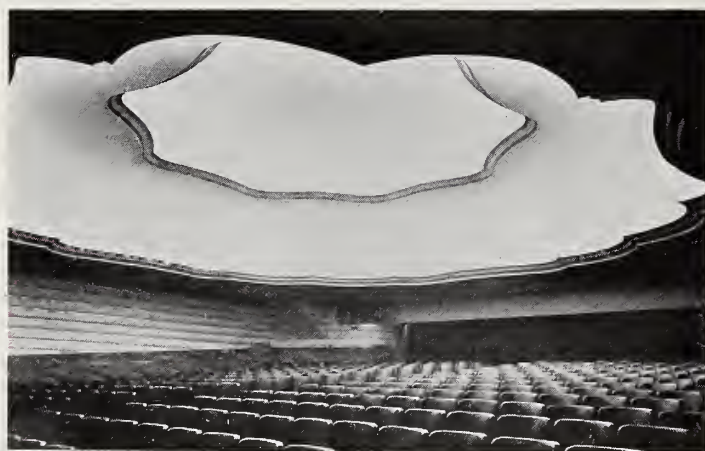
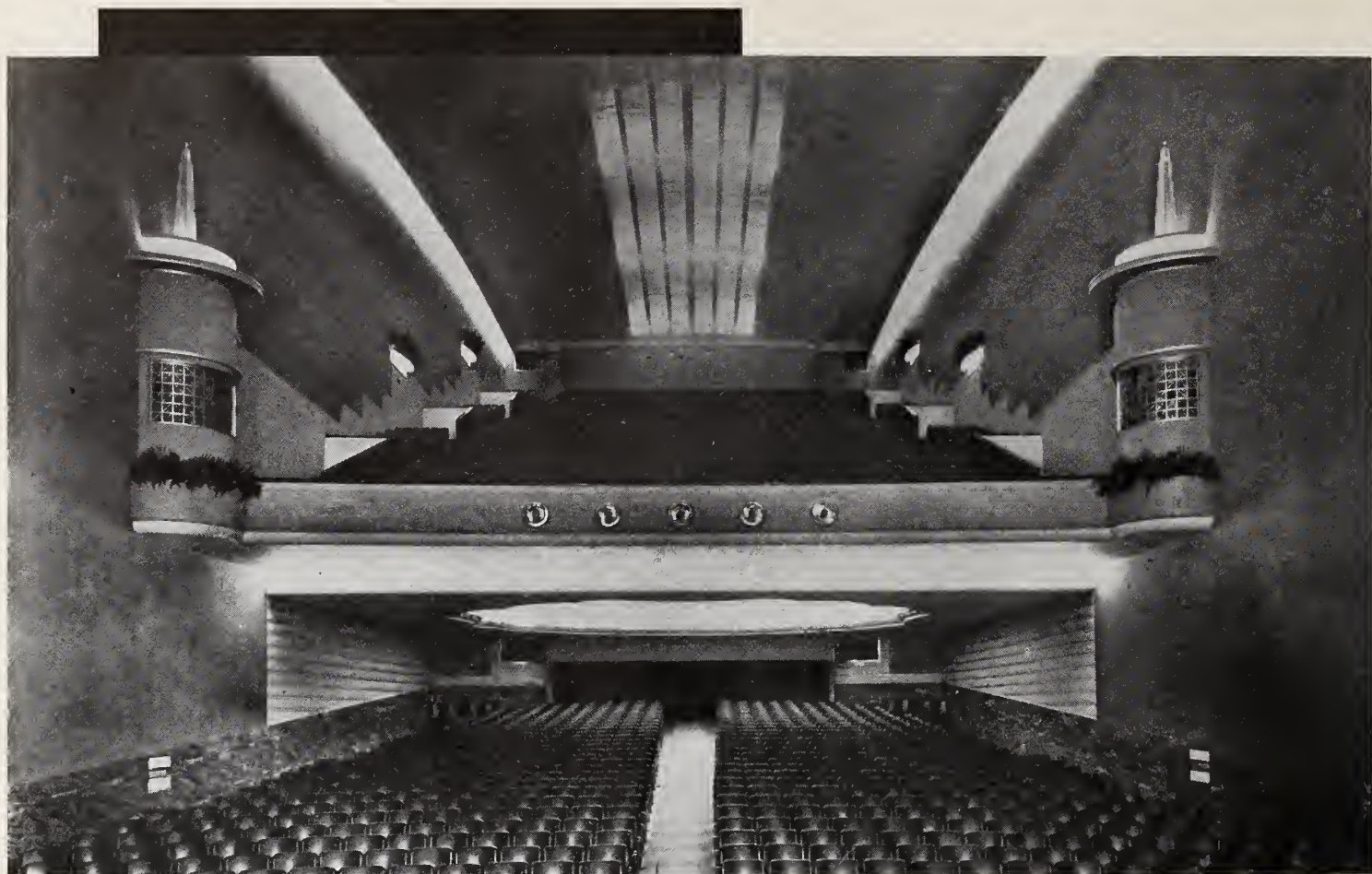
You'll find that the price of American Seating Company chairs is quite as satisfactory as their comfort and beauty. Help of our engineers will be extremely valuable in seating a new theatre or re-seating your present house.

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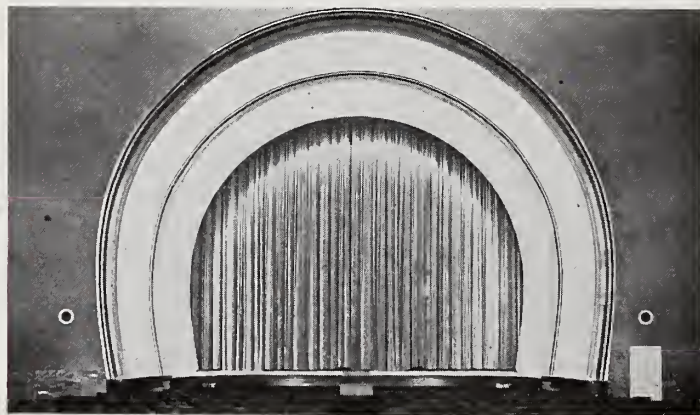
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Balcony soffit (immediately above) and proscenium arch lighting (below).



## SPECTACULAR DECORATION WITH LIGHT

■ Decorating with light achieves some spectacular expression in the new Cine Presidente Roca in Buenos Aires, Argentina's capital. With auditorium surfaces principally of tinted plaster in great sweeping expanses, spots, stripes and veritable bursts of light are relied on almost entirely for aesthetic values. The auditorium ceiling gives the effect of being suspended, owing to the coves which separate it from the walls, creating a cornice of light. Running down the center of ceiling, coves on either side of reflecting bands throw them in relief. The proscenium arch is ringed with light from sources concealed behind moulding borders, while the soffit of the balcony opens up into a great flower petal bathed with light from coves at the scalloped, modeled rim. This auditorium is further distinguished by having 950 of its 1,800 seats in the balcony. The Cine Presidente Roca is owned and operated by Clemente Lococo, who heads one of the largest circuits operating in the Argentine Republic. The architect was Alberto Bourdon.



## OPENING OF 2 MORE NEWSREEL THEATRES BRINGS TOTAL TO 11

WITH THE opening September 8, of the Penn Newsreel theatre in New York City, and of the first Trans-Lux theatre in Boston, on September 9, the total number of American theatres exclusively or pre-eminently presenting newsreels, was brought to eleven.

All but four of these houses are located in New York. A newsreel theatre was included in the construction of the union railroad station in Cincinnati, completed several years ago, but soon after opening it changed to a feature picture policy. Similarly, the 500-seat theatre opened last year by Alfred Gottesman in Miami, Fla., as a newsreel house, was changed to one regularly presenting full-length features.

While the Trans-Lux theatres include various short subjects on their programs, only two, both in New York, present fea-

tures, and in every Trans-Lux situation all of the newsreels are shown and featured in billing and program makeup. Besides the New York and Boston houses, there is a Trans-Lux theatre in Boston and in Philadelphia. All use rear projection except that at 49th and Broadway, New York, which was built by B. S. Moss originally as a feature theatre.

Newsreel Theatres, Inc., operators of the Newsreel theatre (formerly the Embassy) in Times Square, New York, also operate a similar house in Newark, N. J., and are constructing another at 72d Street and Broadway, New York, for opening late in September.

The new Penn theatre places newsreel houses in or near both of New York's great railroad terminals. The Grand Central theatre is located in the station, just off the main concourse. The Penn is on 34th Street across from the Pennsylvania station. It is operated by Penn Newsreel Theatres, Inc., principals of which are Stanley Heller, William Klein and Joseph Steiner. (Pictures of the Penn appear on page 20.)

## FIVE NEW DRIVE-IN THEATRES ADDED IN '38; MORE PLANNED

FIVE OPEN-AIR, automobile-parking, see-the-movies-through-a-windshield theatres, commonly known as drive-in theatres, got under way during the past summer, bringing the total number of such innovations in the technique of motion picture exhibition to eleven.

Five more are already projected for opening next spring.

Despite the decided increase in the number of these unique establishments, which brought a distinctly motor-age touch to the airdrome type of motion picture theatre with the opening of the first one outside Camden, N. J., in 1933, they still are too few to be regarded as the source of summer competition to regular theatres that some exhibitors anticipated.

In a survey just completed by Better Theatres, the opinion among theatre and exchange men of key cities throughout the United States was that few situations were favorable to the operation of drive-in theatres. These opinions were based on local climatic conditions and the prevalence of insects, while in some areas it was felt that the citizenry just wouldn't "go for the idea."

The drive-in theatres added in 1938 were located on highways near Detroit and Cleveland, where they were operated by Philip Smith of Boston; near Washington (Mount Vernon) and Miami, operated by E. M. Loew; and at Valley Stream, Long Island, suburban to New York.

The latter theatre is the first drive-in in the New York metropolitan area. It was built by the Chanin Theatres Corporation of New York, for Sunrise Auto Theatres, Inc., headed by Max Rothstein of Boston. Opened in August, it is expected to operate until November 1, and to reopen April 15, 1939. Two shows are given nightly, with admission at 35 cents per person.

The Valley Stream drive-in has a screen image 65 feet wide, but the image width of drive-ins is usually about 50 feet. Like all of the theatres of this type, with elevated ramps, the Valley Stream estab-



Fairchild Aerial Surveys

The first drive-in theatre in the New York metropolitan area, located on Sunrise Highway near Valley Stream, Long Island, and opened August 12. It is operated by Max Rothstein of Boston. Occupying twelve acres, it accommodates 650 cars. The ramp system (see accompanying story) follows a patented scheme of elevations and driveways, providing for seven or eight rows of cars on radially curving elevations having a depth of 45 feet and each 9 inches above the other. The Valley Stream drive-in also follows the usual method of placing the sound system speakers above the screen. Projection equipment is housed in a wooden structure just ahead of the first ramp.



ishment is constructed according to a method patented by Park-In Theatres, Inc., of Camden, which built and operated the first drive-in theatre. The company is headed by R. M. Hollingshead, Jr., who is associated with his father in the "Whiz" auto products business. This summer the Camden establishment was discontinued, its equipment being removed to a new parking theatre at Union, N. J.

The original ramp scheme provided for about 500 cars, but modifications in the ramp formation, relying entirely on ground grading and eliminating all wood construction, have increased the capacity for the same lineal area to 650.

In addition to the theatres named, there are similar theatres at Weymouth and Shrewsbury, Mass., near Boston, both operated by Thomas DiMaura; near Providence, R. I., operated by E. M. Loew and Peter Laudati; near Lynn, Mass., operated by E. M. Loew; and two in the Los Angeles metropolitan area, operated by California Drive-In Theatres, Inc.

The latter operator expects to open a third theatre in the Los Angeles area next spring. The other drive-ins projected for opening next spring will be located near Philadelphia, Cleveland and Detroit, and on Long Island. Still another may be constructed near Phoenix, Ariz., by K. C. Hooker and C. M. Clark of Phoenix.

## EMOTIONAL REACTION HELD CORRECT KEY TO SOUND VOLUME

EMOTIONAL reaction to sound on the part of the theatre audience is the correct key to a useful interpretation of decibel readings, in the view of Paramount engineers now offering theatres gratis advice on tuning up their sound equipment for exhibition of Paramount's "Spawn of the North." To obtain the maximum audience effect, these engineers, headed by Loren L. Ryder, Paramount director of recording, specify a minimum volume range of 30 db. above noise level in noisy theatres, 40 db. above noise in average auditoriums, and a 50 db. margin in houses that are exceptionally quiet.

These figures, and other recommendations offered by Mr. Ryder's staff in the course of personal inspections of theatres requesting their service—Mr. Ryder was interviewed at the Paramount home office in New York while East in connection with the inspections—are not based on theory but on trial showings in West Coast theatres to test projection room requirements for obtaining the full benefit of new methods of recording. "Spawn of the North" was shown before an average

audience in a theatre where the sound resources met the specifications now recommended to all exhibitors, and in another equipped only according to average present-day sound standards.

### Comparative Audience Reaction

In the first case, it was found that the audience remained motionless during the



Loren L. Ryder, director of recording for Paramount, who heads staff inspecting theatre sound systems partly to collect field data.

iceberg sequence of the picture and for a considerable time thereafter; the other audience was less enthralled. As a result of such investigations, Mr. Ryder became convinced that the real advantages of modern recording can be reaped only by theatres whose equipment fully meets the current Academy specifications for sound, with preferably a 3 db. excess volume range above those standards.

Smaller theatres in particular, he said,

• • •

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should cling as closely as possible to the upper limit of the Academy recommendations for volume range. Inducing theatres to adopt and hold such standards, in order to give the public the benefit of recent heavy investments in new recording technique, appeared to Mr. Ryder to be an industry problem, and by approval of Adolph Zukor the services of the Paramount technicians are made available to all theatres within their range of travel, regardless of the theatre ownership or bookings.

In testing the dramatic effectiveness of sound systems whose owners have requested such service, the Paramount men rely primarily not on frequency reels and measuring instruments, but on selected sequences of a current release with which they are thoroughly familiar. A reel of "Spawn of the North" is used at present. If the engineer's trained hearing finds the emotional results less satisfactory than he has heard under ideal conditions, the sound equipment is inspected to turn up its shortcomings. In the course of this inspection frequency film gain runs may be used, or if acoustic difficulties are involved, microphone pressure measurements may be made in the auditorium. The Paramount representative then recommends the indicated improvements, without specifying any particular make of equipment or accessories. If the theatre is one receiving sound service, a special arrangement with the servicing organization is used to transmit the recommendations to the regular sound engineer, who follows through on the details.

### Sees Two-Way Horns Continuing Best

Mr. Ryder favors two-way speaker systems wherever they are not already installed, believing that no further improvement in theatre speakers can be expected in the next five years, and that the exhibitor will therefore obtain the maximum benefit of economy as well as of sound quality by installing current speaker models at the present time.

The recommended changes, when made, will be applicable to all product of all studios as a result of the new standardization of recording methods, and the completed theatre adjustments can be considered final for an indefinite period of time. Even the volume control setting is left unchanged except to compensate for variations in attendance, all cueing for dramatic effect having been put into the picture at the studio.

The current staff of traveling sound inspectors are Al Knox, William Thayer and Charles Daily. In the course of their rounds these men will also collect data on general "field" troubles, and more especially on inconsistency in prints, poor intelligibility, and faults that can be remedied in production and distribution.



# The Staggered Seating Plan For Improvement of Sightlines



Auditorium of the Yale theatre in Houston, Tex., with center bank of seats arranged on stagger plan. See drawings on following page.

● New interest is being taken in methods of attaining unobstructed vision. Here one such method is discussed both as to principles and as applied

By **GEORGE SCHUTZ**

THE IMPORTANCE of having proper viewing conditions in the motion picture auditorium has been receiving more and more notice. A number of the more recently constructed theatres give evidence of the new attention being given this factor. The Projection Practice Committee of the Society of Motion Picture Engineers early last summer issued a statement which went so far as to disapprove of *any* "noticeable and unpleasant obstruction of the screen view of one patron by other normally seated patrons, no matter where seated."

Practice has permitted conditions requiring spectators to look between the heads of those in the row in front, and over the heads of those two rows in front, giving the so-called "second-row vision." This allowance of course necessitates in many cases, an uncomfortable posture and adjustment to heads and shoulders in front,

when they are shifted or when the dramatic action is at various parts of the screen.

Elimination of objectionable screen area obstruction caused by persons seated immediately in front of the viewer can be achieved rather readily. Seating arrangements and floor slopes which permit completely unobstructed vision, so-called "first-row vision," have been frequently cited during the past year or so. One theatre architect, Ben Schlanger of New York, who has made many studies of the problem, lists such arrangements as follows:

#### **Ways to Improve Auditorium Vision**

1. A floor sloping sufficiently downward toward the screen. "This system," he comments, "requires hazardous aisle slopes except in theatres having twenty rows of seats or less, and results in excessive structure heights; in the case of upper levels, excessive stepping results in difficult access

and poor seating position in relation to the screen."

2. A modified downward pitch used in conjunction with staggered seating. This method, he adds, also causes needlessly excessive stepping heights in upper levels.

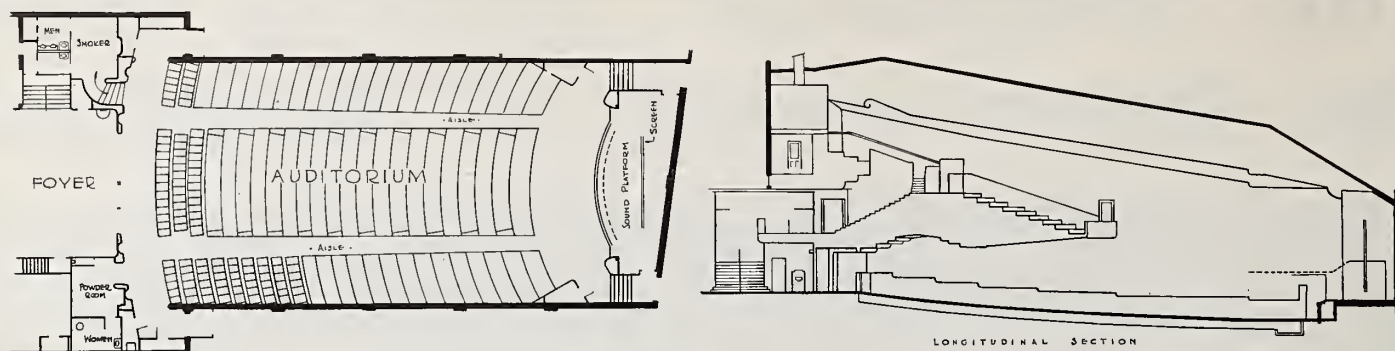
3. A combination of downward and upward slope further reducing pitch.

4. A combination of downward and upward slope with staggered seating, resulting in a minimum departure from the horizontal.

#### **The Stagger Plan in Interstate Theatres**

The increasing interest in seating plans which can conveniently and economically improve vision is notably indicated by the action of the Interstate circuit in Texas. This circuit has used the staggered seating plan, to some degree, in thirteen of its houses, of which the Yale theatre is discussed here as being typical of the schemes used in the group. The Yale plan was worked out by R. J. O'Donnell of Interstate, Houston & Smith, the architects; and the International Seat Corporation, which seated this theatre. The arrangement of the staggered seating, which is confined to the center bank of the main floor, is described in connection with accompanying drawings of the floor plan and longitudinal section. The method is essen-





## PLAN OF THE SEATING OF THE YALE THEATRE IN HOUSTON, TEXAS

The drawings above show the floor plan and a longitudinal section of the Yale theatre in Houston, Tex. The seating scheme is indicated in the former. It will be noted that a line drawn from the center bank or in the front half of the side banks, will pass through the arm block division of the seats of the row ahead if directly drawn to a point in the center of the screen. This means that patrons in such seats are assured of vision without obstruction by any head immediately in front.

The arrangement may be described further as follows: Starting with the first row at the rear of the auditorium, one less chair was used on this row, and one less in every second row forward. The intermediate row has one more chair than the alternate row. The first row at the rear begins with the aisle chairs set in from the aisle one-half chair width. On the next row ahead of this row, the seating begins at the aisle line. This places the first person ahead one-half chair width to one side or the other of the person behind, and the

latter views the screen through unobstructed space. The patron seated in a chair of corresponding row position to one seated two rows ahead, is in line with that person, but looks over the latter's head because of the two-row distance.

It has been observed at the Yale theatre that the plan has the effect of speeding up incoming and outgoing traffic and that vacant seats are more readily located. The short space between the aisle seats, in rows having one more chair, and the aisle carpet itself definitely establishes the aisle line and there has been observed no tendency among patrons to become confused and bump into these chairs.

The longitudinal section shows the floor slope, although it has a total drop of about 5 feet, to be essentially the same as those of theatres having conventional types of slopes. The only improvement in vision comes in this case from the staggering of the seats in alternate rows of the center bank.

tially the second one cited by Mr. Schlanger.

While the staggered seating and floor slope employed in the Yale theatre allow for completely unobstructed sightlines for the main floor seating, the floor incline and screen position adopted has necessitated a rather steep balcony (see *longitudinal section*), and as a result, considerable height of total structure. (It may be noted here that a similar stagger plan is used in the Atrium theatre in Budapest, Hungary, and will also be employed in a theatre now being constructed in Hampden, Conn. Section drawings of these theatres show use also of a combined downward and upward slope permitting a moderate balcony rise.)

An important feature to be noted in the

Yale theatre seating plan is the use of staggered rows only in the center bank. This is because seats in the side banks, although placed directly behind each other, form a stagger effect due to the angle that these side rows subtend to the screen. This angle diminishes however, as the last row is approached, which advises some stagger here also.

### **Loss of Seats Relatively Small**

The use of staggered seating only where vision conditions dictate it, reduces the number of seats lost by this system. The loss would amount to only about fifteen or twenty seats in a theatre having approximately 30 rows.

Regarding audience reaction to the staggered seating in the theatres of the Interstate circuit, Mr. O'Donnell has told the writer that it has justified their adoption of the method.

"To our way of thinking," he said, "it has been most successful. The only comments we have received from patrons have been highly favorable."

The Interstate theatres in which seating is staggered are the Village, Tower and Lakewood in Dallas; the State in Amarillo; the Tower and Yale in Houston; the Martini in Galveston; the Grand in Paris; the Palace and Parkway in Fort Worth; the Waco in Waco; and the State and Varsity in Austin.



# SOBER SHOWMANSHIP IN HONEYMOON LANE

**Reporting something of the varied career of A. Charles Hayman in showbusiness, and his ideas concerning it**

A. CHARLES HAYMAN and the motion picture industry have literally grown up together. It might be safely added they have grown into wise and prosperous institutions together.

A. (for Adam) Charles has obviously become an institution among theatre men in Western New York. As president of LaHay, Inc., he owns and operates two houses in Niagara Falls, the New Cataract House and the Strand, as well as the first-run Lafayette in Buffalo.

Back of these highly profitable ventures is a lifetime spent as a showman—in all the branches of activity covered by that word. Hayman was born in New York City 53 years ago, and at 15 started an apprenticeship with what he calls "a modest East Side nickelodeon."

From there, he graduated to a "magic lantern" company operating out of East Orange, N. J. His duties included washing and pressing the bed sheet on which the company projected its slides whenever it had a club or social gathering assignment.

Around 1904 he put on knickers, pulled the peak of a checkered cap half-way down his spine and became a cameraman for Biograph. He moved then in the professional sphere of D. W. Griffith, Flora Finch, John Bunny and Mabel Normand.

And then he turned actor! That was before most of the honeymooners holding hands in his theatres today were born. Never a matinee idol, however. He played a villain's role in "The Great Train Robbery," one of the earliest and best horse operas—iron horse, in this historical instance.

How historical, Actor Hayman of course could not know. "The Great Train Robbery" was the first application of the motion picture camera to narration. It may be cited as the beginning of the photoplay—it started the nickelodeon era, for this Edison "super" of its day, photographed in Essex Park, N. J., was the luridly billed attraction of the first theatre called Nickelodeon, opened in Pittsburgh by John P. Harris (now the Harris circuit) in 1905.

When his colleagues revived the epic at a party in his honor recently, Mr. Hayman recalled, "The company had to make a dozen retakes or so in that picture because the dummy tossed out of the window wouldn't behave." He spent much of the rest of the night denying he had been the dummy.

Not long after the flight in nickelodeon

drama, young Hayman opened a film exchange in New York. He had Adolf Zukor as one of his first customers.

It was in 1921 that he turned to exhibiting, with a theatre in Yonkers. He successively operated theatres in New Rochelle and Elmira, N. Y., when he went to Niagara Falls. He specialized in turning shaky properties into profitable investments and in keeping abreast of the latest developments in equipment. He's still doing it.

For instance, he took over the bankrupt



Lafayette theatre in downtown Buffalo in 1930. There were four other first-run houses there, all belonging to the Shea Theatres Corporation. This industrial city was as hard-hit by the Depression as any other. Hayman thoroughly remodeled his new house, contracted for the products of Columbia, Universal and Gaumont-British, set his admission price at a straight 25c and opened for business. He scored an instant success, and it's still going on. This year he completed the rebuilding of his Niagara Falls Cataract House into a gorgeously modern cinema. For it he ordered auditorium seats veritably of loge width (appreciated by the honeymooners, you can bet) and spaced wide enough to permit passing without the trouble of bringing the newlyweds to their feet. Of course this cost much precious space.

Some of his experiments have laid sizeable eggs. When he was air-conditioning the Lafayette a few years ago, he squinted out of his office window at Lake Erie lying practically in Buffalo's lap, and he decided to dig artesian wells. He had to give the idea up after his diggers had spent several thousand dollars, hit rock, sand, shale, clay and everything but water. Not yet convinced, he tried the same thing in

Niagara Falls. Hasn't hit water in paying quantities yet.

Long ago, Charles Hayman saw the motion picture theatre as a place for popular entertainment at low prices. Before 1929, he was saying that "popular prices must prevail to bring patrons."

Remembering his own beginnings, and being plumpishly jolly besides, Hayman maintains a fatherly attitude towards his employees. He lists among his favorite golf companions George Mackenna, manager of the Lafayette, who once worked for him as an usher.—J. B. Braner.





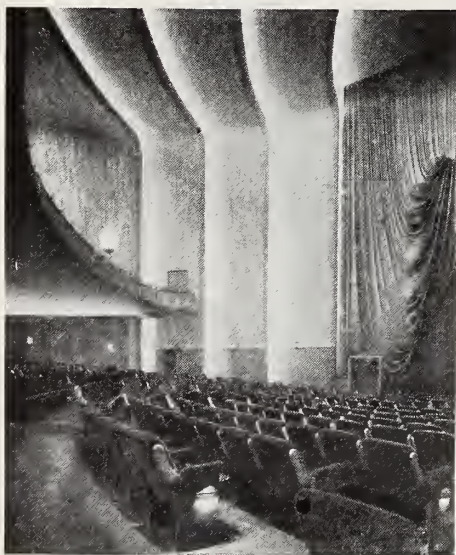
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STANDING UP!

☆ NO MORE  
STEPPED-ON TOES!

☆ NO MORE  
LONG INTERRUPT-  
TIONS OF VISION!



# NEW THEATER SEAT INVENTION



Magnificent new Esquire Theater, located in Chicago's exclusive Gold Coast section, is completely equipped with new Kroehler seats. Opened by H. & E. Balaban Corp., Feb. 16, 1938. Architect—PEREIRA & PEREIRA, Chicago

## Here's the Most Revolutionary Theater Improvement of Last 100 Years

Here is absolutely the first theater seat ever designed for the constant turnover of the movie theaters. The amazing new Kroehler Theater Seating System eliminates standing to let others pass. Patrons can enter or leave a row without annoyance to others. This means not only an increased box office because of added comfort, but also faster peak-day turnovers, because patrons will not hesitate to enter or leave in the middle of a picture.

### Retracts for Passing — No Waste

The new Kroehler seating system makes a phenomenal gain in passing space with no waste floor space. It's all

in the simple retraction of the seat.

The occupant merely places his feet under the seat and gives a slight thrust. The action is instinctive. Instantly and noiselessly, the seat (the seat standard does not move) moves back on its emplacement, providing ample passing space without the occupant rising. When the occupant relaxes, the seat automatically returns to normal position.

This action takes place without disturbing the occupant behind.

### Easily Installed on Old Emplacements

The new Kroehler seating system can be easily and quickly installed in old

### READ WHAT HARRY BALABAN SAYS:

"Before purchasing theater chairs for our new Esquire Theater on the Gold Coast in Chicago, we made a very careful investigation. We finally purchased the new Kroehler seating system, which in our opinion revolutionizes the theater chair business, because of the 'push-back' feature which eliminates standing to let others pass. We and our customers are very well pleased with them, and the convenience and ease of operation is even beyond our expectations."

HARRY BALABAN

# KROEHLER

BUILT BY THE WORLD'S LARGEST





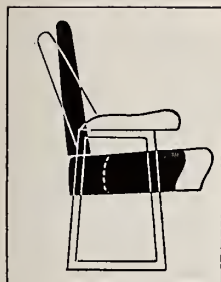
Sensational new Kroehler seating system keeps your patrons seated when others pass!

As easily and quickly installed as old-style seats!

Increases box office receipts on week ends — people do not hesitate to go in or leave during picture!

Costs no more than any other good seat!

# BOOSTS YOUR PROFITS!



## ABSOLUTELY SAFE

When occupied, the seat offers the utmost in comfort. If anyone wishes to pass, seat can be instantly retracted with slight thrust of feet. Ample passing space is provided without rising. Retraction does not reduce space in adjoining rows. When not occupied, seat automatically retracts.

or new theaters, using same emplacements as your old seats with minimum loss of time. Built by Kroehler, the world's largest manufacturer of furniture, it is absolutely safe in design and amazingly sturdy in construction.

See this latest theater sensation now. Seats are now on display at the following Kroehler showrooms. Or write today for complete information to

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**THEATER SEAT**  
 (PATENTED)  
**FURNITURE MANUFACTURER**



**AVAILABLE IN  
 ULTRA SMART  
 STYLES,  
 ADAPTABLE TO  
 ANY THEATER  
 INTERIOR**





# Modernism in AMERICAN Theatre Styling

- Displaying in theatres of various classes and locations architectural and decorative devices which are being widely used in cinema design in the United States today

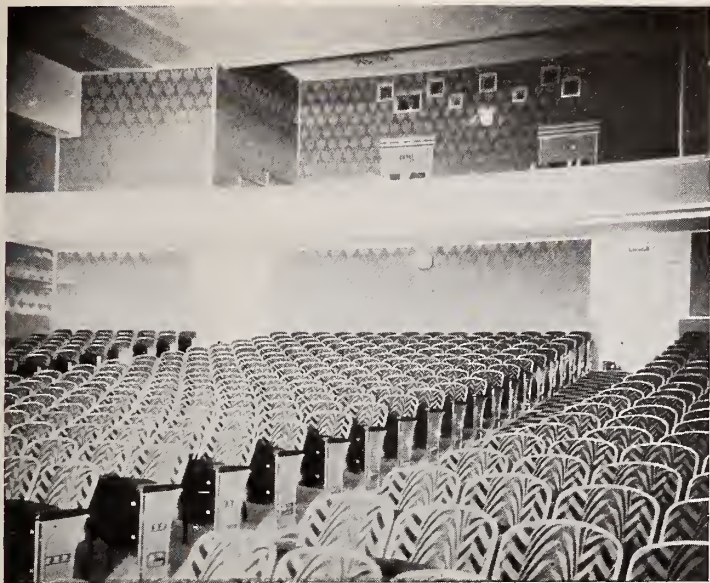
WHAT THE AMERICAN theatre owner wants when he asks the designer for something *modern* (and of course he almost always does, these days), is definite only in a general way, as the pictures accompany this brief summary indicate. That is to say that *modernism*, at least in the United States and quite similarly in Canada, embraces a great variety of decorative devices which may have little or no relationship to the original and perhaps basic idea of modern design—*function*. Such considerations as the latter are, however, of little significance in the practical affairs of most motion picture theatres. What the exhibitor wants is a theatre



■ M. E. Comerford has been operating motion picture theatres in Wilkes-Barre, Pa., since 1907, when he opened the Bijou Dream, a typical nickel-odeon. In August he opened the new Comerford, one of the most elaborate of motion picture theatres built in recent years in any city. The theatre has a frontage of 50 feet from which lobby and foyer area leads deep into the block, encircling the auditorium and reaching several levels. The auditorium, which seats approximately 1,800, is 90 feet wide. The facade (pictured above) is colorfully done in fired tile, with bronze and cast steel ornamentation. The main foyer (a section of which is shown at right) rises to a height well above a mezzanine balcony, and from the ceiling is suspended a massive, though slender, chandelier. Walls are finished in faience and ornamental plaster, with panels here and there of metal cloth. Illumination throughout the theatres is by fixtures, which take on a variety of types (all for direct lighting) and forms in modern patterns executed in glass and metal.







that is attractive in an *up-to-date* manner. Certain forms have become characteristic of what the public understands as *modern*, even though they frequently represent a method essentially no different from that of the *rococo* now so emphatically thought obsolete, and *modernism* in the theatre (and elsewhere, for that matter) tends to be measured largely by the presence of such superficial forms.

These have probably been developed in greater variety for the theatre than for other types of buildings. A reason for this may be cited in a word—*showmanship*. Though modernism has generally meant simplification (stripping of non-essentials, “streamlining”) of form, the theatre operator, in the average community, is still convinced that prominent, colorful embellishment provides the kind of atmosphere that helps to bring patrons to his theatre.

The simpler treatments are not uncommon, however, with the furnishings relied on for color and a feeling of luxuriousness.

The decorative forms have not only dictated the selection of materials, but the newer, “modern” materials have suggested many of the forms. Boards and tiles of wood and other fibres lend themselves to sweeping bands and panels, with chromium for joint mouldings. Some of these are suggested by acoustic requirements, while considerations of sound have also led to widespread use of fabric decoratively, laid over rock wool. Structural and architectural glass, phenolic materials, and for the more economical jobs, porcelain-enamelled metal plates have suggested colorful effects in bold geometric patterns, luminous panels, and so on.

While function, as<sup>o</sup> pointed out, is not an essential characteristic of the modernistic scheme as generally employed, it often exerts an influence, principally through ventilation and lighting. Outlets of duct systems frequently suggest contrasting bands at cornices, ceiling steppings, ceiling baffles of a decorative nature. Built-in devices for indirect lighting, and specific types of surfaces for reflecting light, introduce forms of aesthetic significance in themselves.

Realization of the value of light as a decorative medium is indeed an outstanding development of the modern theatre treatment. Its application in manners emphasizing decorative values are shown throughout these pages.



■ The Liberty theatre in Ellensburg, Wash., is an excellent example of the establishment of modern-styled, well equipped theatres in typical American small towns dissociated from any metropolitan area. Ellensburg, which has a population of only 5,000, is a county seat located 125 miles from Seattle, in a rich farming region. The town has two other theatres. The Liberty belongs to the Inland Theatres circuit, headed by Frederick Mercy, Sr. It was designed by Bjarne Moe, Seattle architect. The auditorium (pictured at upper left) has plum-colored damask along the side and rear walls, laid over rock wool acoustic treatment. The color scheme is in pastel shades of peach, brown, blue and purple. Illumination is by chromium semi-indirect fixtures. The front relies for its architectural effect principally on the massing of concrete forms, partially fluted, around the entrance. The marquee is also of concrete and not only blends with the rest of the facade, but participates in the formation of the vestibule. A 50-foot vertical sign, with neon lighting, is located for visibility from three directions. Entrance is through a lobby into a foyer (below) at each end of which is a staircase leading to a mezzanine level on which, at opposite sides, are men's and women's lounges. Plaster, painted in pastel shades, is the finish.



[Other theatres are pictured on the following four pages]



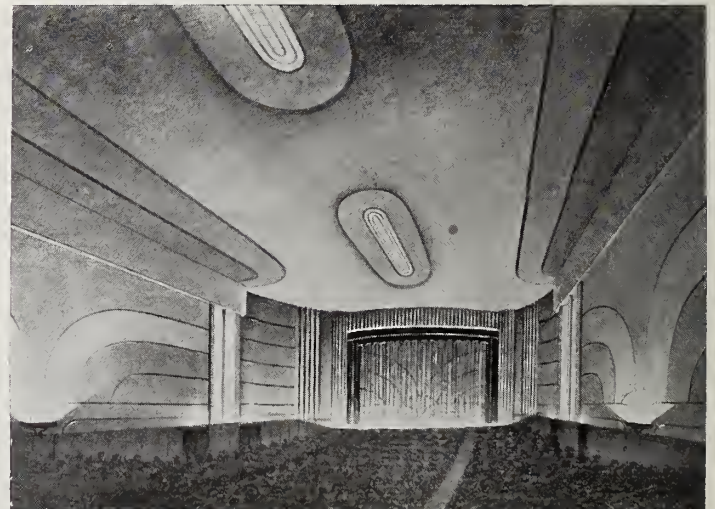
## LUXURY THROUGH COLOR IN LIGHTING AND SURFACES



■ Saenger's Paramount theatre in Jackson, Miss., has a facade (above) of architectural concrete supporting a porcelain enamelled sign painted white, with red trim. Extending from the free part of the sign is a corrugated iron member, painted white, shaped so as to provide coves for lamps lighting its own "fluted" surfaces. Channel sign letters contain triple lamping operated on twinkle flasher circuits. The marquee soffit is also the vestibule ceiling and contains Alzak reflectors set flush, each with a 150-watt lamp and a bordering ring of 10-watt lamps. R. W. Neff was the architect, J. T. Knight, Jr., the designing and supervising engineer. . . . Below, the Hegewisch theatre in Chicago similarly presents a massing of modern forms, but employing a colorful treatment in burgundy, cream and black Lustron porcelain enamel. Designer: Roy B. Blass.



Translucent glass brick, in colors, and illuminated from behind, will be prominently used in the facade of the Warner theatre in Wilmington, Del., now under construction. The sketch above is a rendering of the front design. Wallace E. Hance is the architect, with David Supowitz as consultant. The entrance scheme calls for unification of box office and marquee architecturally by having the marquee soffit emanate, fan-shape, from the box office. Stainless steel will be used liberally throughout.



Above is sketch of the auditorium of the Warner in Wilmington, designed in the colorful "shadow box" style employed in many of the newer Warner houses, with fabric over rock wool on the side walls, and plaster forms in different planes, painting and fabric of colors receding from dark to light toward the rear. Lighting will be an encircling ceiling cove (which will also carry the air outlets), with automatic three-color lighting.



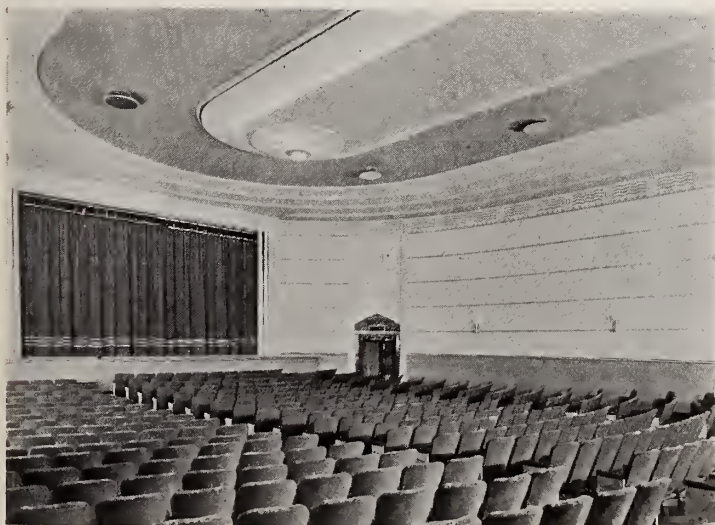
# ECONOMICAL DEVICES FOR AUDITORIUM ILLUMINATION



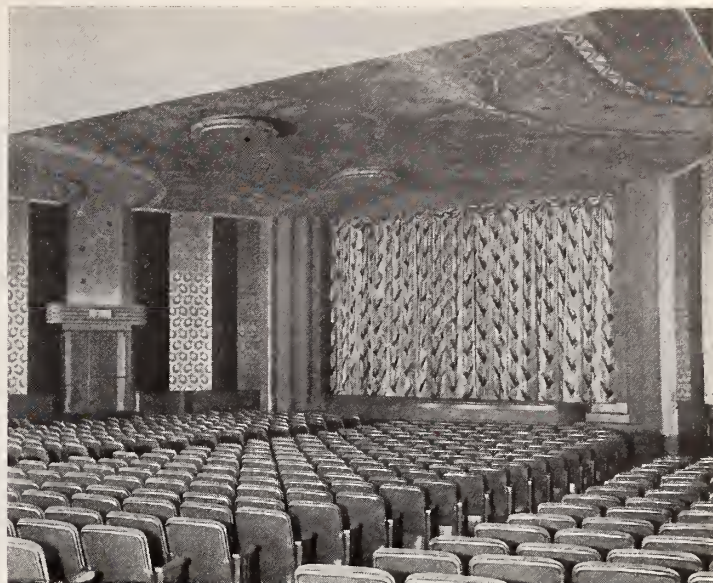
The Paramount in Jackson, Miss., has auditorium illumination provided by a tier of light pockets behind ornamental grillework, and transverse ceiling troughs carrying lumiline lamps in three colors, each on motor-controlled dimmer. These troughs may be relamped from an attic catwalk.



All illumination in the auditorium of the Algonquin theatre in Manasquan, N. J., owned and operated by Lee W. Newberry, is from narrow metal troughs suspended from the ceiling. Troughs are painted the color of the reddish-brown hard plaster walls; the ceiling is painted dull white.



A single, decoratively treated light trough plus a few wall fixtures supplies light to the auditorium of the Empire theatre in Montreal.

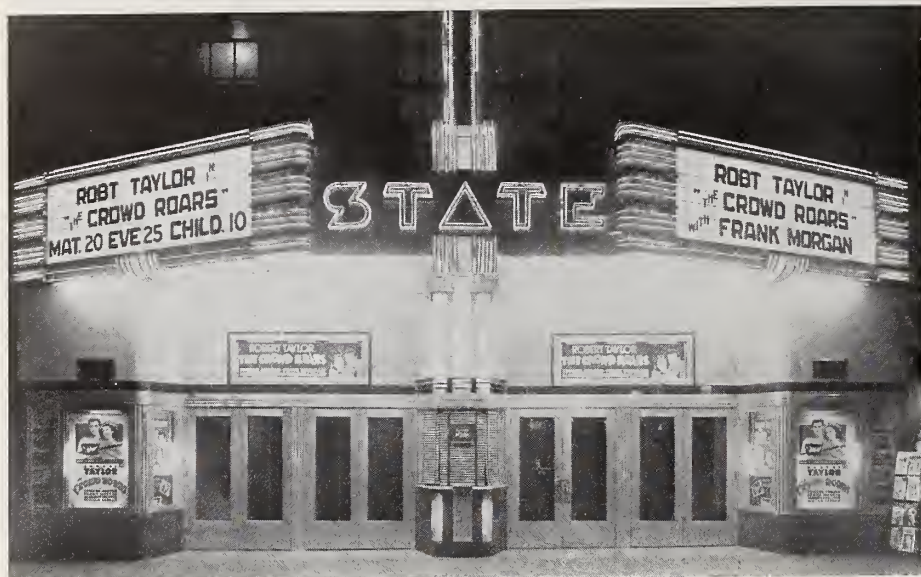


Although designed for operation on a subsequent-run policy, at extremely low admission prices (it is located on a side street of the main business section), the Forum theatre in Akron, Ohio, nevertheless well illustrates the "luxury idea" of treatment for which its designer, John Eberson of New York, is celebrated. The interior is colorfully done in blending shades of blue, dark red and pink, with touches of silver and light tones. The auditorium walls are covered in fabric throughout, over rock wool as far as the forward exits. The fabric forms panels between painted plaster pilasters. Auditorium ceiling, of hard plaster, is elaborately stenciled. The mezzanine lounge (center picture above) has tinted plaster walls except where Salubra paper extends up and across the ceiling. The facade is inexpensively done in brick laid two directions to form panels. The Forum is operated by Skirball Brothers of Cleveland.

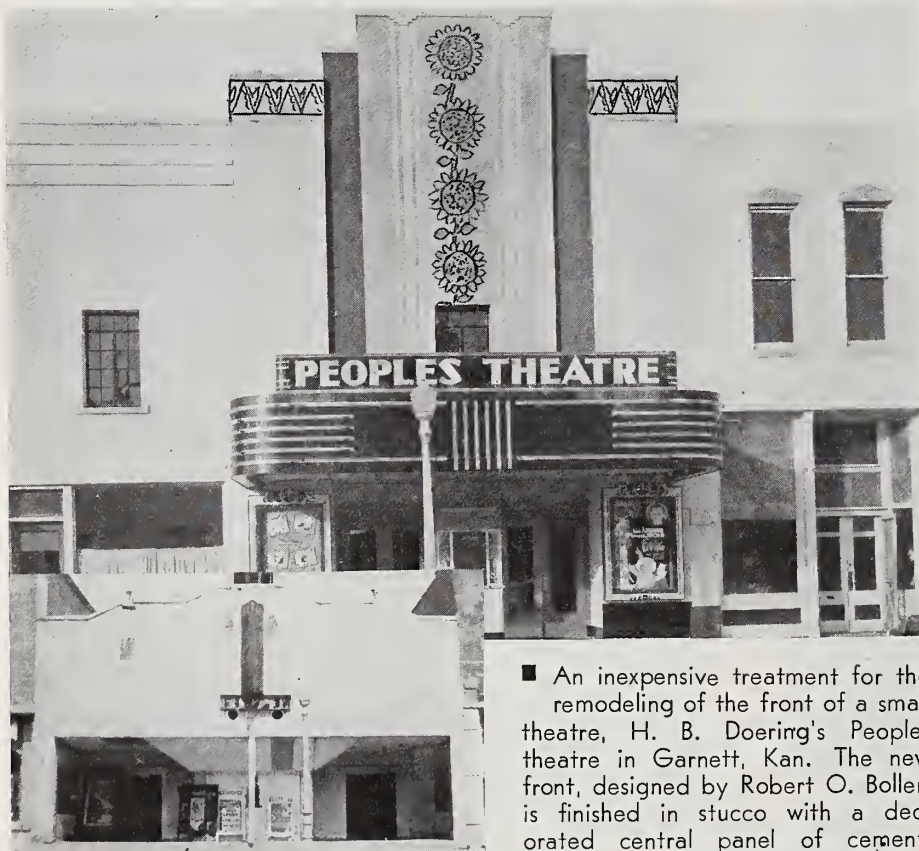
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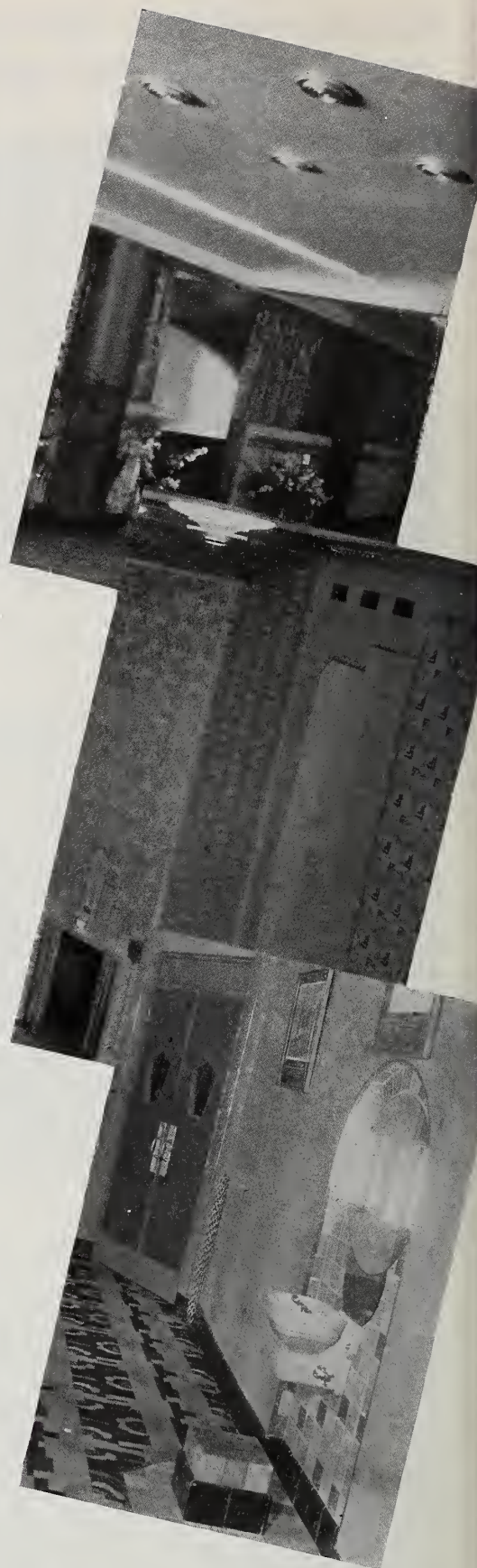
# MODERNIZATION OF TWO FRONTS



■ Before-and-after views of the Wilmer & Vincent circuit's State theatre in Altoona, Pa., showing the radical change wrought by remodeling of the entrance area. Display case and box office bases are of wine-colored Carrara glass; doors, mouldings and display cases are of aluminum. The marquee, painted green with red trim, carries green neon at cornices and gold neon bordering Adler silhouette-letter attraction boards. The front name sign and vertical sign have trim lighting in green with red neon letter outlining, operated on flashers. All decorative pieces, are of stainless steel. An unbroken line of neon extends from top of vertical sign across marquee to top of the box office.



■ An inexpensive treatment for the remodeling of the front of a small theatre, H. B. Doering's Peoples theatre in Garnett, Kan. The new front, designed by Robert O. Boller, is finished in stucco with a decorated central panel of cement.



## Details

Top: Louvre-light in standee area of the Paramount in Jackson, Miss. The white ceiling strip just ahead of them is a section of glass-covered light cove. Middle: Panels of varied fabric effects in the auditorium of the Ambassador, Raleigh, N. C. Bottom: Tile fountain relieving otherwise plain walls of knotty pine sheetrock in foyer of Muller theatre, Omaha, Neb. [See page 40.]

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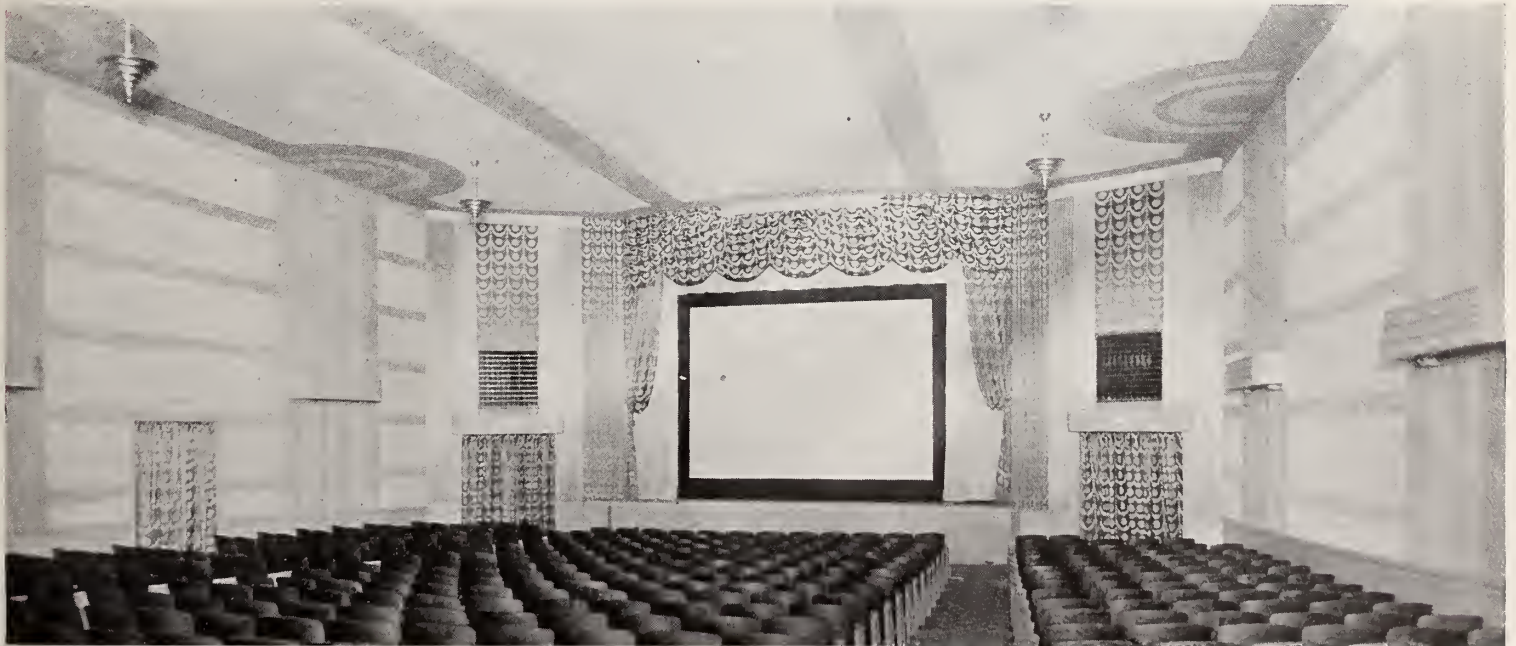
*Better Theatres*



## DEFT USE OF MOULDINGS AND LIGHTING IN LOUNGES



■ Basically a simple treatment, but with tasteful introduction of ornamental elements, is shown in the lounges of the Lido theatre in Los Angeles, designed by C. A. Balch, and operated by Pacific States Theatres. Walls and ceilings are of light-tinted plaster and left plain except for a deft use of mouldings and placement of brilliant light sources.



Auditorium of the San Marco theatre in South Jacksonville, Fla., one of the newest of the theatres in the building program of Sparks Enterprises. The walls and ceiling are of Celotex in two tones, tan and cream, in a panel formation. Contrasting with

these neutral colors are red and green, which are used in both drapes and carpeting. The ceiling is also finished in Celotex boards, the darker tone used merely for directional stripes and cornice figures. The San Marco seats 500 on one floor.



# . about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

J. H. and E. A. RAMPEY, who operate motion picture theatres in Lakeland Hall, Ga., are opening a new house at Wilacoochee, Ga. It will be the first theatre in that town.

RKO has formed the Missouri Orpheum Corporation to operate the Orpheum theatre in Kansas City, Mo., as a first-run house. The theatre has been refurbished with new sound equipment and seats have been installed. ROBERT J. HALEY, formerly manager of the RKO Liberty theatre in New Orleans, has been named manager.

M. R. PARKS of Tonkawa, Okla., has opened the second theatre in Disney, Okla. The house seats 400. It is equipped with Simplex projectors and Simplex sound system.

LEWIS S. BLACK, manager of the Warner Brothers' Aldine theatre in Wilmington, Del., has been appointed manager of the new Warner theatre now under construction in that city. The new house, costing \$660,000, is expected to be completed for opening December 26. It will seat 2,000.

RALPH SHAFFER, formerly manager of the Palace theatre in Canton, Ohio, has been named manager of the new 1,400-seat Park theatre at Mansfield, Ohio. The new house is a unit of the A. G. Constant circuit.

TODD FERGUSON, former manager of the Plaza, suburban house, for the Standard theatre in Oklahoma City, Okla., has become district exploitation manager for MGM with headquarters in Memphis, Tenn.

■■■

O. C. WALLER has bought the Judd theatre in Judsonia, Ark., from L. A. LAUNIUS. Mr. Launius will operate a theatre at Marvell, Ark.

W. H. NASH, who purchased the new Plaza theatre, Monona, Iowa, has opened the house after it had been closed for remodeling.

CLYDE WESTBROOK of Cleveland, Miss., has opened the Rosedale theatre at Rosedale, Miss. The house seats 490. MR. AND MRS. J. D. COURTNEY are managing it.

EVERETT COLE, theatre owner of Alamosa, Col., and mayor of that city for the past four years, has been designated by the Republican state convention as candidate



Abraham H. Schwartz, head of the Century circuit of Brooklyn, who died September 9, at his summer home at Lake Placid, following an illness of only two weeks. He had been under medical treatment for intestinal influenza. He was 54 years old. A pioneer exhibitor, Mr. Schwartz was prominent in New York motion picture and civic affairs. The Century circuit operates 30 theatres in Brooklyn and on Long Island.

for Lieutenant-Governor. Mr. Cole recently purchased the Cocanut Grove, a dance hall in Alamosa, for the purpose of converting the building into a motion picture theatre at a reported cost of \$60,000. The new house is to seat 700.

W. D. FITE is installing a new front and marquee, and is making alterations in the foyer, of his Kansas theatre, in Kansas City, Kan.

The Harmony and Lasky theatres operated by Krim Theatrical Enterprises, in Detroit, Mich., will be completely remodeled.

JACK BRASHEAR of the advertising department of Fanchon & Marco, has been appointed assistant manager of the Ambassador theatre in St. Louis.

L. E. BREWER, operator of the Royal at Pauls Valley, Okla., is remodernizing the house with the installation of new seats, carpet, an architectural glass front, a new marquee and sign. Mr. Brewer has also equipped his theatre at Folly, Okla., with a cooling system.

C. U. YAEGER has taken over the management of the Santa Fe, Jewel, Gothic

and Pioneer theatres in Denver, Colo., which are owned in partnership with A. P. ARCHER and JOE DEKKER. Previously the houses had been under the operation of Messrs. Archer and Dekker, who plan to continue the operation of their own five houses in Denver.

Strand Theatre, Inc., of Miami, Fla., has received a charter, with authorized capital as 50 shares, no par value. Incorporators are F. B. PALBACKE, C. J. HOLLAND and R. E. DAVIS.

LAUREL NELSON, owner of the Star in Gowrie, Iowa, is remodeling his house with the installation of new seats and new carpet.

WILLIAM M. SAUVAGE, former Mayor of Alton, Ill., and pioneer motion picture exhibitor, died of pneumonia August 18 at the age of 71. Starting his theatrical career as an usher in the Old Root Opera house in Alton, Mr. Sauvage opened the first motion picture house in that city in 1909. At the time of his death, Mr. Sauvage was interested financially in several local theatres being operated by the Public-Great States chain. A son, Russell, and a daughter, Mrs. Nat C. Galloway, both of Alton, survive him.

Associated Theatres have opened the new 1,500-seat Wyandotte theatre at Wyandotte, Mich. Projection and other items of the equipment and furnishings were supplied by the National Theatre Supply Company. Auditorium chairs are by the American Seating Company. GEORGE BREMEN has been named manager. Associated Theatres have also taken over the operation of the Majestic in Wyandotte from GEORGE P. WILBUR.

■■■

A. G. SMITH, at one time manager of the Oklahoma City branch of National Theatre Supply Company and formerly manager of the Kansas City branch, is traveling the Oklahoma City branch territory now. Mr. Smith formerly was in charge of maintenance for Fox Theaters in Kansas and Missouri, and for the Glenn Dickinson circuit in Kansas.

HARVEY G. COCKS, general manager of the Quimby circuit, has announced the reopening of the Palace theatre in Fort Wayne, Ind. The theatre has been remodeled.

E. E. WEBBER has opened his new Colonial theatre, in Kansas City, Mo., which was built on the site of the old Colonial





THIS THEATRE cashes in on the modern invitation its Pittco Front extends to theatre-goers in Dubois, Pa. A Front like this will help you to keep your theatre filled . . . and put you on the path to extra profits. Architect, Victor A. Rigamont—Contractor, Bert C. Skinner.

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planned, economical job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. And there's an easy way to finance your Pittco remodeling . . . the Pittsburgh Time Payment Plan. Pay just 20% down—then settle the balance out of income.

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meanwhile, watch for the Pittco Store Front Caravan. Our local branch will tell you when it will be in your vicinity.

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**PITTSBURGH PLATE GLASS COMPANY**



which burned to the ground last winter. Mr. Webber also operates the Mary Lue in Kansas City.

JAMES EDWARD, JR., is building a new house in Rosemead, Calif., to cost \$50,000 and seating 800. S. Charles Lee of Los Angeles is the architect.

The Harris Amusement Company has opened its newest house, the Perry, in Pittsburgh, Pa. The 1,200-seat house raises the number of the circuit's theatre holdings to 22. LES BOWSER, formerly manager for Harris in Warren, Ohio, has been named manager of the Perry.

O. H. GREGG has opened his new Gregg theatre in Sedan, Kan.

GERALD WHITNEY has succeeded NED COLLINS as city manager of Fox theatres in La Junta, Col.

I. U. PATTERSON, sound engineer of Ralph Talbot Theatres, Inc., of Tulsa, Okla., was killed September 3 when his airplane crashed near Tulsa.

BARNETT TABACKMAN has reopened his Franklin theatre in Springfield, Mass.

FOX THEATRES is reopening the Rialto in Durango, Col. The house, which has been closed for many years and has never been wired for sound, is being equipped with projection and sound equipment from the circuit's Kiva theatre in Durango. New equipment will be installed in the Kiva in

the general remodeling of that house, which is to cost \$15,000. The seating capacity will be increased to 650.

GEORGE RIXNER is the new manager of the Missouri in St. Louis.

ARTHUR TUOHY is manager of the new Trans-Lux theatre in Boston. The house is the first Trans-Lux theatre in New England.

ALBERT SMITH has closed the 320-seat Tower theatre in Walnut Beach, Conn., but plans to continue the operation of the Colonial there.

The Hollywood theatre in Seattle has been reopened under the new ownership and management of WILLIAM BEDGISOFF. The house has been entirely remodeled and redecorated. New seats and sound equipment and a modern front were installed.

GEORGE BARBER's new 1,000-seat Strand theatre at Tuscola, Ill., has been opened.

ROBERT STEMPEL of St. Charles, Mo., owner of the 950-seat Strand there, has recently completed a deal with Dominic Frisina and associates of Springfield, Ill., who operate the Frisina Amusement Company circuit in Southern and Central Illinois, Eastern Missouri and Southeastern Iowa, to become financially interested in his house. The Frisina St. Charles Theatre Company of St. Charles has been incorporated by DOMINIC FRISINA, JOHN B. GIACHETTO, CIRO PEDRUCCI, DOMINIC GIACHETTO, JAMES FRISINA and MR STEMPEL. It is reported the new company will expend about \$25,000 in modernizing the Strand.

O. C. WILLIAMS has equipped his Civic theatre in Brookfield, Mo., with a new sound system.

GLEN W. DICKINSON, head of the Glen W. Dickinson Theatres, Inc., has opened his new type Carlton theatre in Manhattan, Kansas.

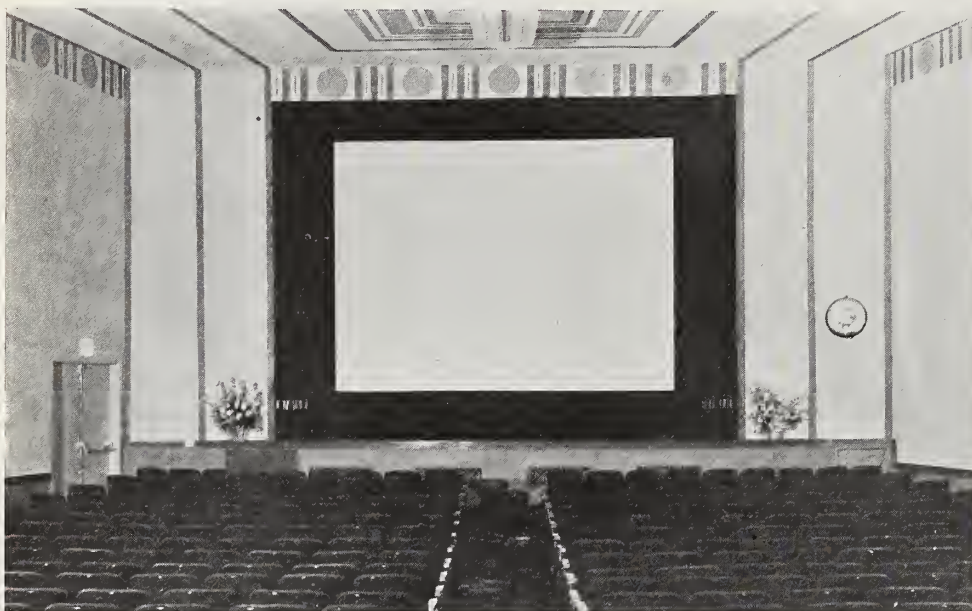
SAM KOMM and ALEX PAPPAS have taken over the Maryland theatre in St. Louis. The 454-seat house was formerly operated by LOUIS LANDAU.

JOHN H. KONGS of Seneca, Kansas, has installed Simplex projection and sound equipment in his Royal theatre to replace equipment recently damaged by fire.

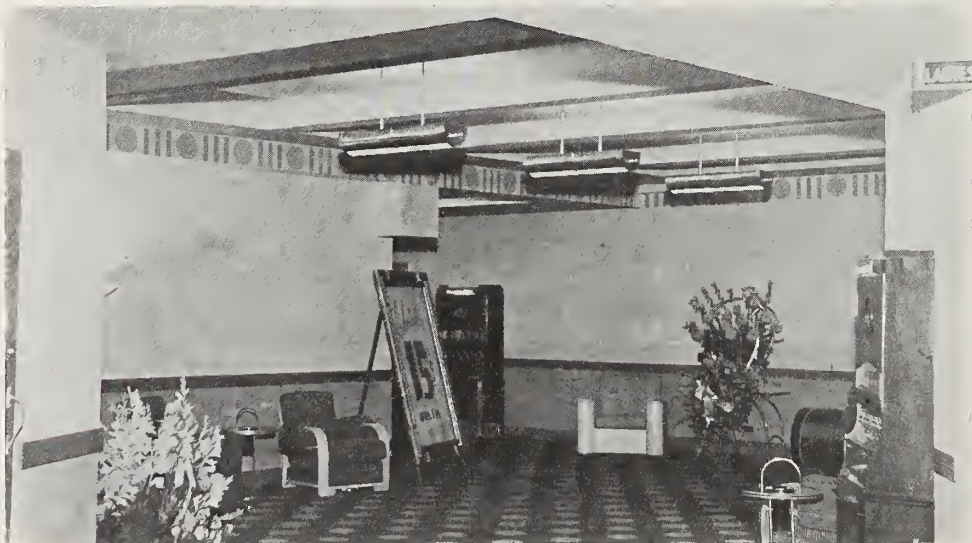
The Criterion theatre in St. Louis, Mo., is being remodeled under the direction of J. E. WILLIAMS and of O. W. STIEGEMEYER, local architect. Improvements include a new front, projection room alterations. GEORGE PLIAKOS operates the house.

ARTHUR MILLER has succeeded Alvin S. Hatch as owner of the Half Moon Bay theatre at Half Moon Bay, Calif.

## New York's Newest Newsreel Theatre



The auditorium and (below) the foyer-lounge of the new Penn Newsreel theatre, located on 34th Street, New York, directly across from the Pennsylvania railroad terminal. Interior treatment is basically of buff-tinted coarse-grained cement, with painted embellishments in vivid colors. The theatre also has a 33d Street entrance, leading to the theatre proper through an arcade. Although seating less than 500, the screen image is 20 feet wide. The distance between the first row and the screen is 13 feet. Regular front projection is employed, with Simplex projectors, Peerless Magnarc lamps, General Electric copper oxide rectifiers and RCA Photophone sound. Auditorium seating, by Heywood-Wakefield and upholstered in rust velour, is spaced 36 inches. The Penn theatre is managed by Joseph Steiner.





Fox Midwest will reopen the former Downtown theatre in Kansas City, Kans., under the name of Equire. JOE REDMOND, formerly house manager of the Tower in that city and more recently at the Fox Brookside, will manage. Among the alterations were the installation of a new front, new seats, projection equipment and furnishings. PAUL REINKE comes from the Downtown to succeed Mr. Redmond in the manager's post at the Brookside.

SAMUEL C. LEVIN has been granted a license to open a motion picture theatre at Wasco, Calif.

■ ■ ■

JULIAN HARVEY has taken over the State theatre at Livermore, Calif., and the Roxy theatre at Pleasanton from JAMES B. LIMA. Mr. Lima, well known Northern California theatre operator, has acquired interests in the Liberty, Victory and Jose theatres at San Jose, Calif.

Excavation work has been started on the new 500-seat Ada theatre, to be erected at Ada, Ohio, by the recently-formed Ada Amusements, Inc., of which CLARENCE A. MACDONALD of Columbus is the executive head. The house, which will cost approximately \$60,000, will be the sixth in the MacDonald circuit, the others, the Westmont, Arlington, Cleve, Southland and Thurmania, being located in Columbus. The F. & Y. Building Service, Columbus, is in charge of the Ada project.

ALBERT MELLINKOFF and HARRY MILSTEIN of Torrance, Calif., plan to erect a theatre at Gardena, Calif.

The historic Angels Camp Theatre, Angels Camp, Calif., has been destroyed by fire, with a loss estimated at \$75,000. The Harvey Amusement Company of San Francisco, was the owner.

J. W. LOBB has taken over management of the Fornea theatre at Picayune, Miss., operated by the Dixie Theatre Corporation. Mr. Lobb comes from Morgan City, La., where he managed the Dixie theatre. He has changed the name of the Fornea to the Dixie. The theatre will be thoroughly renovated.

■ ■ ■

CAP R. KUHN, who operates a theatre at Lebabon, Ore., will open a second house on completion of the remodeling of an existing building.

AARON A. WAGNER plans to open a theatre at Escalon, Calif.

MRS. MARGARET F. HARKEY, of the Ozark Amusement Company, Hardy, Ark., operating in eight northern Arkansas towns, has purchased the Rex theatre at Mammoth Springs, Ark. The name will be changed to Ozark. Mrs. Harkey is

## ADLER SCORES AGAIN

—IN ONE OF THE LARGEST CHANGEABLE LETTER INSTALLATIONS IN THE WORLD. . . . .

## HAMID'S MILLION DOLLAR PIER

*Atlantic City, N. J.*



### ADLER MULTI-DECKER GLASS-IN-FRAME UNITS

IN ONE LARGE OPENING IN SIGNS, USING

### 10"-12"-16" ADLER SLOTTED LETTERS

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## EXHIBITORS! WARNING!

REGARDLESS OF THE PRODUCT YOU BUY YOU SHOULD INSTALL IDEAL CHAIRS. Consider the comfort METRO of the chair beside every RADIO in your community, no matter what MONOGRAM is on the film leader. Ideal chairs are PARAMOUNT to the comfort of the showgoers of COLUMBIA. G. B. wise. The people of this REPUBLIC expect it in this TWENTIETH CENTURY. On this point they are UNITED, ARTISTS agree. Their installation is UNIVERSAL and makes every show like a winning ticket on the GRAND NATIONAL, and permits heavier deposits at the FIRST NATIONAL. When you install them your cashier will be busier than ever before. WARNER now. You'd better write Ideal Seating Company, Grand Rapids, Michigan.





TRUE STORIES FROM ALTEC FILES



RAY R. KELSALL,  
district manager  
of the San Jose  
Amusement Co., Inc.

## Races Through Holiday Traffic; Saves Sun. Show

SAN JOSE, CAL.—"On a recent Sunday afternoon, during peak show hours, with over 1200 in the audience at the Victory Theatre, the sound stopped during the last reel of the feature film," declared Ray R. Kelsall, district manager of the San Jose Amusement Co., Inc.

"Although Sunday traffic in San Jose is heavy, the Altec Inspector, J. W. Gilroy, actually got to my theatre in five minutes. He found a line fuse to the amplifier was constantly blowing, and at once installed his emergency amplifier. This took five minutes and the show was resumed without loss of a single patron.

"Gilroy located a defective insulation in an obscure place that was causing arcing to the transformer. He worked until 1 A.M., and got the regular amplifier operating properly."

No matter what type or model your sound equipment is, the Altec Service Inspector is equipped by training and experience to make it deliver peak performance at all times.



ALTEC SERVICE CORPORATION  
250 West 57th Street  
New York City

Gentlemen: If I can get better sound projection out of my equipment by having Altec Service, you may have the Altec Inspector in my neighborhood call me for an appointment. No obligation to me, of course.

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

"... THAT YOUR THEATRE MAY NEVER BE DARK."

continuing operation of the group of theatres following the recent death of her husband.

DICK FISK has taken over the ownership and management of the Colonial theatre, Port Orford, Ore.

JAMES C. EWING has purchased the Rex theatre in Bonners Ferry, Idaho. Mr. Ewing has resigned as Spokane territory representative of Universal Pictures to operate his house.

GEORGE M. GOLDSTEIN, formerly manager of National Attractions, has taken over the operation of the old Sellwood theatre in Portland, Ore., and will completely modernize it.

HOWARD LANGFORD, manager of the Folly theatre at Marks, Miss., for the past several years, has purchased the house from P. E. MORRIS and WILLIAM ELLIS of Cleveland, Miss.

ALBERT COPPELL is reopening the Sun theatre in Denver, Col., under the new name of Mexico. The 400-seat house will specialize in Spanish pictures.

BUTLER GORE, who operates the Broadway in Ybor City, Fla., has opened a new house, the Howard, in West Tampa, Fla.

■■■

H. C. ZURFLUH has remodeled his Grand theatre in Centralia, Wash.

ROBERT FULLER, operator of the Balams at Dixville Notch, N. H., plans to open another house, the Town Hall, in Pittsburgh, N. H.

Ownership of the Del Rio theatre, Los Banos, Calif., has passed from the Los Banos Amusement Company, to DAVID J. BOLTON, LOREN R. EMMICK and JOHN PETERS.

T. & D. Jr. Enterprises, Inc., has purchased the California and Liberty theatres at Coalinga, and the Avenal at Avenal, Calif., from B. A. VECCHARELLI and the Harvey Amusement Company.

Central States Theatres of Des Moines, Iowa, have opened their new Clarion theatre at Clarion, Ia. Construction job, which cost \$50,000. Wetherell and Harrison of Des Moines, drew the plans for the 620-seat house.

C. B. KING, said to be the oldest exhibitor in Mobile, Ala., and operator of the Pike in that locality, has opened a new theatre, the Lincoln, catering to colored patronage.

CLINTON VUCOVITCH, until recently associated with the Gulf Amusement Company in the operation of two theatres in Pensacola, Fla., has opened a theatre of his own in that city, called the Strand.



TRUE STORIES FROM ALTEC FILES



TED NICHOLAS,  
Manager of the  
Lyric Theatre,  
Indianapolis, Ind.

## Quick Action by Engineer Saves Afternoon Show

INDIANAPOLIS, IND.—"Just a few minutes before our Saturday afternoon stage show, the sound suddenly stopped," declared Ted Nicholas, Manager of the Lyric Theatre here.

"We called our Altec Inspector, P. V. Woolley, at 1:30 P.M. He arrived at 1:45, and discovered a short circuit in the motor-generator armature. He immediately connected some storage batteries obtained locally to provide power in place of the defective motor-generator. Sound was ready right on schedule when the picture hit the sheet at the close of the stage show at 2:05.

"Woolley stayed with us the remainder of the day to be sure that the improvised power supply would hold up without interruption. He installed a new armature from Altec's warehouse the next morning and by opening time Sunday everything was normal."

Altec services the largest number of theatres of any service organization in the field. Having nothing but service to sell, the Altec Inspector has one job only—to make the sound equipment you now have deliver the highest possible quality of sound.



ALTEC SERVICE CORPORATION  
250 West 57th Street  
New York City

Gentlemen: If an Altec Service Agreement means greater peace of mind to me you may have the Altec man in my neighborhood tell me the reasons. No obligation to me, of course.

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

"... THAT YOUR THEATRE MAY NEVER BE DARK."



# EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION  
ON THEATRE MANAGEMENT, MAINTENANCE AND MECHANICAL FACILITIES

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

## How to Plan Your Lighting Scheme

### 3. ILLUMINATION FOR THE FRONT

● The third of a series of articles offering, in addition to general counsel, specifications suitable to typical conditions of modern motion picture theatres

By FRANCIS M. FALGE

THE FEATURES which a modern front should possess to give it maximum attraction and advertising value are well established and are here restated to arrive better at the most effective and economical front:

1. It should attract attention from afar.
2. It should stand out by contrast with surrounding displays because of its brightness and color.
3. It should create a favorable impression by pleasing design.
4. It should have movement and sparkle.
5. The name of the theatre should be clearly legible from all strategic points.

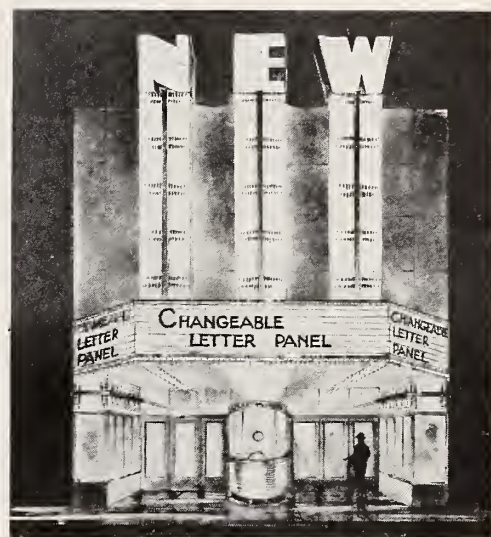
6. It should sell the theatre and its program and meet the competition of its surroundings.

7. Changeable attraction letters should unmistakably "bulletin" the presentation.

8. The underside of the marquee should be bright and sparkling, leading customers right up to the "box-office."

Today there is a wealth of new materials, new light sources and new lighting methods to inspire new concepts in architectural design; to put new appeal and attraction value into the modern front. For sparkle and scintillation the lighting designer now has at his disposal durable

lustrous reflecting materials. He has a wide range of translucent materials, marbles, plastics, new glasses, glass block, rods, tubes and moulded forms, in a wide range of colors. In new light sources he has available new types of incandescent lamps including the new projector lamps and reflector and lamp combinations, new electric discharge lamps, including the newest fluorescent lamps which are available in a wide range of colors and with color values never before approached. The



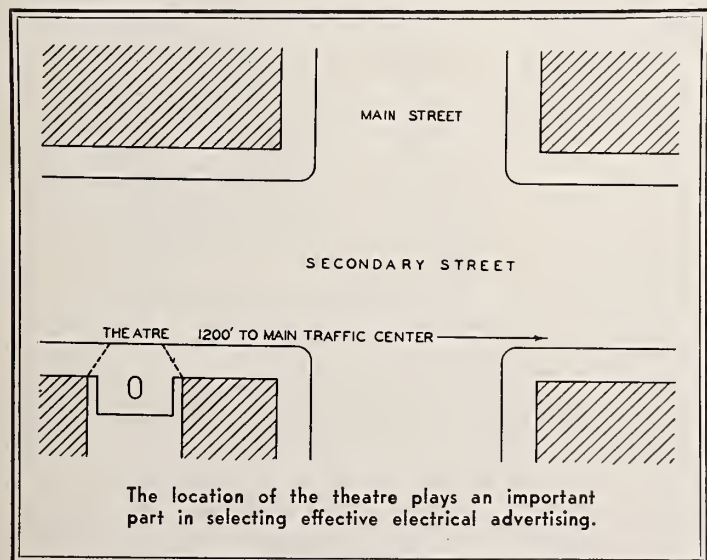
A suggested plan for an average theatre that incorporates new light sources and materials.

combination of all of these new forms provides unlimited flexibility and enables the designer to create houses that have new beauty and magnetic attraction. Let us see how they can best be woven into our model front to make it outstanding.

#### Influence of the Location

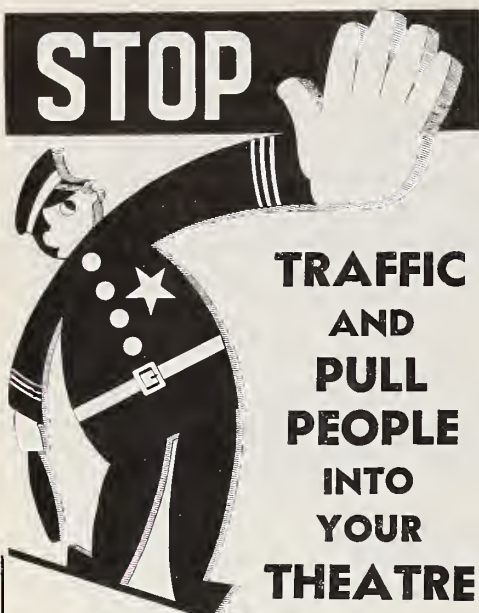
The location of the theatre plays an important part in planning its electrical advertising. Distance to strategic traffic points should decide the size of letters to be used. These same distances as well as the traffic flow determines the placement of luminous surfaces. Surrounding brightness and color determines the brightness of the signs, the size of lamps used and their color.

The sketch indicates the location of the theatre which is used for this presentation. As will be noted it has an important traffic center 1200 feet down the minor street to the right. Surrounding brightness is average for the main street in a small city having many surrounding signs in red. Let-





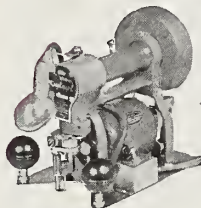
# STOP



**TRAFFIC  
AND  
PULL  
PEOPLE  
INTO  
YOUR  
THEATRE**

with

**Cutawl**  
**MADE DISPLAYS**



#### K9A CUTAWL

The standard all-purpose heavy duty model. Recommended for volume production of all kinds of theatre work.



#### Q1 CUTAWL

A smaller, less expensive machine than the K9A, but of the same high quality. Recommended for light cutting of all kinds.

Write for Cutawl Catalogue

**INTERNATIONAL REGISTER CO.**  
21 S. Throop St. Chicago

**INTERNATIONAL REGISTER CO.** 9-38  
21 S. Throop St., Chicago

Please send full information on K9A and Q1 Cutawls.

Name .....

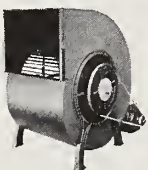
Address .....

City ..... State .....

#### REYNOLDS

##### Direct Shot BLOWERS

for economical cooling, ventilating, exhaust, or warm air circulation. Can also be used with washed air, refrigeration, and Reynolds cold water type erosion, and Reynolds cold water type erosion, and Reynolds cold water type erosion. Quiet. Vibration-cooling coil systems. Inexpensive. 6 sizes. \$47.50 up including variable speed control, belt and motor pulley. REYNOLDS MFG. CO., 412 Prospect Ave., N.E. Grand Rapids, Mich.



**EQUIP YOUR BOX OFFICE**

WITH **Johnson**  
**LIGHTNING CASHIER**

Write **JOHNSON FARE BOX CO.**  
4619-4625 RAVENSWOOD CHICAGO,  
50 CHURCH ST. NEW YORK 150 CAUSEWAY ST. BOSTON.

Use BETTER THEATRES Service

ter height for legibility at 1200 feet is as follows:

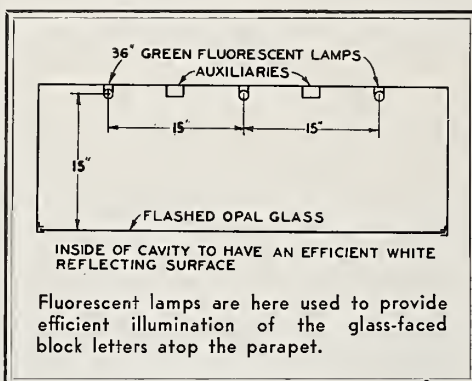
$$H \text{ (in feet)} = \frac{\text{Greatest viewing distance (1200)}}{500} = 2.4 \text{ ft.}$$

For good advertising value letter height should be approximately twice this figure.

By further reference to recognized design procedure [Sign Design Sheet of the General Electric Nela Park Engineering Department] it is determined that 25-watt lamps will be adequate for advertising value at the maximum distance. Spacing of lamps is determined by the minimum viewing distance according to the following formula:

$$S \text{ (in feet)} = \frac{1,000}{\text{Shortest viewing distance (in feet)}}$$

In the case of a theatre front, people view the signs at very close proximity and it is desirable that the bulbs be placed approximately 1/4-inch apart; never in excess of 4 inches is desirable. Because of the close lamp spacing a somewhat lower wattage may be used; in this case 15 watts. If reflector adaptors are used 10-watt lamps should be satisfactory; reflectors should be



mounted flush with the letter faces. A small channel about 1 inch high will aid close viewing.

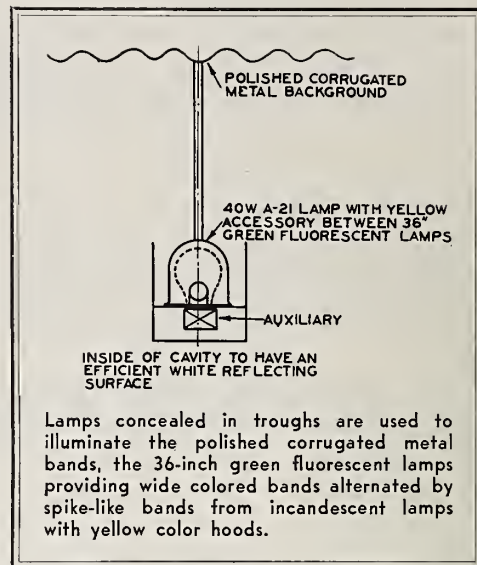
The name sign may be of the vertical type, preferably applied as an integral part of the building, or it may be incorporated as a part of the marquee of the building. In either case a short name has advantages such as permitting the use of luminous letters with individuality.

### Specifications for Front Illumination

IN THE CASE of the theatre chosen for discussion it is decided to provide an individual effect by placing the name sign on the parapet at the top of the building, thereby enabling easy mounting and maintenance of the letters. Glass faced letters are planned, and each letter a deep box with a flashed opal glass front. The letter strokes are then formed by the use of opaque metal.

The boxes may be adequately deep for economical lamping, in this case a 16-inch

depth is planned. This permits placing 36-inch green fluorescent lamps on 15-inch centers to provide a satisfactory brightness of 150 footlamberts. An alternative rec-



ommendation in this case is to use incandescent lamps also placed on 15-inch centers.

#### Emphasizing the Size

Any theatre benefits by an illumination scheme which gives full emphasis to the size of the front. In the case of our imaginary theatre this is accomplished by tying in the "name" sign to the marquee by bands of polished corrugated metal (chrome or nickel on copper). Bands of color are provided by lamps concealed in the silhouette strips. Alternate 36-inch fluorescent lamps and A-bulb lamps are suggested using green fluorescent lamps alternated with yellow incandescent.

#### Marquee and Attraction Boards

The marquee and attraction signs are the next to meet the eye and have important functions. A lesser function of a marquee is to act as a rain protector; therefore it is decided to give emphasis to the attraction letter signs to provide better readability at off angles, and to lengthen the advertising copy by angling the ends of the marquee to form a trapezoidal shape, as indicated.

In keeping with the modern spirit expressed throughout the theatre it is decided to use silhouette changeable copy, thereby permitting the use of various sizes of letters on the same supporting frames. Although it is common procedure to accept the handicap of a minimum depth of cavity behind the glass, it is decided here to use a deeper cavity in order to permit more efficient lamping. The 14-inch cavity allows placing lamps 12 inches from the glass (by laying them on their sides against the background). It is desirable to space lamps the same distance apart as the filaments are from the glass, in this case 12 inches. To provide adequate brightness of 220 footlamberts [Illumination design data of General Electric's Nela Park En-



● *To the left a good looking, all-steel chair, O. C. 994. It has all-steel aisle ends, bottom board, backs, hinges, and the cold rolled steel streamline edge around the back is flawlessly plated with chromium.*



*THEY Stand EVERY Test!*

PROMINENT operators all over the country choose Heywood Streamline Seats for a good reason. They know these swanky chairs will stand every test . . . at the box office and in their theatres. On some reseating jobs, Heywood Streamline chairs have been installed in the *front orchestra only* . . . hardest place in the house to fill. But, patrons actually "rushed" these *front* Heywood seats; asked to have them installed all over the theatre. That's what we mean by saying Heywood Streamline chairs stand every test . . . why we claim these beautiful chairs will pay off right at your box office.

HEYWOOD-WAKEFIELD  
Established 1826  
GARDNER, MASS.

*Sponsors of  
Streamline Theatre Seating*



● THE HEYWOOD STREAMLINE EDGE is available in round cold rolled steel tubing (as shown above) or in squared design as on the large chair illustrated. You may have it in bright or soft toned chromium plating or in colored Ceramite finishes.



# CLANCY

## STAGE PLANNING

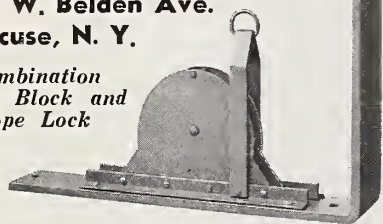
A Clancy planned stage has every unit designed and fitted for proper use. No adjustments are required to meet the limitations of an incomplete variety of items.

Whether you require a completely planned and equipped stage or only a draw-curtain track, rope, cable or any other item of stage hardware, for your own protection be sure it is made by Clancy.

Write for complete catalog.

**J. R. CLANCY, Inc.**  
1010 W. Belden Ave.  
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Combination  
Floor Block and  
Rope Lock



## "Stream Ease"

The BETTER, LOWER-PRICED

## THEATRE CHAIR

Steadily gaining the favor and preference of hundreds of critical exhibitors everywhere

• BECAUSE •

Exceptional engineering skill combined with expert craftsmanship make it a lifetime quality product . . . priced to meet any small budget

**FREE! New 1938 Catalog. Write today!**

Manufactured by

**EASTERN SEATING COMPANY**  
4910 Metropolitan Avenue - Brooklyn, N. Y.

## - BLOWERS -

1000 to 10,000 cu. ft. capacity can be used for Circulating Heated Air or for Cooling.

Prices start at \$18.95

**Taylor Air Conditioning Co.**  
804 Wealthy Street Grand Rapids, Michigan



## AUDIENCE COMFORT REQUIRES RIGID SEAT ANCHORAGE

For audience comfort, anchor your seats permanently with Chicago Expansion Bolts. They're your protection from the hazards and annoyance of wobbling, swaying, theatre seats.

**YOUR DEALER WILL SUPPLY YOU—**  
or write for samples.

**The Chicago Expansion Bolt Co.**  
Room 602, 132 S. Clinton St., Chicago, Ill., U.S.A.

Read the Ads — they're news.

gineering Department] 40-watt lamps are used. However, 25-watt lamps may prove satisfactory for this location.

For an attraction border, closely spaced flush mounted reflector adaptors are suggested. Six-watt lamps will provide adequate brightness and by the use of the colored roundels color combinations can be readily changed. A solid green line would harmonize well with the other illumination; another possibility is to use two gold reflectors separating groups of four or five green.

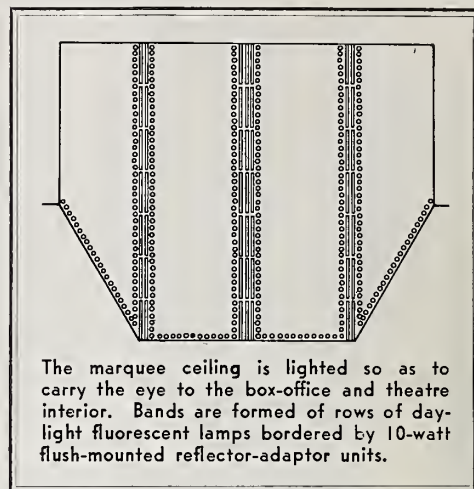
### The Marquee Soffit

The focal point of all advertising is the box-office beneath the marquee. From down the street this area should appear bright and sparkling. Once beneath it, the brightness provides a forceful appeal, a warm invitation to enter. The most popular method of lighting the marquee ceiling is to stud it with quantities of small exposed lamps.

As an alternative to this arrangement it is proposed to use a combination of reflector adaptors and the new daylight fluorescent lamps. Ten-watt reflector adaptors

inch to 6-inch centers, smooth, readily identified lines of light are produced and these have been so organized as to provide a directive force toward the box offices and the entrance.

The daylight fluorescent lamps aid with



The marquee ceiling is lighted so as to carry the eye to the box-office and theatre interior. Bands are formed of rows of daylight fluorescent lamps bordered by 10-watt flush-mounted reflector-adaptor units.

this directive force and also provide the additional advantages of:

*High efficiency, 4 times that of the small lamps.*

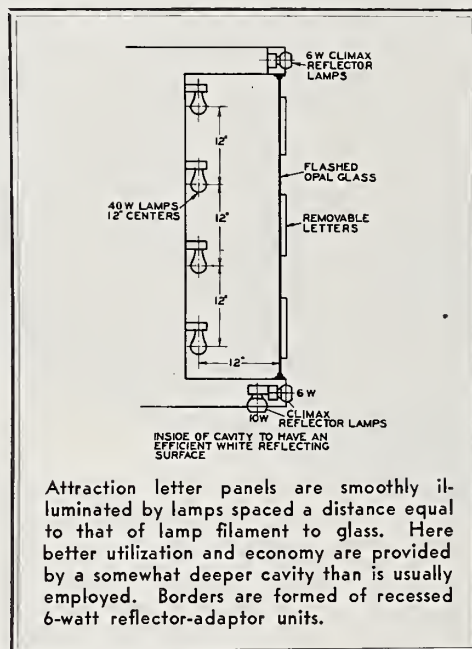
*An attractive and distinctive daylight quality of light.*

*Freedom from heat, especially of the radiant type. Thirty-six inch lamps are suggested because they require but one accessory and therefore cost a minimum per foot.*

The combination fluorescent daylight and reflector adaptor lines carry into the outer lobby as indicated in the sketch terminating in a polished or preferably mirrored surface so as to aid the appearance of length. At the outer pilasters near the ceiling a corrugated metal treatment similar to the building front pilasters is indicated.

The box-office also harmonizes with a streamlined corrugated metal treatment to pick up the light from overhead. Above the windows are small signs either of the silhouette or edglighted type.

[The author, Francis M. Falge, is well known in theatre circles as well as in the field of illumination engineering and has frequently contributed to BETTER THEATRES on theatre lighting. He is a specialist in theatre lighting problems and design on the staff of the Nela Park engineering department of the General Electric Company.—THE EDITOR.]



Attraction letter panels are smoothly illuminated by lamps spaced a distance equal to that of lamp filament to glass. Here better utilization and economy are provided by a somewhat deeper cavity than is usually employed. Borders are formed of recessed 6-watt reflector-adaptor units.

mounted flush provide the effect of exposed lamps but with a more distinctive "built-in" appearance. By mounting them on 4-

## A NEW PROBLEM SERVICE

Facilities for answering questions from readers concerning specific problems have been increased and revised. Questions will henceforth be answered with the aid of a group of consultants without division according to departments in Better Theatres. Answers which should have general interest will be published in one department, regardless of the subject. Other answers will be mailed. This service, which is free to readers, is conducted to deal with specific problems in theatre planning, general operation and maintenance, air-conditioning, projection and acoustics.



# PRODUCTS FOR THEATRES

Reporting New Developments in Equipment and Its Use

## Reflector with Diffusing Roundel

A NEW TYPE of reflector, employing small-wattage lamps and with a decorative as well as light-diffusing roundel, has been developed by Climax Reflector, Inc., of Canton, Ohio. This model, with a roundel definitely bowed and more projecting than the same company's previous type designed for such applications as vertical sign and marquee trim lighting, is available in two diameters,  $2\frac{3}{8}$  and  $3\frac{1}{16}$  inches.

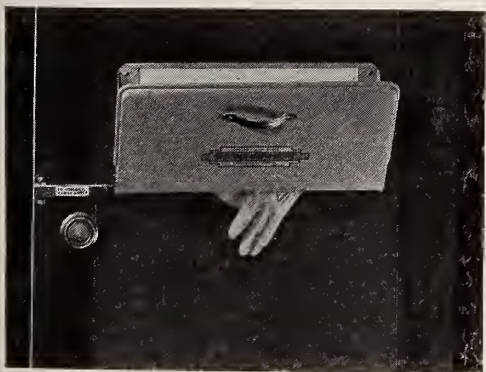
For the former size, reflectors are available with candelabra to medium base adapters for standard sockets and using 3- to 6-watt S6 Mazda lamps, or 7-watt "Nite-Lite" lamps. The same reflector with intermediate to medium base adapters employs 6- and 10-watt S11 Mazda lamps. Either type provides wide-angle viewing.

The larger reflector is available with candelabra to intermediate to medium base adapters and using the same lamp combinations as the smaller model.

On the basis of tests made by the General Electric Nela Park laboratories, these reflectors increase light intensity by several hundred percent by directing and concentrating the light. The roundels and reflector rim are notched for attaching the roundels without the use of snap rings.

## Toilet Shelf for Purse, Gloves, Etc.

A SPECIAL SHELF for attachment inside the door of toilet compartments has been developed by the Superior Locker Company of Chicago. The shelf



provides a convenient place for gloves, purse or other small objects, and includes

space for advertising announcements. The advertising is exposed by lowering the shelf, since it is this action that locks the compartment door.

No article can be left behind, inasmuch as the shelf must be hinged back to vertical position before the door will open. The construction is such that any small rubbish left on the shelf drops to the floor when the door is opened, avoiding untidiness. The shelf is distributed in the theatre field by National Theatre Supply Company.

## Incandescent Lamps of Reflector Type

A TYPE OF incandescent lamp which includes a reflector and lens and thus combines within a single sealed unit the elements required for controlled lighting, has been brought out by both General Electric and Westinghouse. It



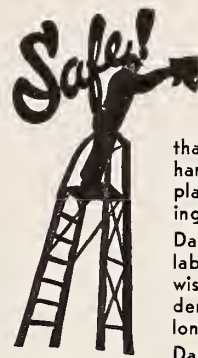
is designed for a variety of indoor and outdoor applications where projected light or floodlighting is used.

The "projector lamp," as the new unit is called, embodies a pressed glass reflector and a light-redirecting cover lens as part of a funnel-shaped glass bulb. It is available with two types of cover lenses, one giving a wide-spread beam for general floodlighting, the other providing a powerful narrow beam for spotlighting applications.

Using a 150-watt filament of the new high-efficiency type, this light source employs a medium screw base that fits the conventional socket. Constructed of special, heat-resisting glass, the bulb permits tight fusion of its reflector element and cover lens. Sealed in hermetically, the silvery, mirror-type reflecting surface inside the bulb is protected against dust, dirt, moisture and corroding fumes. The lamp has a rated life of 1,000 hours. Both the reflector and pre-focused filament are permanently fixed in place in manufacture.

The cover lens is frosted on the inside, diffusing the light and reducing the chance for grease, grime and other light-absorbing

## Take the Acrobats Off YOUR Payroll!



A Dayton Safety Ladder eliminates the need for acrobats, because it is scientifically designed to eliminate tipping and wobbling. Workmen know that they can work with both hands, even from the topmost platform, without fear of falling.

Daytons will help you save on labor and accident costs. Likewise, they will reduce your ladder costs, as they last much longer than ordinary ladders.

Dayton Safety Ladders are made of airplane spruce—light and strong—in sizes 3 to 16 feet. Moderately priced.

Write Dept. BT-9 for details.

THE DAYTON SAFETY LADDER CO.

121-123 West Third Street, CINCINNATI, O.

# DAYTON Safety Ladder

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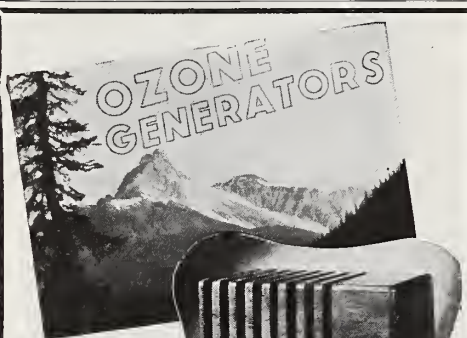
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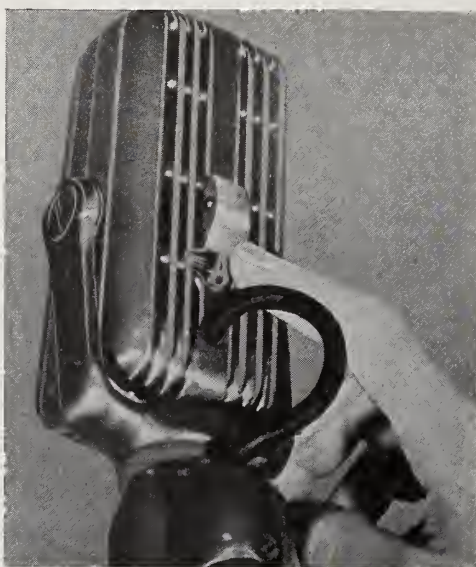


substances to cling to its outer surface. The lamp is not injured by water.

In its application to the theatre, the projector lamp is especially adapted to the illumination of displays. Prismatic lenses for changing the beam pattern, and also color lenses are available.

## Acoustic Device Added to "Mikes"

THE ADDITION of acoustic compensators to low-priced microphones has been announced by the Amperite Company of New York. Hitherto available only with the higher-priced Amperite units, the compensator functions as a shutter, progressively closing the rear of microphone, according to the adjustment chosen. The device can thus be set for either close or distant pickup, and simultaneously permits a considerable degree of compensation for



unfavorable acoustic conditions, acoustic feedback and other common handicaps encountered in microphone operation. The new microphones come equipped with cable connector and on-off switch.

## 16-mm. Projector With Arc Lighting

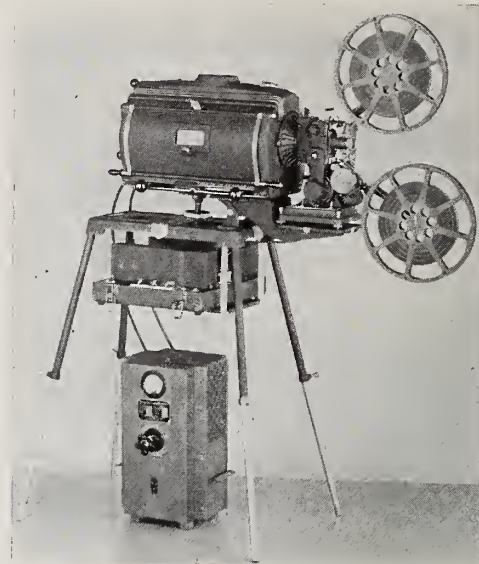
A NEW MODEL 16 mm. sound projector with arc light source has been brought out by the Ampro Corporation of Chicago.

The equipment includes a full-wave rectifier that supplies 30 amperes at 28 volts to the lamp. Carbon feed is automatic, providing one hour of uninterrupted illumination. There is a manual dowser, and an automatic safety device that disconnects the power source when the lamphouse door is opened.

The projector stand is collapsible, with swivel attachment and downward tilt that can be set to as much as 25°. The projector accommodates reels up to 1,600 feet. It is equipped with an automatic safety shutter,

centralized lubricating system and facilities for instant interchange of lenses.

The sound amplifier is rated at 40 watts



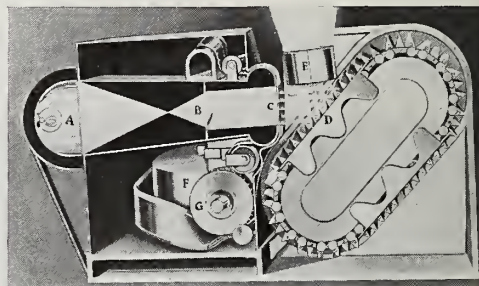
undistorted output, and operates through two permanent magnet speakers mounted in directional baffles.

## Disposable Covers

DISPOSAL toilet seat covers which the patron purchases from a coin-operated dispensing machine are offered, with complete servicing, by Sanaphane Inc., of St. Paul, Minn. The device is constructed that when its center portion is dropped into the bowl, the flushing action carries away the entire cover. The makers claim that their material does not clog.

## Continuous Type Ad Film Projector

THE CONTINUOUS movement principle has been applied to the mechanism of the equipment brought out by Flo-lite, Inc., of Chicago, for the projection of advertising films in theatre lobbies and elsewhere. The mechanism is housed



in a decorative unit containing all the apparatus required. Referring to the picture: A represents the lighting unit; B, the condensing lens; C, the aperture; D, prismatically shaped mirrors on an endless belt; E, the lens system into which the mirrors reflect the film images and cast them on the screen. F indicates the container for the endless film, and G the film sprocket.



# News Notes on the • THEATRE EQUIPMENT MARKET •

• A new bulletin has been issued by the Forest Manufacturing Corporation of Belleville, N. J., describing tube-type sound rectifiers, tube-type low- and high-intensity arc rectifiers, and also their magnesium copper-sulphide rectifiers.

• A combination air- and water-cooled evaporative condenser has been developed by Westinghouse Electric and Manufacturing Company for use where some water is available but cost prevents the use of wholly water-cooled equipment. The new unit requires only 5% of the water needed by ordinary equipment of corresponding rating. A new Westinghouse compressor is cooled by blasts of refrigerant gas, increasing efficiency and simplifying construction, inasmuch as the water-jacket hitherto used can be eliminated.

Westinghouse's new products division will henceforth operate under the direction of Frank D. Newbury, who succeeds Herbert M. Wilcox.

• Altec Service Corporation has contracted to service sound in the theatres of the Fred Dolle circuit, in Kentucky and Indiana.

• Pickwick Metalcraft Company of New York, manufacturers of reflectors and lighting accessories, has merged with the Foxhan Manufacturing Company. The combination will operate under the name of Pickwick. A new catalog is stated to be in preparation.

• Wholesale Radio Service Company of New York has issued a 1939 fall and winter catalog (No. 73). Included in the product listed and described are sound systems and public address equipment designed for theatres.

• Ideal Seating Company reports supplying the Wilson Theatre, Rupert, Idaho; the Burley, Burley, Idaho; Colonial, Philadelphia, Pa., and the State theatre in Dunlap, Iowa.

• A new and larger catalog has been issued by the Ohmite Manufacturing Company of Chicago, describing their line of rheostats, resistors, tap-switches, chokes, and similar products.

• The General Seating Company has appointed the Theatre Service & Supply Company of Boston, operated by Edward Comi, exclusive distributor in New England.



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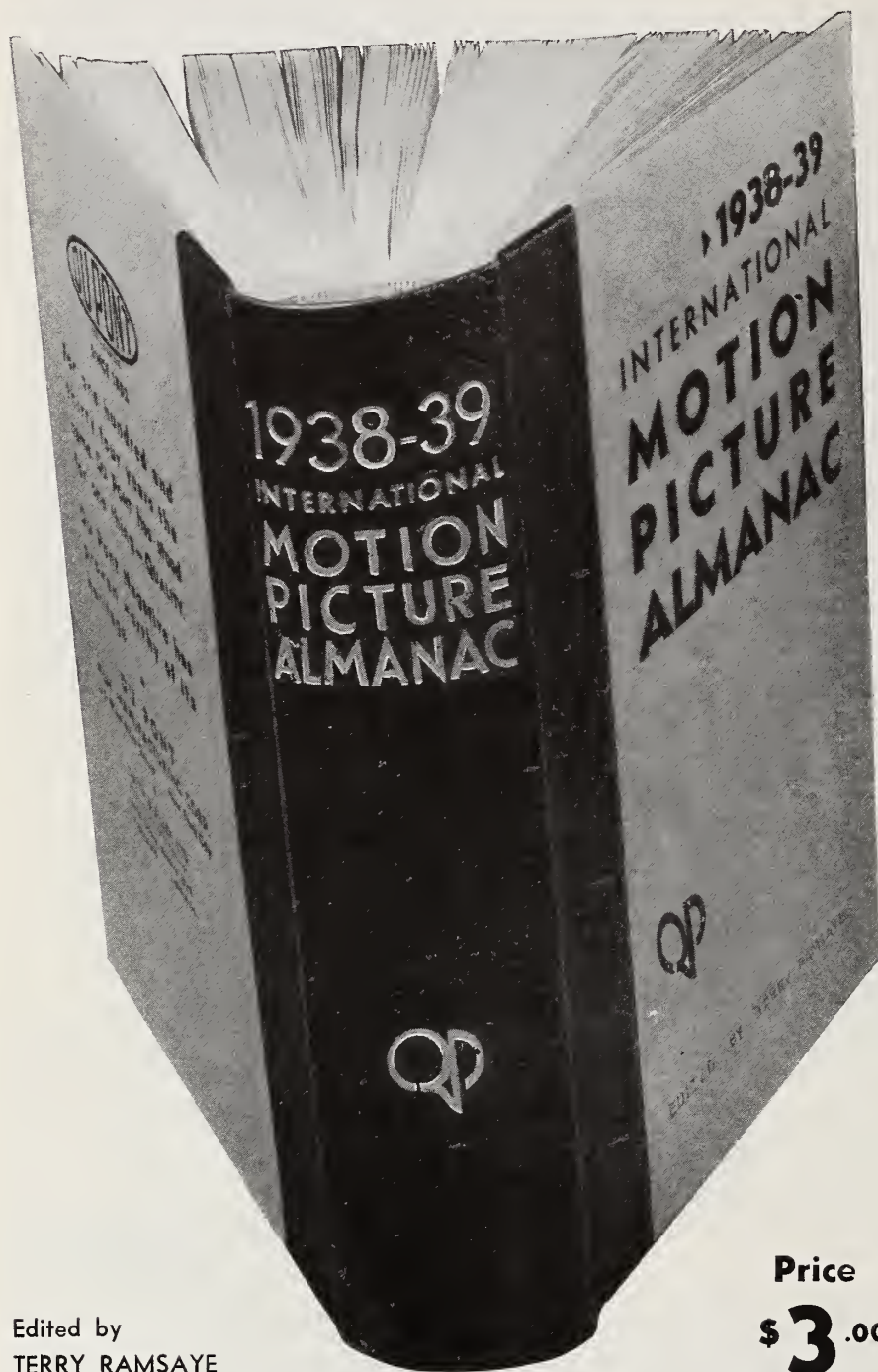
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# modernization & replacement

recent installations of theatre equipment, furnishings, etc. reported by exhibitors, local dealers and manufacturers.

• Conditioning and ventilating equipment has recently been installed by U. S. Air Conditioning Company in the Astor Theatre, Minneapolis, Minn.; New Theatre, Emory, Ga.; Fox, Warroad, Minn.; New Capitol, Vernon, B. C., Canada, and B. & B., Appalachia, Va.

• Theatres for which installation of auditorium seating has been recently reported by the General Seating Company of Chicago, are as follows:

City Theatre, Highland Falls, N. Y.; Ritz, Chenoa, Ill.; New Chief, Tecumseh, Neb.; Indiana, Gary, Ind.; New Pine, Pineville, Ore.; Ritz, Decatur, Ill.; Muller, Omaha; Orpheum, Savannah, Ill.; Strand, Hot Springs, Ark.; Temple, Perry, Fla.; Coed, Champaign, Ill.; Rivoli, Chicago; Cozy, Lind, Wash.; New, Nashville, Ark.; Strand, Rock Falls, Ill.; New, Manzanola, Col.; Gem, Trenton, Ill.; Corning, Corning, Ark.; Avon, Avon, Ill.; Ball, Millsboro, Del.; Roxy, Mounds, Ill.; Alpine, Romney, W. Va.; Mozart, Canton, Ohio; Ada, Hoopston, Ill.; Katharine, Monticello, Fla.; Oakwyn, Berwyn, Ill.; Sewickley, Sewickley, Pa.; Holbrook, Holbrook, Ark.; Rex, Brighton, Col.; Allen, Philadelphia, Pa.; Main Street, Fremont, Neb.; Crescent, Louisville, Ky.; Ritz, Brantley, Ala.; Star, Mendenhall, Miss.; Royal, Brownston, Ind.; The Coliseum, Chicago; Strand, Newman Grove, Neb.; Little Hippodrome, Murphysboro, Ill.; Ritz, DeSmet, S. Dak.; Annex, Herrin, Ill.; State, Sandusky, Ohio; Verdi, Belle Vernon, Pa.; Havana, Havana, Fla.; New Venetian, Albany, Ore., and Palace, Nicholson, Pa.

• Peter Latchis' new Latchis Memorial theatre, under construction at Brattleboro,

Vt., has contracted for complete RCA Photophone sound system and Acousticon hearing aids.

• Installations of carpeting, vacuum cleaners and curtain controls and tracks have been recently reported by the National Theatre Supply Company in the following theatres:

*Alexander Smith Crestwood carpeting* in the Dells, Dell Rapids, S. Dak.; Reno, Appleton, Minn.; Vester, Pine Bluff, Ark.; Shelby, Shelby, Miss.; Grand, Ashland, Ky.; Coronado, Albuquerque, N. Mex.; Guild, Norwood, Mass.; Kerby, Worland, Wyo.; New Avalon, Cleveland, O.; Plaza, Ashville, N. C.; Uptown, Durham, N. C.; Pastime, Vicco, Ky.; Liberty, N. Y. Mills, Minn.; Eastland, Fairmont, W. Va.

*National Super Service vacuum cleaners:* Dale, Johnstown, Ark.; Strand, Crawfordsville, O.; English, McDowell, W. Va.

*Walker-American screens* in the Dells, Dell Rapids, S. Dak.; Grand, Vicksburg, La.; Jackson, Jackson, N. C.; Forest, Forest Lake, Minn.; English, McDowell, W. Va.; Shelby, Shelby, Miss.; Park, Avon, N. Y.; Grand, Ashland Ky.; Candor, Candor, N. C.; Anderson, Kingstree, S. C.; Coronado, Albuquerque, N. Mex.; Amuzu, Abbeville, Ga.; Opera House, Caribou Me.; Kerby, Worland, Wyo.; Eastland, Fairmont, W. Va.; Uptown, Durham, N. C.; Metro Fullerton, Ky.; Washington, Maysville, Ky. Corcoran, Corcoran, Calif.; Temple, Ardmore Okla.

*Curtain control and track equipment* in the Reno, Appleton, Minn.; English, McDowell W. Va.; Park, Avon, N. Y.; Grand, Ashland Ky.; Anderson, Kingstree, S. C.; Coronado Albuquerque, N. Mex.; Uptown, Durham N. C.; Corcoran, Corcoran, Calif.

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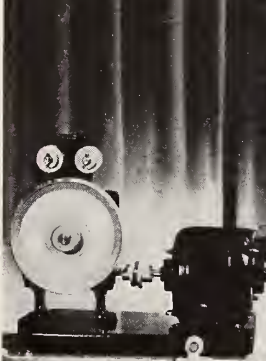
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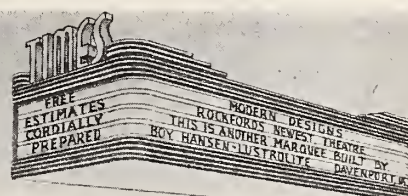
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A colorful marquee supplies the principle embellishment to the front of the new Alton theatre in Hazleton, Pa. Made and installed by the Artkraft Sign Company of Lima, Ohio, the marquee is of

prefabricated type with porcelain enamel finish throughout. Main background color is blue with trim in orange, yellow, black and green. Decorative lighting is incandescent; name sign neon.



# Sound Trouble-Shooting Charts

## 4. SOUND HEAD TROUBLES

• The fourth of a group of practical guides for the projectionist in determining sound fault causes and cures without delay

By AARON NADELL

SOUND HEAD TROUBLES are usually easier to run down than any other equipment fault, for the reason that there are always two heads, and they can be compared, not only as units, but step by step if necessary, through interchanging their component parts.

Wherever in the charts that follow, *replacement* of any part is prescribed, interchange with the corresponding part of the good projector, (if a spare is not at hand) will serve equally well as a guide to the nature of the trouble. One precaution,

however, is needed; namely, a *preliminary check of the voltages involved to make sure that the same cause which may have ruined one part will not have a chance to damage two*. The present charts are so arranged, that, if they are followed step by step, this cannot happen, except possibly in the case of exciter lamps, for which, however, spares are always available.

The charts are followed from left to right, beginning at the upper left-hand corner. Trouble tests are listed in the left-hand column. The central column indicates the commoner findings likely to follow each test, and the right-hand column tells which test to apply next in view of the results just obtained. Instructions to refer to charts previously printed in this series occur occasionally—they are necessary to avoid almost endless repetition. The order in which the tests follow each other is intended to secure the quickest possible results in all normal circumstances.

By way of example, consider the first test of the *No Sound* chart that follows: "Observe exciter lamp." Assuming that

lamp to be out, the right hand column refers to Test No. 16 as the next step. This calls for installation of a new lamp, which may cure the trouble; but again the new lamp may refuse to light, or may burn out. The right hand column lists appropriate tests in each case. Thus, if the new lamp burns out, the prescription is Test No. 20, referring to further procedures which are similarly traced through an earlier chart of the series and which, on the basis of Tests Nos. 1 and 16, as just made, should logically and in all normal cases turn up the trouble.

The complexities of sound systems, their individual characteristics, and rare troubles that are encountered from time to time obviously make it impossible for any set of general charts to be used literally under all circumstances. This is particularly true of the present installment, since different makes and models of sound equipment vary nowhere more greatly than in the design and construction of their heads, optical scanning systems and photocell coupling circuits.

### To Determine the Cause and Correction of DISTORTION, ORIGINATING AT THE HEAD

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST	THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Check exciting light focus	Focus correct Focus poor	No. 2 No. 12	7. Using high resistance ohm meter check p.e.c. output circuits, load resistor, transformer, etc., for partial short or ground	TROUBLE FOUND No trouble found	No. 8
2. Check p.e.c. voltage with very high resistance meter, or ahead of p.e.c. load resistor with low resistance meter	Voltage normal Voltage high Voltage low	No. 3 No. 9 No. 11	8. By visual inspection, ohm meter, tugging wires and replacement of parts if necessary, check between p.e.c. output and head output	TROUBLE FOUND	
3. Replace p.e.c.	TROUBLE CURED No improvement found	No. 4	9. Proceed per HIGH VOLTAGE chart, page 37, Better Theatres for April 2, until p.e.c. voltage is normal	TROUBLE CURED Distortion remains	No. 10
4. Make and run a test loop of sound print (not frequency film), thus eliminating the take-up action, and listen for distortion	No distortion heard Distortion remains	No. 5 No. 6	10. Replace p.e.c.	TROUBLE CURED	
5. Adjust, lubricate, repair or replace take-up	TROUBLE CURED		11. Proceed per LOW OUTPUT chart, page 37, Better Theatres for April 2	TROUBLE CURED	
6. Check for and eliminate all other causes for unsteady film motion, small side-sway, etc., interchanging projector heads and mechanical drives of sound heads if necessary	TROUBLE FOUND Trouble not mechanical	No. 7	12. Adjust focus	TROUBLE CURED Good focus unobtainable	No. 13
			13. Proceed per Test No. 9 of LOW VOLUME chart, this issue of Better Theatres	TROUBLE CURED	



## To Determine the Cause and Correction of NO SOUND, DUE TO HEAD TROUBLE

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST	THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Observe exciter lamp	Lamp lit normally Lamp out Lamp dim	No. 2 No. 16 No. 21	12. Switch off stage speakers (if audience present) and temporarily open high resistance circuits between p.e.c. output and head output, listen for squeal in monitor speaker	Squeal heard No squeal heard	No. 13 No. 14
2. Observe if light reaches p.e.c.	Light path normal Light path obstructed	No. 3 No. 15	13. By visual inspection, ohm meter, tugging wires and replacement of parts if necessary, check between point where open circuit caused squeal and p.e.c.	TROUBLE FOUND	
3. Wave finger or pencil in light path (move film out of way)	Normal clicking No sound heard	No. 4 No. 5	14. By visual inspection, ohm meter, tugging wires and replacement of parts if necessary, check between p.e.c. output and head output	TROUBLE FOUND	
4. Re-thread film, making sure sound track is correctly aligned	TROUBLE CURED		15. Clear obstruction, re-thread	TROUBLE CURED	
5. Check p.e.c. voltage with very high resistance meter, or ahead of p.e.c. load resistor with low resistance voltmeter	No p.e.c. voltage P.e.c. voltage normal P.e.c. voltage low	No. 6 No. 10 No. 6	16. Replace exciter lamp	TROUBLE CURED New lamp does not light New lamp burns out	No. 17 No. 20
6. Check voltage at output of p.e.c. supply unit	Output voltage normal No output voltage Output voltage low	No. 7 No. 8 No. 9	17. Check output voltage, exciter lamp supply unit	No output voltage Output voltage normal	No. 18 No. 19
7. Check line between supply unit output and p.e.c. for open or short	TROUBLE FOUND		18. Check exciter lamp supply unit per NO POWER chart, page 35, Better Theatres for April 2	TROUBLE FOUND	
8. Check supply unit failure per NO POWER OUTPUT chart, page 35, Better Theatres for Apr. 2; or NO SOUND chart, page 30, Better Theatres for May 28, according to voltage supply used	TROUBLE FOUND		19. Check line between exciter lamp supply unit and exciter lamp for open, short or ground	TROUBLE FOUND	
9. Check supply unit failure per LOW OUTPUT chart, page 37, Better Theatres for Apr. 2; or LOW VOLUME chart, page 29, Better Theatres for May 28, according to voltage supply used	TROUBLE FOUND		20. Check exciter lamp supply unit for HIGH VOLTAGE chart, page 37, Better Theatres for April 2	TROUBLE FOUND	
10. Replace p.e.c.	TROUBLE CURED No sound	No. 11	21. Replace exciter lamp	TROUBLE CURED New lamp lights dim	No. 22
11. Using high resistance ohm meter check p.e.c. output circuits, load resistor, transformer, etc., for open, ground or short; check p.e.c. amplifier (if any) per NO SOUND chart, page 26, Better Theatres for July 23	TROUBLE FOUND No trouble found	No. 12	22. Check output voltage, exciter lamp supply unit	Voltage low Voltage normal	No. 23 No. 24
			23. Check exciter lamp supply unit per LOW OUTPUT chart, page 37, Better Theatres for April 2	TROUBLE FOUND	
			24. Check line between exciter lamp supply unit and exciter lamp for partial short or ground, or high resistance contact	TROUBLE FOUND	

## To Determine the Cause and Correction of LOW VOLUME, DUE TO HEAD TROUBLE

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST	THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Observe color of exciting light at film or p.e.c. location	Light white Light yellow	No. 2 No. 12	6. By visual inspection, ohm meter, tugging wires and replacement of parts if necessary, check between p.e.c. output and head output	TROUBLE FOUND	
2. Check exciting light focus	Focus correct Focus poor	No. 3 No. 8	7. Proceed per Trouble Test No. 6 of NO SOUND chart, this issue of Better Theatres	TROUBLE FOUND	
3. Check p.e.c. voltage with very high resistance meter, or ahead of p.e.c. load resistor with low resistance meter	Voltage normal Voltage low	No. 4 No. 7	8. Adjust focus	TROUBLE CURED Good focus unobtainable	No. 9
4. Replace p.e.c.	TROUBLE CURED Volume still low	No. 5	9. With spotlight gelatine and magnifier inspect exciter lamp filament <i>while lit</i> for sag or slope	Filament sags or slopes when hot Filament normal	No. 10 No. 11
5. Using high resistance ohm meter check p.e.c. output circuits, load resistor, transformer, etc., for partial ground or short	TROUBLE FOUND No trouble found	No. 6	10. Replace exciter lamp	TROUBLE CURED	
			11. Inspect optical system lens tube, lenses, prism, slit	TROUBLE FOUND	
			12. Clean oil from optical lenses, prism, exciter lamp, p.e.c., opening or replacing lens tube if necessary	TROUBLE CURED	



# COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . .

By F. H. RICHARDSON

## REVERSED REELS: VARIED OPINIONS OF PROJECTIONISTS

THE PROPOSAL of W. Lee Beckley, projectionist at the Spencer theatre in Minneapolis, that exchanges issue prints mounted in reverse (submitted in these columns in the July 23rd issue), continues to cause projectionists to take pen in hand in expression of their reaction. The vast majority of letters received are for the scheme, as I indicated in my *Comment* in the August 20th issue. This time, however, I am going to devote practically all of the space available for the discussion to letters which bring both sides of the question into consideration.

One of the letters does this in itself. It is from J. R. Prater of Palouse, Wash., who apparently is neutral. He writes:

"I am interested in the suggestion made regarding shipment of prints to theatres in reverse. I favor this practice for the reason that it would tend to improve projection by

inducing more general inspection of prints before projection. This would not only improve results, but also decrease the fire hazard.

"However, it would give exchanges a better chance to sidestep inspection, passing it along to the projectionist. Also the rewinding which Friend Buckley cites as representing unnecessary wear upon prints, as well as consumption of time and energy, must still be done somewhere along the line.

"Where shipping reels are placed in the lower magazine at last projection, and in the upper magazine at the first showing, at the theatre receiving them next, a single rewinding during exchange inspection is all that is necessary. But if the exchange receives them in reverse and must inspect and ship them to the next theatre in reverse, it must rewind the reels twice, which would impose added work on the exchange in-

spectors. [How so? If they are received with leader out and must be shipped that way, two rewindings are necessary, are they not?—F. H. R.]

"I would suggest that if such a system be considered for general adoption projectionists use their own reels in lower magazine even for the last run, rewinding the prints to shipping reels afterward, returning all prints to the exchange mounted with with leader on top. This last rewinding is no more inconvenient to projectionists than rewinding between each run, and it eliminates the hazard of using the shipping reels in the projector at all."

### *Reversed Reels Issued in Cleveland*

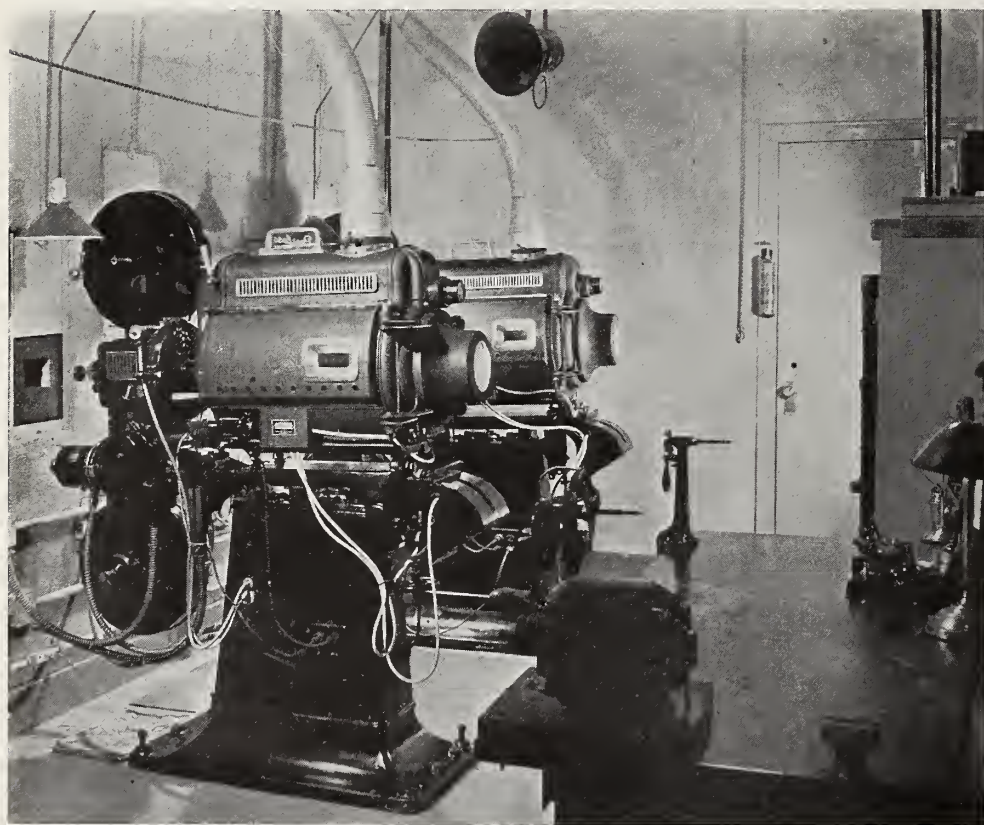
Still another discussion of this reverse print matter comes from Irl Gordon, projectionist of Akron, Ohio. He writes, "I note your request for discussion of the idea advanced relative to having prints reach the projectionist 'tails up,' so that they might be rewound directly to the house reels during inspection, and be already for use.

"Here in Akron, our local union requested the Cleveland exchange to do that very thing more than a year ago and one of them (Fox) started to do it, enclosing a suitable notice with each equipment. The plan worked out beautifully for a time and the local expressed its appreciation to the exchange. After five months, however, the plan began to peter out and now only occasionally do we receive a print mounted, thus. Once in a while other exchanges send us a reel so mounted, but it is not the general rule.

"I visited the Fox exchange recently and asked why the plan had been discontinued and was told (believe it or not) that they had received many kicks from projectionists who did not favor it. The reason? It seems (again believe it or not) many theatres are operating without even so much as one spare reel, to say nothing of house reels—just the two reels used in the take-up of the two projectors, running off the print to their own reel during first projection and using the shipping reels in projection.

"Arguing that such theatres must be in the minority, and that such a beneficial change should not be scrapped because of their objection, I was assured that facts were otherwise, which, frankly, I do not believe. It seems incredible! Other objections were based upon the fact that projectionists had not examined a print and had threaded it into the projector in reverse. All in all, exchanges assert that they have received more complaints concerning than plan than praise for it.

"Very possibly, those who had, or fancied they had, a kick coming, made it



Projection room of the new Forum theatre in Akron, Ohio. Equipment includes two Super-Simplex projectors with 18-inch Simplex magazines and Peerless Magnarc lamps mounted on Super-Simplex pedestals. The lamps are supplied by two General Electric copper oxide rectifiers. The Forum is owned and operated by Skirball Brothers of Cleveland.



promptly, while those favoring it were too lax to express appreciation. Also, it is possible that exchange practice is dominated by absent swivel chair moguls who have an eye on cost sheets (it may or may not cost the exchange a trifle more, I don't know) and neither know nor care much about projectionists and their problems."

I have little comment to make. It seems hardly conceivable that the change would not be generally beneficial. That it would be more expensive to exchanges I do not believe. That it should be ditched merely because some theatres (minority or majority) object to having a couple of spare reels, or even a full set of house reels, or because some projectionists do not inspect reels upon receiving them from an exchange, and at least know whether the leader or tail piece is on the outside, seems absurd.

#### And Here's an Emphatic No

However, I have heard directly from a projectionist who does not favor reversed reels. Frank F. Toth, projectionist of the Colonial theatre in Bridgeport, Conn., writes, "Regarding the proposal that reels shipped to theatres by exchanges to be mounted with the tail piece outside, thus necessitating rewind before projection, I vote an emphatic no! After a long time service as projectionist I have yet to encounter a print containing any fault that would cause trouble in projection. Our exchanges are in New Haven and I must compliment them on doing a thorough job of inspection and repair through all the years. I have yet to have my first break at first showing of any print.

"I fully realize the danger involved in attempting the projection of improperly inspected and repaired prints and know it does occur in some places, as others have complained to you, but surely the fault may be remedied by proper action by theatres receiving films from such exchanges. Why cannot projectionists or theatre managers in cities where such abuses occur, get together, appoint a committee to visit the offending exchanges, ascertain where the fault lies and demand correction. Would not that be effective? The practice proposed would throw many exchange workers out of a job, which I am sure you would not wish. Please do not attribute my opposition to the plan to any objection to the work involved in making the pre-projection rewind. That is not the fact."

#### Usual Conditions Advise Inspection

It is easy to understand that a projectionist who always has received his prints in proper condition for projection may and probably would feel as Brother Toth does. Unfortunately, however, considering the field as whole, the receipt of prints in perfect, or even safe condition for projection, is not as common as he may think. True, many exchanges do quite thoroughly inspect and repair all prints, but unfortunately there still are very many whose inspection is rather casual, with repairs restricted to a splice where the print is very badly mutilated or torn entirely in two.

Then, too, only a relatively small pro-

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portion of theatres are in cities where exchanges are located. In fact, most exchanges serve widely scattered localities where only one, two or three theatres exist in any one town, under which condition, unless there be some determined leader, such action as is suggested would be well nigh impossible. Moreover, assuming exchanges to ship prints in perfect condition for projection, but which must travel many miles to their destination, with one or several transfer points en route, at which express men may and often do jam the shipping cases around regardless, what assurance then has the receiving projectionist that those prints have not been damaged, by the impact of the film edges against the reel sides? I personally have examined prints received with as much as 10 feet of the edge of the film bent over flat right through the sprocket holes, the damage unquestionably having been inflicted by abuse in shipment. The possibility of this being always present, how could any projectionist assume the responsibility of projecting without inspection? And if the prints are to be mounted on projection room reels, which is a most excellent precaution, the receipt of leader-  
outside reels necessitates two rewinds.

Further reference to the 20th Century-Fox exchange in Cleveland comes with an affirmative vote from Carl E. Graham of Canton, Ohio, as follows:

"I read with interest the suggestion made by W. Lee Beckley that exchanges ship prints wound in reverse; also your invitation to projectionists to comment thereon. My own idea is that an orchid should be handed the Cleveland 20th Century-Fox exchange, which has been shipping its prints to theatres mounted in reverse for about two years. Inclosed with each shipment is the following: 'Projectionists Note: This print has been inspected. However, it is delivered to you with the tail end outside. Delivery is made in this manner to assist you in making the changeover from our reels to your own, which co-operation we trust will help you.'

"For years I have waged a 'Battle of Rewinds,' in the hope that exchanges might finally wake up to the fact that film can be inspected while in reverse. So here's to 20th Century-Fox and may Shirley Temple never grow up!"

## Now's the Time to Voice Your Opinion

And now let's hear from some more of you men on this matter. Now that the issue is before us, let us give it a good going-over. If reversing reels would tend to improve projection (making inspection more convenient), we should have it. If not, then let's forget it. What's your opinion?

Incidentally, the other day I received a letter from Kenneth R. Caldwell, who was advertising manager of the old Precision Machine Company, now the International Projector Corporation, telling me of a type of film shipping case which he says has been designed to eliminate all possibility of film damage in transit. At any rate,

a corporation called the Film Protecto Shipping Case Company, with offices in Buffalo, N. Y., has been formed for its manufacture, and Mr. Caldwell says in part:

"Since the very inception of the motion picture industry one of the problems that has been the most difficult of solution has been that of suitable shipping cases. Due to the extreme manhandling that film cases get, it has been well nigh impossible to design a case that would permit of no damage to film edges when in transit. The cases of today carry film quite safely when the film is properly rewound on the reels but should film be rewound zig-zag and then shipped with several other reels in a single container, damage is bound to result. However, we have succeeded in designing a shipping case wherein film may be loosely or zig-zag rewound and damage to it is impossible. . . ."

I submit this merely as news somewhat pertinent to our present discussion. I know nothing further of the case. Mr. Caldwell has been projectionist in several of the Shea circuit theatres in Buffalo since leaving the projector manufacturing field.

## A SCALE TO MEASURE CARBON BURNING TIME

J. R. PRATER, an active "student" in the Motion Picture Herald Bluebook School offers:

"Here is a tip for saving both carbons and embarrassment that may be worth passing on. Carefully measure the exact length of both negative and positive carbon consumed in 20 minutes at the normal amperage used. Measure the length of the shortest stub of each that can be safely burned. From these measurements mark off on a strip of brass an accurate scale, allowing first the necessary stub length, followed by *marks for each five minutes of burning time*. If positive and negative are consumed at different rates, make a separate scale for each.

"Scales may be made to read the amount of carbon protruding from lamp jaws, or if stubs are finished in carbon savers, to read the entire stub before it is placed in the saver. In any case, the useful life of any stub can be dependably measured in a jiffy, and by watching the length of the succeeding reel or two, every stub can, at an appropriate time, be burned safely to within less than five minutes of its maximum life.

"Carbons are a very considerable item of projection expense. Throwing away stubs with 15 or 20 minutes of good life in them is unnecessary waste. Believe it or not, I have known several projectionists to discard negative stubs having more than an hour of life because the positives burned faster and they thought the carbons had to be purchased in sets! A good raise in salary went in the garbage can every week.

"Also, if negative carbons, especially solid ones, were sharpened to a finer, or at least a more rounded point, it would greatly facilitate burning in new trims. A



new negative with a partly used positive is even harder to burn in. Do you suppose the carbon companies would consider this a favor to the fellows who use their product?"

I think the carbon companies would, provided they were convinced that it would be of real benefit.

## NOTING A CLEVER PROSCENIUM TREATMENT

WHILE ON a drive through upstate New York and New England recently, dropping in at a few theatres along the way to say hello, I noted a proscenium and screen border treatment that struck my fancy so much I am going to tell you about it.

It was installed in Proctor's theatre in Troy. Proctor's is a large house, seating nearly 2,500. It is managed by Harry G. Black, whose assistant is Jack Picket. The projectionists are Vincent Jamacito and George L. Nugent. My only criticism of projection at this theatre concerns the projection angle, which is all of 26°.

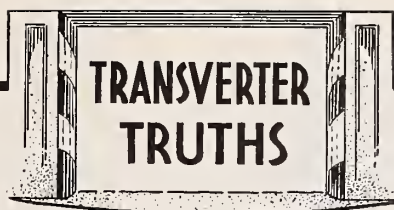
The false proscenium consists of a series of panels forming legs and borders ranging in size from about 24 feet in length to 9 feet in the border. The longest hang on either side of the stage, starting about 4 feet off the stage floor. The panels step off in width and length the largest upstage, the smallest downstage. They hang about 8 inches apart. There are four panels to each section.

The panels are framed pieces covered with velour, each a different shade and especially dyed. The smallest one and the farthest downstage, is deep maroon. The others become lighter and lighter in tone and more of a mauve, the last upstage being an orchid shade.

Directly behind the last panel hangs a velour tab of 100% fullness, dyed an intense blue at the top, blending into deep ultramarine at the bottom. The border of the false proscenium is treated in similar fashion, with five sections of four panels each, with the same color scheme and lighting effects, and backed by a very full velour border dyed to blend with top of the tabs on either side.

On the back of each panel is a metal niche or gutter in which is a continuous border of lumiline lamps tinted a "surprise pink." The border of lamps follows along the bottom and stage end of the panels and reflects upon the panel behind. The lamps are in series with dimmers and give an effect of neon lighting. The whole effect is vibrating and alive, which is especially effective in an auditorium that is almost continuously darkened for projection of pictures.

The house traveler is directly behind the false proscenium. It is of silver swirl velour of 100% fullness. This traveler opens, completely out of sight of the audience, to a working traveler of painted canvas, also hung at 100% fullness, the color scheme of which blends with that of the false proscenium. At the top it starts with



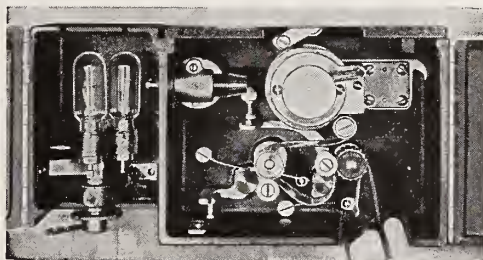
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CATALOG BUREAU . . . Page 42

the same deep blue, blending downward to a more delicate tone. On this is a lacy, conventionalized tree covered with soft pink and lavender blossom forms. The trunk is Nile green and lavender. Also, there is a silver aluminum hedge starting at a low point at stage right, ending at a high point at stage left. It is sprinkled with diamond dust, which completes the color scheme.

This setting was designed and installed by Miss Mabel Buell of New York.

Over in the Green Mountains of Vermont at Bennington, I met W. C. Morey, manager of the General Starke theatre, which seats 1,000, James T. Harte, projectionist. The latter has been projecting pictures for 18 years. E. Cornell is night projectionist.

The auditorium is lighted very intelligently when the show is on. No glare spots of light to annoy patrons and strain their eyes. The General Starke has Simplex projectors equipped with Strong lamps.

In Wareham, Mass., I called at the Warr theatre, where William Ross is manager and Gilbert Hamilton is projectionist. The Warr seats 579.

In Hartford, Conn., I called at Loew's Poli theatre on the "main stem." Manager J. A. Simons was absent, a chat was enjoyed with his able assistant W. J. Cooper, who reported business as fair, with the Hartford "movie pot" boiling in about the usual manner.

At the Allyn theatre in Hartford I was made warmly welcome by Mr. W. J. Lloyd, the manager, and Charles North, projectionist. Mr. North is business representative of Local 486. He reported everything running smoothly with the Hartford men and the local union. Mr. Lloyd said business was about normal for this time of year.

## COIN PHONOGRAPH ADAPTED TO NON-SYNC

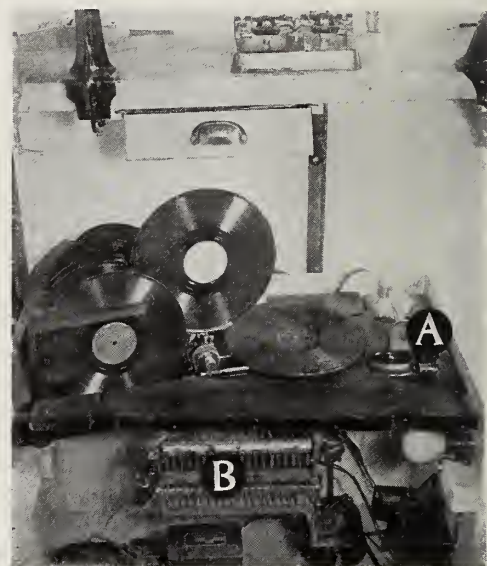
ALBERT HEFFERAN, owner and operator of the Lynx theatre in Coopersville, Mich., has sent in pictures of non-sync apparatus which he has rigged up to meet his needs. His accompanying letter explains both the gadget and how it is used in the Lynx theatre.

"This equipment," he writes, "is used between performances and before the show starts at night, and also after the final performance. It really is used a great deal and makes a very nice atmosphere. There are so many theatres now that do not have music before the picture starts, which lack makes a theatre seem dead and very un-

theatre-like. Now, for example, when we played "In Old Chicago," we used records of music from the picture.

"I bought a machine of the kind that is placed in restaurants, beer gardens, etc., to play records by dropping a nickel in a slot. I took the machinery out of the cabinet and built a square box for it which fit in under the rewind table.

"I then hooked up this machine with electro magnets for operation by push buttons instead of nickels. There is a push button for each of the ten record holders, which would otherwise be placed in operation by coins. As a button is pressed, the motor spring is released, putting the motor in operation. An arm swings around and carries a record to the turntable as in the case of all nickel phonographs of the type this machinery was taken from. The turntable is run by one motor; another motor operates the arm and jaw that puts the record in place, according to which button



has been pressed. A small amplifier is used for the electric pickup. A 14-inch speaker for the non-sync system is placed behind the screen."

In the accompanying picture of the machinery, the part marked *A* is a meter which "counts" the records as they are played, thus keeping track of which records have been played. The electromagnets installed for push button operation are marked *B*.

The switchboard is shown in another accompanying picture. The lamp at the top automatically lights when the equipment begins to operate. The center button under the lamp is a rejector button, pushing of which stops the record being played and immediately causes the substitution of another record.

## SALEABLE SHOWS MEAN COMPETENT EQUIPMENT

IN REPORTING increases in orders for Simplex sound systems and the new Simplex E-7 projectors, my good friend P. A. McGuire of the International





Projector Corporation, adds some comment that in general echoes what has been my contention for years—that the first thing to do in selling motion picture entertainment to the public (after producing reasonably saleable pictures) is to provide the theatre with the kind of projection and sound equipment—and, I might add, the kind of projectionists—that can present the picture at its best.

Referring to the "Motion Pictures' Greatest Year" campaign now being waged, Mr. McGuire remarks:

"Hollywood is asking theatre owners and managers to show pictures so that patrons hear sound and see the picture as they were recorded. All the work of this great industry is delivered at the theatre in a can, and that is the point where the theatre owner and manager can prove that they are showmen by giving their audiences superior screen presentation. Their part of this important job is to discard old and obsolete equipment whenever possible and to keep their equipment in first-class condition at all times.

"The winning combination is the production of good pictures by Hollywood, good showmanship by the theatre owner and manager, technical knowledge of the projectionist with his realization that he also must be a showman in order that patrons may get the fullest possible enjoyment from the picture. All of this must be supplemented at all times by the use of up-to-date sound and visual equipment."

And I, for one, cannot see how there can be any argument to the contrary. All too often we believe that extra exertion—high pressure—alone can build up business. Perhaps it can do a great deal—certainly showmanship is an essential of our business. But you can't keep on selling what you fail to deliver, and you can't deliver consistently saleable motion picture entertainment when you haven't got equipment equal to the job. In the last analysis, what the theatre has to sell is ground out, on the spot, by the machinery centered in the projection room. The show can be no better than that equipment is.

## PROJECTION FACILITIES ON THE "QUEEN MARY"

RECENTLY I had occasion to see a friend off on the Queen Mary, and I took advantage of it to look over facilities of that great ship for the presentation of motion pictures to the passengers. The ship begins each voyage with more than 50,000 feet of film on board. At the time of my visit, there were approximately 57,000 feet ready for use.

A full program of pictures is provided each day for each class of passengers, and each show consists of one feature and two or three shorts. In the event there is not sufficient seating capacity for all desiring to see any one show, the whole is projected a second time.

First- and second-class passengers "go to the movies" in the first cabin lounge. Third class passengers see the show in a "Kinema

Room." Pictures for tourist passengers are exhibited in the tourist cabin lounge.

There are no professional projectionists in the crew, the projecting being done by the ship's electricians.

There are a total of eight projectors on board. Seven are 35-mm., one 16-mm. Six of the 35-mm. projectors are in constant use, two in each of the cabin class shows; one is used for special screenings.

The light sources are of the reflector type, though as to their exact type I could not be quite certain. The men in charge did not know the difference between straight high-intensity, reflector type high-intensity, low-intensity, and "suprex." They were sure, however, that 80 amperes were used at the arc.

Time permitted only inspection of the first cabin lounge projection room. While congested ship conditions would permit of no waste of space, still the room was of dimensions permitting the men to work in a fair degree of comfort. It is indeed much more commodious than many theatre projection rooms I have visited. It is thoroughly fireproof, of course. The side of the projector mechanisms traversed by the film was wholly unenclosed; however, this is deemed perfectly safe for the reason that there is a small tank in which is stored carbon dioxide at high pressure, with fuses so located that they will "let go" the instant a blaze reaches either the upper or lower projector mechanism sprocket, and both the upper and lower magazines are flooded with the gas. Not only that, but from eight openings located along the film track between upper and lower magazines, the gas also is released, the effect of which is to smother the blaze and extinguish it.

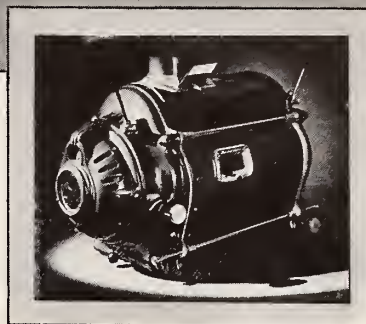
## COPPER LOSSES IN MOTOR-GENERATORS

MY ATTENTION is called to a statement in these columns in the August 20th issue, which did not do justice to the real conditions involved in the installation of motor-generator sets. The correction, for that is what it properly amounts to, comes from an excellent authority on the subject of motor-generators. I am happy to submit the following communication from my good friend John Hertner, president of the Hertner Electric Company of Cleveland, who writes:

"Dear Richardson: I am quite a faithful follower of your department and in the issue at hand I notice a statement under 'Methods of Installing Motor-Generator Sets' that is likely to lead someone astray.

"You state that with an overload, the temperature will rise 'in proportion to the excess current.' It is worse than that. The copper losses increase as the square of the current.

"The copper losses as a whole are often in excess of all other losses when running full load, hence on double load with four times the copper loss, the total would be much more than doubled. In fact, the heat generated in the armature slot, the cause of coil burn-out, is just four times normal."



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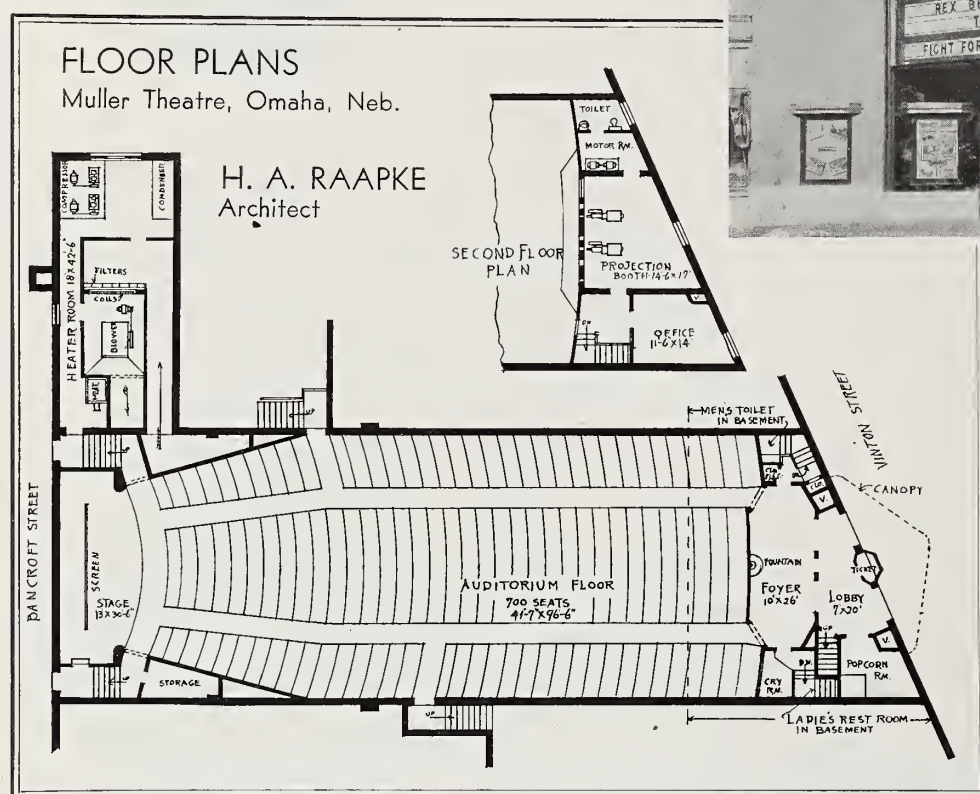
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## Modernized in Plan and Style at \$54 a Seat



The facade of the remodeled Muller theatre.



- Describing the remodeling of an outmoded theatre building with balcony, to make a larger, single-floor Muller theatre in Omaha

WHILE THE Muller theatre in Omaha, Neb., represents the salvaging of an old, out-moded theatre building by remodeling, it is essentially new in both plan and style. The forward three-fifths of the building, and an adjoining structure housing the heating and cooling equipment,

were existing; the rear two-fifths of the present theatre building is new, extending the original building back to the end of the block, where it connects with the structure used for the air-conditioning equipment (see accompanying floor plan).

Facade and interior treatment is new throughout, in a simple modern style. The new Muller (the name was originally spelled Mueller) represents an expenditure of \$37,500, exclusive of all equipment except the marquee and stage and cooling equipment. It is owned by Charles and Fritz Muller and is operated by L. P. Grobeck. The architect was H. A. Raapke of Omaha.

Fronting on a shopping street that runs

diagonally, and with site conditions requiring straight-line traffic into the auditorium, the plan provides a lobby shape which squares off the remainder of the building, with a pop-corn and candy dispensing room, and stairs to the projection room fitted into the space available at the broader side. Men's and women's lounge and toilet rooms are in the basement, reached by stairs off either side of a foyer which extends across the central portion of the auditorium, though entirely walled off from it.

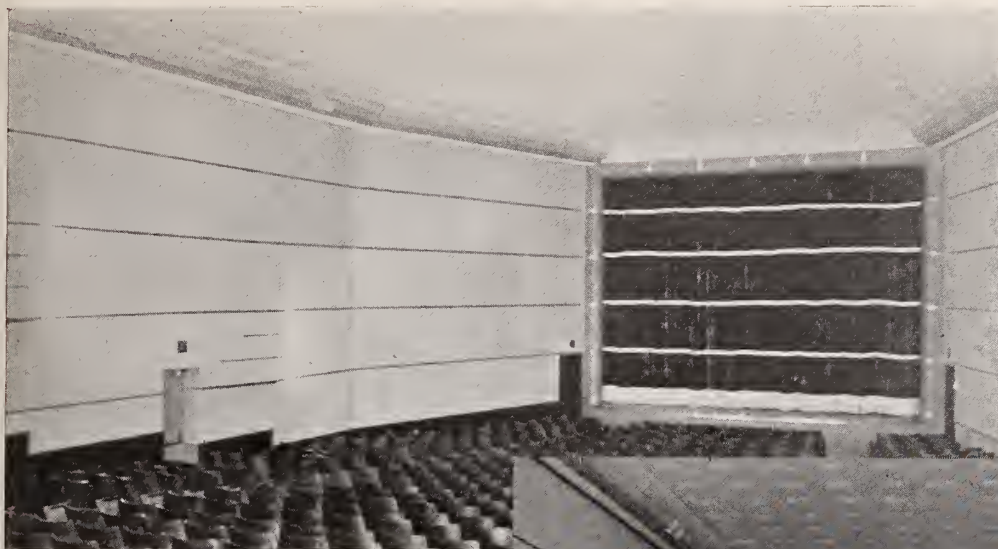
The old facade was torn down and a new one (see accompanying photographs) was built in stucco, with the principal architectural effect consisting in a central square panel, separated from the remaining area by painted mouldings. The entrance area, extending across this panel beneath a V-shaped marquee, is finished in veined Formica with box office trim and light boxes of flush-set display frames in chromium.

The lobby (as well as the pop-corn room and a "cry-room" off the foyer, with a plate-glass window separating it from the auditorium) is finished in plaster painted canary yellow with cobalt blue trim.

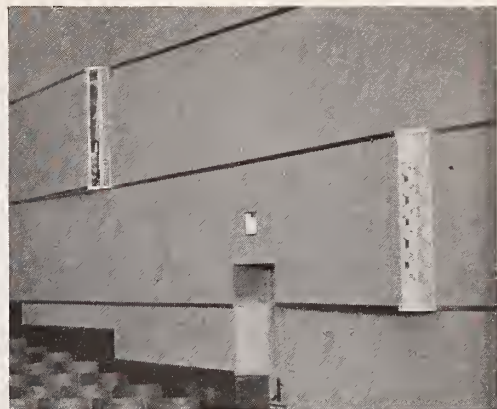
The foyer is finished entirely in knotty-pine sheetrock, and into the wall opposite the entrance is set an ornamental fountain (see detail photograph on page 16). Foyer illumination is by means of small closely-fitted ceiling fixtures.

The auditorium, which originally seated 570, now seats 700. A new floor of cement was laid on the ground with the slope





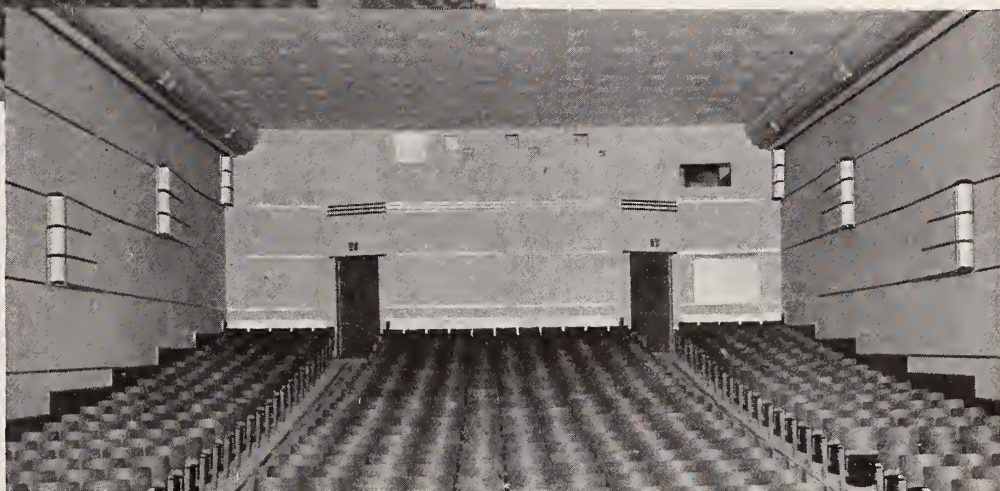
Forward and rear views of the new auditorium with its panel-terminus light sources.



Panel light receptacles with glass covers removed.

of "reversed" type—the forward portion inclines slightly upward. The three-bank seating plan provides for passages to side emergency exits leading up stairs to ground level. The former theatre had a balcony; all seating is now on one floor. Decoratively, the auditorium is of simple treatment with side walls finished in horizontal panels of natural-colored Celotex board (laid in 4x10-foot units) with joints covered by 2-inch metal mouldings, rear wall in Acousti-Celotex blocks, and the ceiling in two tones of Insulite tiles laid in a checkered pattern. Beneath the side wall panels a concrete wainscoting, in steppings 4 feet high, is painted maroon.

The auditorium is illuminated by lamps in reflector receptacles forming the terminals of certain side-wall panel units. Of the five horizontal panels, each of the lower four has one board splayed out to a total



of 9 inches, and into the projecting end the lamp receptacle is set, with half-round dilophane glass cover. Light is directed essentially toward the proscenium. Each receptacle contains six lamps divided equally in three color circuits (see accompanying auditorium views and detail photograph).

The Muller is completely air-condi-

tioned, with mechanical refrigeration. Outlets are along the ceiling cornices on both sides of the auditorium.

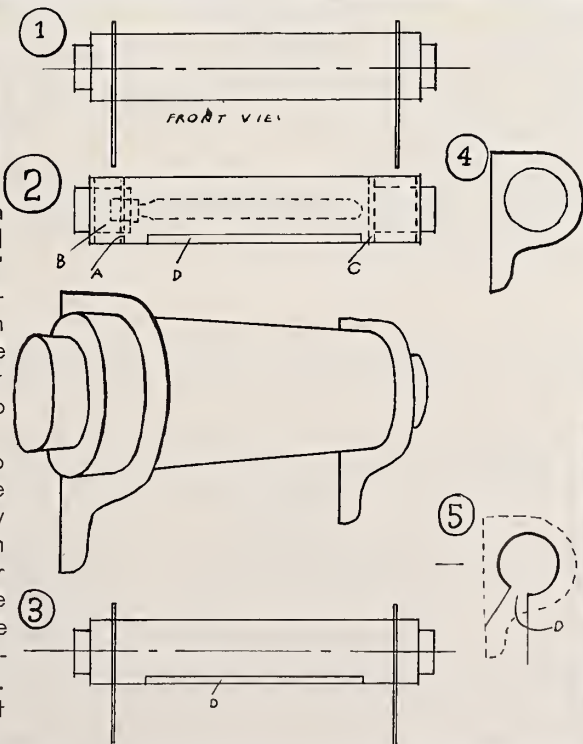
Equipment and furnishings of the Muller theatre (including air-conditioning and sound systems) were supplied by the Scott-Ballantyne Company of Omaha. Projectors, however, are Simplex, and the projection lamps Peerless Magnarc.

## MAILING TUBES AND WALLBOARD FORM THIS FOYER FIXTURE

An ingenious application of such materials as mailing tubes and wall board to the making of a "modern" lighting fixture is shown in the accompanying drawings and photograph submitted by T. E. McGivney of the Princess theatre in Bristow, Okla. It was designed by Mr. McGivney, who explains its construction as follows:

"This fixture is built from two different-sized mailing tubes. One end knob is fastened permanently (see photo), the other contains an electric light socket. A long slender tube lamp is used (lumiline). The discs (see drawings 2A and 2C) are made from wall board. Putty, Tuxtone, and plastic paint fill the joints.

"Of the drawings, No. 1 is a front



view, showing the end knobs. No. 2 is an inside view showing arrangements of socket and lamp—A, a washer-like disc holding inside end of knob "b"; C, a solid disc holding inside end of other knob in place; D, slot in bottom for light to shine through. Drawing No. 3 is a rear view, again showing the light slot "b." No. 4 is an end view, showing bracket for fastening to wall. No. 5 is a cross-section of the center portion, showing position of light slot."





# BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

<b>A</b> Acoustic materials Advertising novelties Air filters Air conditioning, complete Air system control Air washers Amplifiers Amplifier tubes Architectural materials (specify purpose for which material is wanted) Automatic curtain control	Film splicing devices Fire prevention devices, projector Fire extinguishers Flashers, electric sign Flood lighting Floor cleaners Floor surfacing materials Fountains Frames, lobby display Furniture, lobby and lounge	Portable sound equipment Projectors, motion picture Public address systems
<b>B</b> Batteries, storage	<b>G</b> Grilles, ventilating	<b>R</b> Rectifiers Reflectors, projection arc Reflector shields Regulators, mazda Reels Rewinders, film Rheostats
<b>C</b> Carbons Carpets Carpet cushion Chairs, theatre Change makers Changeable letters Changeovers Cleaners, vacuum Cleaning equipment, mechanical Clocks, show-time Color hoods Cutout machines	<b>H</b> Hearing aids Heating systems Horns	<b>S</b> Safes, office Screens Screen masks and modifiers Screen resurfacing service Seat covers Signs, directional Signs, theatre name Shutters, projection port Soundheads Speakers Splicers, film Stage lighting equipment Stage rigging Stereopticons Switchboards
<b>D</b> Dimmers Disinfectants Drain pipe, cleaners	<b>L</b> Ladders, safety Lamps, incandescent projection Lamps, projection arc Lenses Lighting, emergency Lighting, decorative Lifts—organ, orchestra	<b>T</b> Tickets Ticket booths Ticket destroyers Ticket issuing machines Transformers
<b>E</b> Effect machines Electric signals and controls Emergency lighting plants Exciter lamps Exploitation, mechanisms	<b>M</b> Marquees Mats and runners Microphones Motor-generators Motors (specify purpose) Music stands	<b>U</b> Uniforms Upholstery fabrics
<b>F</b> Fans, ventilating Film rewinders	<b>O</b> Organs	<b>V</b> Vacuum cleaners Vending machines Ventilating systems
	<b>P</b> Paints, lacquers, etc. Perfumers Photo-electric cells Portable projectors	

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,  
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .....	6 .....
2 .....	7 .....
3 .....	8 .....
4 .....	9 .....
5 .....	10 .....

Remarks (or any items not listed above): .....

Name..... Theatre..... City .....

State..... Seating Capacity.....

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*Inseparably a Part*  
of the **MILLION DOLLAR DRIVE**

**Simplex** **E-7**  
TRADE MARK REG'D  
**PROJECTORS**

*and*  
**Simplex** ★★★★★  
TRADE MARK REG'D  
**SOUND SYSTEM**

**DESIGNED AND BUILT**  
**FOR A GREATER AND**  
**MORE PROSPEROUS**  
**MOTION PICTURE INDUSTRY**

*Better Projection Pays*

LET US TELL YOU WHY  
**SIMPLEX FOUR STAR SOUND SYSTEM**  
AND  
**SIMPLEX E-7 PROJECTORS**

BRING *More Money* INTO THE BOX OFFICE  
AND TAKE *Less* OUT OF THE MANAGER'S OFFICE

DISTRIBUTED BY  
**NATIONAL THEATRE SUPPLY  
COMPANY**

BRANCHES IN PRINCIPAL CITIES



MANUFACTURED BY  
**INTERNATIONAL PROJECTOR  
CORPORATION**

88-96 GOLD STREET, NEW YORK, N. Y.



## Only RCA PHOTOPHONE DOES THE WHOLE JOB!

**Recording** . . . Ultra-Violet Sound for Major Hollywood Studios.

**Reproduction** . . . Magic Voice of the Screen with Rotary Stabilizer for theatres.

**Service** . . . The most efficient and complete theatre sound service—at the lowest cost.

**Research and Development** . . . RCA's research and engineering in all fields of sound enables it to pioneer the movie industry's greatest advances in both recording and reproduction.

**Permanence** . . . As in the past, RCA Photophone will continue its intensive research and engineering and its progressive policies in behalf of the motion picture industry.



ELSINORE THEATRE, Elsinore, Calif., is another of the more than 5,000 theatres building profits with the RCA Photophone Magic Voice of the Screen.

# It's Good Business TO INSTALL THE RCA MAGIC VOICE OF THE SCREEN!

This better sound equipment thrills movie-goers—builds greater box office—gives you "big time" sound at amazingly moderate cost!

When more than 5,000 theatres "go" for something there must be a good reason. And the reason they've "gone" for the RCA Photophone Magic Voice of the Screen is this:

It pays.

And no wonder! After all, good sound is good business. Movie fans patronize theatres

where the sound does full justice to the picture. And when you have the Magic Voice in your theatre you offer patrons the world's finest sound!

It will pay you to get full details about the RCA Photophone Magic Voice of the Screen. Remember—it's built by the same men who build the Photophone recording equipment used by many Hollywood producing companies. And it's available to theatres of any size—at prices you'll appreciate. Get in touch with your Photophone representative today.

*Only the Magic Voice of the Screen  
Offers these 10 Proofs of Superiority*

- Rotary Stabilizer
- Cellular Speakers
- Simple Operation
- Economical Operation
- Push-Pull Adaptability
- High Fidelity Reproduction
- Simple Installation
- Accessibility
- Easy Payment Plan
- Low-Cost Maintenance
- Liberal Service

RCA presents the Magic Key every Sunday, 2 to 3 P. M., E. D. S. T., on the NBC Blue Network

Better sound means better box office  
—and RCA Tubes mean better sound

RCA Photophone's Service Organization has a low-cost theatre service you'll be interested in.



# Photophone

THE MAGIC VOICE OF THE SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF THE RADIO CORPORATION OF AMERICA





MR. WILL HAYS,  
28 W. 44TH ST.,  
NEW YORK,  
N. Y.

# MOTION PICTURE HERALD

## U. S. FILMS and the FOREIGN TURMOIL



Distributors Receive Text of Official Decree Placing All Films in Italy under Control of Il Duce; U. S. Executives Concerned Over Possible Effects of Czech Crisis; Washington Completes Plans for Use of Motion Pictures in Event of General Hostilities » » »

## 89 INDEPENDENTS SUE B & K AND MAJORS STUDIO GUILDS' DEMANDS JEOPARDIZE ACADEMY

VOL. 132, NO. 13

SEPTEMBER 24, 1938

Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Qualex Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the American; \$10.00 a year foreign. Single copies: 5 cents. All contents copyrighted 1938.





What America needs this week is flood control.

Such crying over "Boys Town."

Exhibitors tell us the folks stay for a second and third cry.

But there's no weeping when the receipts are counted.

Leo is very proud of "Boys Town" because it's a great box-office success that also has won additional friends, new praise for the industry.

Doing sensational business everywhere, topping such hits as "Test Pilot," held over in practically every situation for extra weeks, extra days.

And doing as well in its 2nd week as a normal first week!

Please keep your release schedule very elastic, Mr. Exhibitor, because Leo's on an extended-run rampage: "Marie Antoinette," "Boys Town," "Too Hot To Handle"—one after another.

In fact Mr. Exhibitor here's our tip:

**HOLD EVERYTHING!**

★ ★ ★ ★ ★



## HOLDING "MARIE"!

Folks who returned to Broadway after Labor Day found the town's biggest hit at the Astor. "Marie Antoinette" is packing 'em in at \$2 (fancy) prices, 5th week! On other Broadways it's a happy hold-over at pop prices: 4th week Chicago; 3rd week Detroit, Pittsburgh, Cleveland, Salt Lake; 2nd week Portland, Boston (day—date State & Orpheum) St. Louis, Toledo, Columbus, 'Frisco, Atlanta, Denver, Baltimore, Cincinnati, Washington, Louisville, etc., etc.

★ ★ ★ ★ ★

## 'BOYS TOWN' STARTS!

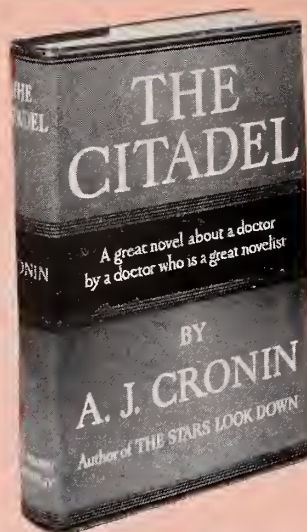
Spencer Tracy, Mickey Rooney keep 'em coming 3rd week Capitol, N.Y.; 2nd week Atlanta, Reading, Harrisburg, Wilmington, Houston, New Orleans, Omaha, Salt Lake and more hold-overs every minute!

★ ★ ★ ★ ★

## EYES ON NEWSREEL!

Leo's very proud of the new streamlined issues of his "NEWS OF THE DAY." John B. Kennedy, famed radio voice speeds the news across in "The Front Page"; Bill Stern, N.B.C. sports authority covers "The Sports Page"; and Adelaide Hawley enlivens "The Woman's Page." Snappy newsreel! Largest world-wide coverage. Better than ever!

"Sweetheart of the day!"



## WE HAVE JUST SEEN A GREAT PICTURE!

They ought to wire the seats for sound in M-G-M's projection room! If those chairs could talk, what an earful you'd get about the screening of "The Citadel." A great motion picture has come to your midst, gents, and from now until release in November you're going to hear a great deal about it, in the press, on the air, by word-of-mouth. Ten million people have read this best seller of a young doctor's dramatic fight for his ideals, of his surrender to the luxuries of a society doctor's life, of the girl who brought him back to the battle of humanity. Memorable scenes: heroism in the depths of a mine; the birth and almost death of a miner's baby; a society doctor and the women he knows. Powerful, tender, exciting... it's got the mixture that accelerates the box-office! But you'll soon know for yourself. Watch for NATIONWIDE TRADE SCREENINGS OF "THE CITADEL." (A bow to the stars Robert Donat, Rosalind Russell; and to the director, King Vidor.)

★ ★ ★ ★ ★



## TOUCHDOWN, LEO!

A smart idea in shorts. Reviewing 8 gridiron classics of last year so that alumni in every territory will flock to see their college team. It's Pete Smith's "Football Thrills." Another Pete Smith subject "Grid Rules" and Robert Benchley's "How To Watch Football" launch the Fall Season. Book 'em while they're hot! (Aside to Leo, Jr.: "Gee whiz, kid, you sure make swell shorts!")

★ ★ ★ ★ ★

## THANKS, KIND SIR!

"A Letter to Leo"

Dear Leo: That man's here again for the 15th time. It's the same story, coming for your product, the only product which spells continued success for me. I am grateful for the years it has been my pleasure to show M-G-M pictures, for they have been years of success, not only financially but also years of cordial and square business relations. Sincerely yours, August 11g, Ohio Theatre, Lorain, Ohio.



## KING AND QUEEN OF THE SCREEN!

Leo of M-G-M takes this MOTION PICTURES' GREATEST YEAR campaign very seriously. Here's another for the Big Drive!

"Too Hot To Handle" flamed into fame this week with Clark Gable and Myrna Loy delighting record-breaking openings everywhere. It's topping "Test Pilot." And that's nice topping!

The trade press told you in advance. Those lads know their stuff. (Read the trade papers! Advt.) For instance: Film Daily said: "A smash at the box-office." M. P. Daily said: "Better than any of the stars' six preceding pictures." M. P. Herald: "A natural. Lines in front of the box-office." Daily Variety: "Sure-fire big-money show." Hollywood Reporter: "One of the financial stand-outs of M.P.A.Y.G.E. campaign." Showmen's Trade Review: "Cinch box-office." The Exhibitor: "SRO attraction." Box-Office: "As torrid as its title at the turnstiles."

The only complaint we anticipate is "too many to handle!"

★ ★ ★ ★ ★



## IT ALL HELPS THE BOX-OFFICE!

Screenland's Honor Page for "Marie Antoinette." Few films have received so many tributes. They keep coming!

★ ★ ★ ★ ★

Here's a line that has become familiar in the trade press.

In fact we're quoting it this time from the PHILADELPHIA EXHIBITOR's review of "Boys Town," as follows:

"M-G-M made the picture, but it is a show of which the whole industry may be proud."

America said that editorially (and at the box-office) about "Marie Antoinette."

They'll say it again about "The Citadel."

M-G-M is the one company that consistently makes pictures "of which the whole industry" may be proud.

How fitting that as Motion Pictures' Greatest Year Campaign sweeps the country with an appraising press giving editorial support, it is M-G-M which delivers pictures of stature to merit such support.

May we be so bold as to say again:

**ALWAYS THE LEADER!**

*Leo*



570 pages of new hit-show  
history are written here!



First, a best-seller record-setter. Now, as great  
a love drama as the screen has yet offered ...  
That's the way WARNER BROS. filmed it!



*Think what it will mean when you Tell*  
the Biggest Ready Reader-Audience  
Since 'Adverse' and 'Green Light' that



**WARNERS** tell them *first* with the broadest magazine advertising  
drive of this year! Follow it up—no attraction ever was worth more!



ERROL  
*Flynn*  
*and*  
BETTE  
*Davis*  
*Are Together*

In That Story Sensation Indelibly Implanted In The Memory Of The World

*The* SISTERS<sup>”</sup>

with ANITA LOUISE • IAN HUNTER • DONALD CRISP  
BEULAH BONDI • JANE BRYAN • ALAN HALE • DICK FORAN  
HENRY TRAVERS • PATRIC KNOWLES  
An ANATOLE LITVAK PRODUCTION

From the Novel by MYRON BRINIG • Screen Play by Milton Krims • Music by Max Steiner



# HOLD THAT CO-ED

HOLD THAT  
CO-ED

"FUNNIEST OF  
THE YEAR!"  
—L. A. Examiner

HOLD THAT  
CO-ED

"ALL-AMERICAN  
HIT!" —Boxoffice

# NOW ROCKING

HOLD THAT  
CO-ED

"A SURE-FIRE  
CINCH!"  
—Wash. Post

HOLD THAT  
CO-ED

"WILL MAKE THE  
COUNTRY ROAR!"  
—Wash. Eve. Star

# THE NATION

HOLD THAT  
CO-ED

"AUDIENCE ROCKED  
WITH LAUGHTER!"  
—L. A. Herald & Express

HOLD THAT  
CO-ED

"SURE-THING  
CLEAN-UP!"  
—Hollywood Reporter

# WITH LAUGHTER!

HOLD THAT  
CO-ED

"WILL DELIGHT  
ALL AUDIENCES!"  
—Daily Variety

HOLD THAT  
CO-ED

"IT HAS  
EVERYTHING!"  
—Picture Reports

*—and business is  
correspondingly  
SOCKO!*

WHAT a picture for show-  
men to sink their teeth into  
... with its timely theme of  
mad political shenanigans  
(they're 'voting for Gabby'  
with howls)... and the  
world's most screwballed-  
up football!



THE KEYSTONE  
OF YOUR FUTURE





# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 13



September 24, 1938

## PURSUING the CUSTOMER

PERHAPS it is just as well that the screen's "Greatest Year" drive got started when it did.

Now comes the National Retail Demonstration, sponsored by the National Retail Dry Goods Association, with some six thousand member stores, engaged in seeking to tell the consuming public the "significance of retailing."

The retailers' drive started this week with considerable hoopla, with "open house" night hours at stores and with radio fanfare.

If the drive chances to put more people into circulation in the evening show hours it is possible that the retailers of motion pictures may share in the benefits by capturing some of the window shoppers.

Meanwhile one may wonder about the condition of the ultimate consumer, John R. Public and family, with drives to the right and left, in front and behind. And where do the savings banks and their National Thrift Week get off?

The retailers' drive gets the impetus and publicity attention of the United States government through a radio address by Secretary Roper of the Department of Commerce, while the motion picture enjoyed the attentions of the Department of Justice just ahead of the screen drive.

~ ~ ~  
SPEAKING of the strictures of government in and on business, the most forthright expression for the defense of the chain retail system is now coming from the Brothers Hartford of the Great Atlantic and Pacific stores, in large but dispassionate paid space. One of the entertaining aspects of the initial discussion was the remark, with figures, that the Hartfords were personally not nearly as much concerned financially as their workers and their customers. It seems that they get for their own pockets only about six dollars out of every hundred they make. Their suggestion that they did not need even that was, maybe, a delicate inference that capital could strike.

~ ~ ~  
These drives urging the consumer to consume come in curious contrast with the news from Germany. In Monday's New York Times, Mr. Junius Wood recorded the diary of a housewife's week of adventures in the market trying to buy eggs, onions and pork chops—or anything else to eat. Over there you may have each week a half a pound of lard and a half a pound of butter, which is largely whale oil. Over there they are enjoying a fully "planned economy."

~ ~ ~  
It is probably better to live where the stores stay open nights to convince the man in the street that the retailer is his friend—and where the marquee lights insist "Motion Pictures are Your Best Entertainment."



IN an outgiving about "Grand Illusion" and "Edge of the World," Mr. Howard Barnes of the New York Herald Tribune opens with the defensive gesture of "One of the surest ways for a film reviewer to call down the wrath of Holly-

wood spokesmen is to praise a foreign photoplay. . . . The fact remains that commendation of a French, English or Russian screen drama is construed as a direct slap at our national film industry. . . ."

The case would be better if some specimens of the afore-said "wrath of Hollywood spokesmen" had been attached.

It might be mentioned that commonly, or at least frequently, praise of a certain stripe of imported production has been accompanied by derisive reference to Hollywood's production and its entertainment purpose. Also commonly the Russian offerings winning the special approbation of the radically minded reviewers have been ill-made propaganda ending with a fanfare and a title "The Red Revolution Marches On."

There is a school of screen criticism which considers origin in Hollywood as a guaranty of inferiority to any backyard whimsy with an imported label.



¶ After many patient years your editor has come upon, in the pages of *Motion Picture Daily*, the substantially perfect news story, reading:

Morton and Herbert Minsky have reopened the old National Winter Garden, original home of Minsky shows, with Soviet films exclusively, for the avowed purpose of raising funds for Loyalist Spain.

Like a well cut gem, anyway you turn it, it glints with the same glow.



NOTES ON A COCKEYED WORLD—While a-gardening in Silvermine the other day, your editor was alarmed to observe a large load of hay thundering past, on a motor truck. Not long after, a tremendous motor van roared by, loaded with horses. Later passed a touring car, filled with polo players. So motoring is not a sport any more. --- From a conclave of scientists in Cambridge, Mass., come tidings, which the New York Times headlines as "Chaos Is Defined by New Calculus; Norbert Weiner Reports Mathematical Control of Utter Confusion". "Looks like he'd be the auditor for the New Deal," we remarked, on the New Canaan Express, to which Mr. Jack Pegler replied, "That fellow Einstein got famous talking to himself." --- Publicity item: New York State is printing new bank checks with pictures of Niagara, Saratoga and Jones Beach. Let's ask the Mint to give us two-bit pieces embossed with "The Motion Picture is Your Best Entertainment". --- Twice this summer a press agent has soberly informed the HERALD that crowds seeking his pictures have broken the doors of a Broadway theatre. We have suppressed the story for the good of the industry. --- Paramount went to Pineville, Mo., for authentic locale for "Jesse James" and had to import mud to make it real. --- The Carrier Corporation is building a manufactured weather demonstration at the New York World's Fair in an igloo to be 70 feet high. What a thrill that would be to Mr. Robert Flaherty's "Nanook". --- That by some expeditionary context reminds one that in the eyes of "Sabu", once the humble elephant boy from deepest India, now acclaimed and feted in the "Drums" promotion in New York, this must indeed be a world of miracle. --- And that in turn makes one wonder what ever became of that pretty Polynesian girl from "Tabu" who came to New York for her hour of glory some years ago? "Reri" was her name.



# This Week

## War Scare

Concern of the United States film industry over Italy's new decree declaring virtual governmental monopolization of distribution, and the possible effects of war in Europe growing out of the Czechoslovakian crisis, was expressed this week at a series of meetings of American film chiefs in New York and Paris.

*A detailed report of developments abroad as they might affect Hollywood's films, together with the official text of the new Italian decree appear on page 13.*

*On page 15 is a story from Washington giving the insight into what the United States Government has in mind for motion pictures in the event of war, planning widespread use of the screen for publicity and otherwise.*

## Trade Practice

Allied States in Illinois this week filed an anti-trust action against Balaban and Katz, the Chicago circuit, its parent, Paramount, and the other major distributors. Specifically, the suit was brought under the Clayton Act "against unlawful restraints and monopolies," and seeks to "restrain the defendants from further violations of the anti-trust laws." Some 89 Chicago independent theatres and theatre companies are the plaintiffs, Essaness Circuit and the Silverman interests being the largest among them.

The Government Wednesday announced sending questionnaires to all industries, including the motion picture, asking for information regarding organization, financing, operations and policies for use by the Administration's monopoly investigation committee.

*The suit and the events leading up to its filing are described on page 17.*

## Talent Guild Fight

The Screen Actors', Screen Directors' and Screen Writers' Guilds expressed their feelings against Hollywood's producers in a new form this week when they virtually blocked the reorganization of the Academy of Motion Picture Arts and Sciences. They said they "mistrusted" the presence of the producers in the Academy. The National Labor Relations Board continued its hearings on the Directors' Guild demands that it be named sole bargaining agency for directors, assistant directors and unit managers. The Screen Actors' Guild elected Ralph Morgan to the presidency. Thursday was set for the opening of the Screen Publicists' Guild petition to be named sole bargaining agency for studio publicity writers.

*A story containing the developments of the actions of the talent guilds will be found starting on page 21.*

## Campaign Progress

With national and local campaign staffs devising many more and many unique stimulants for and in behalf of the "Motion Picture's Greatest Year" drive, progress and more progress was reported this week toward increasing box office receipts during the 17 weeks of the campaign.

*Details of the week's developments—third week of the drive—are reported on page 31. together with an insight into new plans and programs for the new week.*

## No "Isms"

The motion picture industry "has no sympathy with Communism, Fascism, Nazism or any 'ism' other than Americanism," Harry M. Warner, president of Warner Brothers, declared Monday in Hollywood. Giving the lie to "certain bigots" . . . who whisper that Hollywood is run by "isms," Mr. Warner declared that "we, collectively and as individual studios, are doing much, all that we can do, in fact, to teach the principles of true democracy to the outside world." Mr. Warner's remarks were addressed to 150 guests of the American Legion and other guests at a luncheon at the Warner-First National studio in Burbank.

*This and other developments in the industry's share in entertainment of the national convention appear on page 16.*



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## British Campaign

Some of the leading exhibitors and distributors in the United Kingdom enthusiastically favor organization of a movement similar to the "Motion Pictures' Greatest Year" campaign now underway in the States. Simon Rowson, trade statistician, says that with an outlay of £100,000 (\$500,000) the trade's exchequers could be swelled by \$25,000,000 a year. Francis Harley, Twentieth Century-Fox executive in Great Britain, advocates formation of a united trade committee, and the British Film Institute says it favors a campaign.

On the other side is a noticeable objection to expenditures. The Cinematograph Exhibitors Association has dropped a plan for setting up a trade publicity bureau, on the grounds of expense. There is also the skepticism of a segment of the exhibitor field over joining any movement in which distributors would be participating.

*Aubrey Flanagan's analysis of the situation in England is presented on page 33.*

## Single Bill Tryouts

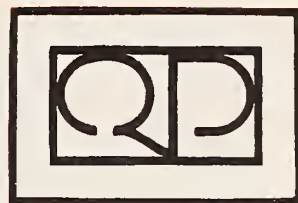
With a view to extending single billing, Loew executives are watching the results of new single bill tryouts in several confirmed double bill situations. Beginning this Thursday and Friday, for a week, Loew's will play "Too Hot to Handle" singly at the State, Providence; Palace, Indianapolis; Loew's, Rochester, and State, Louisville. In all of these theatres double billing is the regular policy. "Marie Antoinette" is being booked singly by Loew's circuit, and "You Can't Take It With You" played without support in Louisville and Rochester. "Boys Town" is to be single billed at Loew's Metropolitan, Brooklyn, next week.

Last March Loew's Ziegfeld, New York, inaugurated a policy of single features as an experiment for the Tuesday and Wednesday programs, and this will be continued indefinitely. While grosses have not increased, it is probably due to the fact that the big pictures have been reserved for weekend playdates, according to Loew's. The Ziegfeld is the only Loew house in New York not double billing on a full time basis.

## Daylight Saving Over

Daylight saving time, perennially the cause of complaints on the part of theatre owners that attendance is reduced by the artificial ally of the summer call to the out of doors, comes to an end this Sunday, September 25th. It had gone into effect at the end of April in most of the states.





## Exhibitor Conventions

Eleven exhibitor meetings have been scheduled in the next six weeks. The meetings are highlighted by the annual convention of the Motion Picture Theatre Owners of America October 30th in Oklahoma City. It appeared this week that Edward L. Kuykendall, incumbent, would be drafted for the presidency of the MPTOA at the convention in view of the non-existence of any likely successor. Other changes, however, are expected in the rest of the official slate.

*The list of organizations, convention sites and meeting dates is contained in a story on page 44.*

## Lasky on Air

Jesse L. Lasky's return to amusement activity is expected shortly, through a radio-motion picture project, the nature of which he has been keeping close as he travels through midwestern key spots in its behalf.

Leaving Detroit, after conferences, he spent Monday and Tuesday in Chicago, returning to New York Wednesday to complete negotiations which he has been conducting there for six weeks.

One thing appears certain: the project will find Mr. Lasky on a major network in a program similar to the Cecil B. DeMille Lux Radio Theatre, with Mr. Lasky also acting in the same master of ceremonies position.

Mr. Lasky, one of motion picture's real pioneers, has of late years been associated with various Hollywood interests in production capacities.

## Light in Mexico

The long suspension of Mexican production, resulting from the fight between two important unions for exclusive control of all film workers, is apparently causing restlessness among the labor leaders there, because of the lack of work, James Lockhart, Mexico City correspondent, reports. He says that a settlement of the controversy perhaps in a week, or at least by the end of the month, has been predicted. The prospect pleases producers, since that will enable them to complete production of pictures which were halted by the suspension, but they are dubious about what will happen when these are finished and new production gets under way, he adds.

## Shipping to Japan

Large distributors in the United States are understood to be quietly resuming shipment of their films to Japan after a lapse of one year. Metro-Goldwyn-Mayer and Paramount each shipped film last week and others contemplated starting before the end of the month.

## Business Holds Up

Federal admission tax collections in August were nearly \$194,000 under those of the preceding month. But business throughout the country, with the exception of the metropolitan centers, apparently held up well, it is indicated by figures compiled September 21st by the Internal Revenue Bureau.

Total collections for the month were \$1,425,063, against \$1,618,813 in July, and were approximately \$174,000 under the \$1,599,242 collected in August of last year.

That business generally held up well is indicated by segregated figures for the third New York district, which disclosed a decline from July considerably in excess of that reported for the nation as a whole. Receipts from the Broadway sector last month were but \$282,513, the lowest figure for a long period, and were approximately \$399,000 under the July total of \$681,445 and nearly \$111,000 under the August, 1937, collections of \$393,838. In the New York area, declines were shown in all categories, August collections on admissions, including season tickets, being \$243,909 against \$620,631 in July; free on reduced rate admissions, \$324 against \$3,420;

Bureau records showed that total admission tax collections for the first eight months of the year were \$12,390,638, or nearly \$362,000 under the \$12,752,344 reported for the corresponding period in 1937.

## MOTION PICTURE HERALD

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## RKO Stirring

Attention for the RKO Picture Corporation reorganization project and plans became acute this weekend, with prospect as the HERALD went to press that important decisions as to a "design for management" would be made shortly.

The arrival of David Sarnoff, returning from Europe, brought back to the immediate scene the Radio Corporation of America as a party at interest, while there were evidences of special attention from the Rockefeller sector and reports of new consideration of various aspects by Floyd Odlum and his "downtown."

David Sarnoff, president of RCA, on his return, predicted that there would be no control or subsidy of television in the United States, as there is in England, but that the new medium would be developed by private enterprises, as with radio.

Reporting on the advance of television in England, Mr. Sarnoff said that London, with its 10,000,000 population, has 3,000,000 television receivers already installed in homes.

## Otterson's Companies

Tri-National Films, Inc., with headquarters in the Fisk Building, New York, was formed this week by John E. Otterson as the operating and distributing subsidiary of Inter-Allied Films, Inc., which was organized last winter to acquire American distribution rights of foreign films.

Mr. Otterson is president of both corporations, and their vice-presidents are Edouard C. Mollinier of Paris and John Sutro of London.

Carroll S. Trowbridge, head of distribution for Tri-National, announced that distribution of the 15 pictures scheduled for 1938-39 will begin in October. One of the first releases will be "La Kermesse Heroique," which received a previous play at "art" houses here as "Carnival in Flanders." Others are "Orange," starring Charles Boyer, and "Peg of Old Drury" with Anna Neagle.

## Smith's Plans

Andrew W. Smith, Jr., until recently general sales manager of United Artists, plans to enter exhibition, he said Wednesday as he sailed on the S. S. *Queen Mary* for a month's vacation in England and the Continent.

Before joining United Artists a year ago Mr. Smith discussed a deal with the Springer estate to take over several houses formerly operated here by the late Jack Springer, New York. He says now, however, that the deal has not been revived, but that he will make definite plans upon his return.





*"The Lady and the Cowboy." A wag would here mutter something about the horse-marines. However, Samuel Goldwyn's new production shows the stars, Gary Cooper and Merle Oberon, in a logical enough locale, for "The Lady and the Cowboy" is a comedy-drama of many places. The cost is said to be running around a million, with production uncompleted. H. C. Potter is directing. The picture will be released by United Artists November 1st.*



# This Week in Pictures



*Richard Rowland, who this week returned to production, with which he became associated in an early period of the motion picture. He has been named executive assistant to Edward Small, in the latter's producing organization releasing through United Artists.*

*Just a breeze for Fred McConnell, president of Record Pictures Corporation, but sufficient for his "Sandra Lee" of a Sunday afternoon on Long Island Sound (left), with Lionel Dawson, general manager of England's Capitol Films (at wheel), and Mack Littman, American representative of Herbert Wilcox, British producer, as guests. Wilcox's "The Gang" is soon to be released by Record Pictures.*



A recent scene in war-talking Europe as RKO Radio's foreign department convened its European representatives in Paris for a three-day meeting to discuss motion picture merchandising. At left are pictured some of the 40 men who attended, with General Manager Phil Reisman (digitally emphasizing a point) on hand from the home office. At his right is R. W. Feignoux, Walt Disney representative for Continental Europe; at his left, Reg Armour, RKO Radio Continental general manager, and W. B. Levy, Walt Disney European general manager. It was announced that RKO Radio's European business as a whole had trebled the amount of the previous year.



Broadway and 47th Street, New York, no matter what this sign says. However, it had a lot of folk momentarily believing in it as Stanley M. Isaacs, borough president of Manhattan, hung it up as part of goings-on publicizing the "Motion Pictures' Greatest Year" campaign. There were newsreel cameras to attract a crowd and pretty girls galore to hold it. The famous old highway reveled in its Hollywoodian disguise for 45 minutes, then resumed its normal mien (which should provide hoopla enough for anybody).

A. M. Delgado Gomez (below) returned to Venezuela this week after a sojourn in New York concerning distribution in the United States of "El Rompimiento," which he produced and directed. First Spanish-language film produced in Venezuela, it features Rafael Guinand and Graciela Montilla.





## Off the Bunkers At Warner Tourney

HOME office and field executives of Warner Brothers officially wrapped up the golfing season last Friday at the annual tourney of the Warner Club, held at the Old Oaks Country Club at Purchase, N. Y., selected for its links, not because the town's name sounds like contracts. Major Albert Warner spoke at the dinner at which prize winners were rewarded for their club swinging. Leonard S. Schlesinger, Philadelphia theatre zone manager, presided.

*Photos by Jimmy Sileo  
of Cosmo-Sileo Co.*



*Stymied. Major Albert Warner, vice-president and treasurer, and Sam Sax, general production manager of Eastern studios of Warner-Vitaphone.*



*All out-of-bounds, Herman Starr, vice-president, Sam Sax, Barney Klawans of the legitimate theatre department, and Sam Schneider, home office executive.*

*Frank Phelps, theatres; Stanley Friedman, legal; Jacob Wilk, story department, New York.*



*(Left) E. Gilbert Golden, manager of trade advertising, wearing the striped sweater, and Ray Gallagher of MOTION PICTURE HERALD.*



*(Right) W. Stewart McDonald, assistant treasurer; Don Jacocks, Newark zone theatre manager, and Clayton Bond, buyer for Warner theatres.*



*(Right) Arthur Siegel, Karl MacDonald, Edward M. Schnitzer, Eastern district manager, and Roy H. Haines, Eastern Sales manager.*



# INDUSTRY CONCERNED OVER ITALY'S "MONOPOLY" AND WAR SCARE

## Leaders Confer in New York and Paris Over Decree at Rome and Threatened Loss of the Czechoslovakia Market

The European war scare, with its possible sweeping involvements, this week brought to the American motion picture industry the realization of the disrupting effects on its business abroad should the antagonisms of the political powers over there burst into cannon-fire.

Already faced with the virtual loss of the Italian market should they refuse to submit to the new Fascist decree giving the Government of Il Duce complete control of all distribution in Italy, distribution and corporate leaders of the industry in New York entered a week of conferences on the entire European situation. Their representatives abroad were concentrated in Paris for the same reasons.

While recognizing that the scenes of the political maneuverings were far removed geographically from home offices in New York, film leaders were concerned over the possible outcome, pointing to the threatening loss of Czechoslovakia alone as a market for at least 180 of their Hollywood films yearly, to say nothing of their business in England, France, Russia, Poland, Hungary, Yugoslavia, Rumania and other countries mentioned by European political observers as likely participants should war spread.

Sharp drops in receipts at theatres in the centers of dispute were reported in New York Wednesday.

The *Wall Street Journal* said the industry stands to lose indirectly as well as directly through effects on patronage.

However, other than to make a hurried analysis of their business abroad, there was little that could be done by the American executives other than to await developments, although they were wondering what action might be taken in the way of salvage in reciprocal trade agreements now being negotiated by the Department of State with various European countries, including England, and which, Washington believed, would be in jeopardy should war come.

### Seek Modification in Italy

With the Italian film development, however, the situation was somewhat different, for the American companies, with receipt in New York of the official decree, had something tangible to work on, and sought a modification formula.

The Motion Picture Producers and Distributors in New York had been aware for some time that Italy intended to amend existing quotas on film imports, changing the pact negotiated with the United States on films in 1936, and under "new arrangements" would distribute permits to give Italian producers a better distribution position at the expense of American films.

So it was no surprise when on September 1st Italy failed to assign distribution permits for the final quarter. What no one expected was the bombshell thrown by the Fascists against foreign films last week in the official decree, promulgated secretly the week before, which placed distribution in Italy completely in the hands of the government, requiring the liquidation of American selling branches in Italy.

Press dispatches from Rome previously had

## SAYS QUOTAS HURT QUALITY OF FILMS

*Quota measures act to lower, rather than improve, the quality of native product, an Argentinian Government representative, appointed to study the effect of film quota legislation on native production in European quota countries, recently reported back.*

*Since the filing of the report there has been no agitation for quota legislation in the Argentine, according to John Nathan, Paramount managing director for that country, Paraguay and Uruguay. Mr. Nathan arrived in New York Friday for a month's visit at the home office. The Argentine produces 40 to 50 features a year.*

*Mr. Nathan reported that American film distributors who were accused two years ago of operating in violation of the Argentinian anti-trust laws had just begun to enter their defense. The procedure under Argentinian jurisdiction calls for the complete entering of the case for the prosecution before the defense is called upon to answer in court, he said.*

*Mr. Nathan said that business in his territory is "good," although there has been but little improvement this year over last.*

reported that Italy would denounce the Italian-United States agreement of 1936 and would reduce the quota on American films from 250 to 150 a year. However, United Press later reported from Rome a denial of a slash of 100 permits as issued by Luigi Freddi, director of the films section of the Ministry of Popular Culture, although he admitted that there would be "new arrangements," indicating that a reduction to some extent was contemplated. The original report also stated that American distributors as a whole would be allowed to take out of the country only 10,000,000 lire annually instead of 20,000,000 lire as formerly.

### Official Text of Decree

The official text of the new decree, as received in New York this week, follows:

"ARTICLE 1: Monopoly for the acquisition and importation and distribution in Italy, its colonies and possessions of cinematographic films imported from abroad has been established by Royal Decree Law of Sept. 4, 1938, published in the official Gazette of September 13, 1938.

"ARTICLE 2: The monopoly mentioned in the preceding article is entrusted to the ENIC (Government controlled motion picture distributing body), domiciled in Rome.

"ARTICLE 3: The film companies which, on the basis of regular licenses issued by the Ministry of Finance, are still governed at the time of the present decree and have contracts running for the acquisition, importation and distribution in Italy, its colonies and possessions, of cinematographic films of foreign productions, must notify the ministry for foreign trade and exchange in ten days from the date of publication of the present decree with regard to such

contracts handed over to them and indicating what use has been made of each of them and what remains to be done.

"ARTICLE 4: Power is given to the minister of foreign trade and exchange to establish in concert with the minister for corporations and popular culture the conditions and modalities for the execution of contracts stipulated and denounced in conformity with dispositions as in Article 3, or else to consent to have the contracts taken over on the above-mentioned conditions immediately. Should the contracting parties not be inclined to accept the conditions and modalities for the execution of a contract and not agree to the taking over of the contract by ENIC they are free to cancel the contract. Such cancellations do not entitle them to any indemnity.

"ARTICLE 5: Within the text of Article 3, and the Law of January 31, 1926, and upon propositions of the ministry of foreign trade and exchange in concert with the ministries of finance, grace and justice and popular culture, regulations may be issued for the coordination of the duties entrusted by the present decree to ENIC with the activities of national producers for foreign trade interesting the cinematographic industry.

"ARTICLE 6: Supplementary and executive regulations which may occur for the operation of the present decree, a law will be issued by royal decree according to the law of Jan. 31, 1926, upon the proposition of the minister for foreign trade and exchange in concert with the ministers for foreign affairs for Italian Africa, for finance, for grace and justice, for corporations, and popular culture. The present decree will be effective from the date following its publication in the Official Gazette of the Kingdom and will be presented to Parliament for conversion into a law."

### Seek Clarification

The MPPDA's foreign representatives are attempting to obtain clarification of some of the passages in the foregoing, but meanwhile the law monopolizing distribution in Italy in the hands of the government is in effect, as of September 14th. Until such is received, no decision on action will be made.

On Friday, top-line executives of virtually all large companies got together in a board session at headquarters of the MPPDA on 44th Street, New York. The increasing number and seriousness of the problems affecting the U. S. industry's world markets immediately became the subject of discussion. No public announcement was made concerning the conference, but it was decided to reconvene this Thursday on the same subject.

Optimists expressed the opinion that a modification of the Italian decree will be obtained, negotiations pointing in that direction being conducted in Rome through the American embassy, which, on Friday, officially notified the State Department at Washington of the Fascists' action.

Possible softening of the monopolistic measures was indicated in Rome Tuesday in an amended decree published in the Official Gazette. It said that the minister of foreign trade and exchange might decide whether contracts would be conceded to individual distributors or outright to ENIC. The new measure was interpreted in some quarters in Rome to mean that possibly some American distributors might continue to do business in Italy.

Officials in Washington said that while no figures were available on either the investment of American companies in Italy, where they all have representatives, or on the amount of

(Continued on following page)



# EXECUTIVES ON CONTINENT CONVENE

(Continued from preceding page)

money which may be tied up in that country in the shape of returns from pictures, the sum of the two is impressive.

While no official U. S. Government information is available as to the extent of the film trade with Italy in the form of separate pictures, figures compiled by the Department of Commerce show that exports of positive sound film in 1936 totaled 1,278,391 feet valued at \$27,512 and sound negative was 272,905 feet valued at \$18,815. In 1937, exports jumped to 2,660,920 feet of positive sound film valued at \$79,631, and to 330,821 feet of negative valued at \$18,069, and for the first seven months of the current year sound positive exports were 1,377,963 feet valued at \$33,664 and negative 280,301 feet valued at \$9,199.

A report from Rome under date of August 18 stated that the average number of pictures projected in Italy annually was 300, of which 35 were Italian, 190 American and the balance from other sources.

Paramount, MGM and 20th Century-Fox operate from two to ten branches each in Italy. Other companies distribute through Italian companies under franchise. All would be liquidated.

## Continental Executives Meet

Continental executives of American companies held a three-hour meeting last Friday at the Paris office of the Hays organization, with Benjamin Miggins, Twentieth Century-Fox Continental manager, presiding, to discuss the Italian decree. Phil Reisman, RKO foreign head, is attending the Paris meetings, as are Fred Lange, Paramount, and Harold Smith, of the MPPDA. John W. Hicks, Paramount, is en route from New York.

No decision was taken, but it was indicated that the decree will have serious consequences for American companies in Italy, probably causing their suspension. With French producers also hit by the edict, the news created a sensation in Paris film circles.

Most American companies directed their Paris offices immediately to suspend the routing of negatives into Italy until further notice. The practice of most companies in the past has been to route negatives for Europe from Paris to Rome, where the Italian prints were made, and then to continue the shipment of negatives further on through Europe.

The Italian decree, presumably, offers the American companies the sole alternative of entrusting their product to the ENIC, on arbitrarily designated terms, or of withdrawing from the Italian market without indemnification for existing contracts.

## \$7,000,000 Reported Tied Up

It was not clear what policy Italy would pursue with respect to disposition of the blocked currency which American companies have on deposit there in the event of an American withdrawal from the market. The total sum is estimated unofficially to be at least \$7,000,000. Some conjecture centered around the indicated possibility of the American companies being offered Italian government bonds in exchange for their credits. The bonds are negotiable at an estimated 65 cents on the dollar.

Opinion in official distribution quarters in Rome is that the new decree practically kills the Italian film quota, inasmuch as the new order authorizes the government's new distribution agency to purchase all films in the future to meet Italian needs, and because of the foreign money exchange situation, such purchases are expected to be held to a minimum.

## BRITISH FILMS EXCEED QUOTA

*London reported this week that British product registered during the first five months of the new Films Act, through August, totaled 39 features against an aggregate registered of 207, indicating that British product is more than supplying its requirement under the exhibitors' quota. In the five months 168 foreign features were registered.*

*Under the Films Act, the exhibitors' quota is 12½ per cent, while the total in the five months amounted to 18.08 per cent. In the shorts category, the British product in the five months amounted to 40 per cent of the total, whereas 12½ per cent is required.*

*In the distributor quota, where 15 per cent is required, the total of British product in the five months, considering the double and triple quota provisions, amounts to 16.4 per cent. Ten of the British features for the distributor quota are in the high cost category.*

*The British product in the period is estimated to have cost £450,000 in labor cost, or £900,000 in total negative cost, under the new act, giving an average of about £32,000 negative cost per film, a considerable gain over the comparable figures during the old act.*

*Exports of exposed positive film from England in August totaled 2,016,558 feet, an increase of 342,935 feet over August, 1937. The imports of exposed positive film totaled 13,235,154 feet, a decrease of 473,948 feet from August, 1937.*

## Czechoslovakia Crisis Brings Film Study

Although American distributors continued, so far as could be learned, to do business out of Prague, the Czechoslovakian war crisis this week caused as much concern in official film quarters in New York as it presumably did in other businesses which make large exports.

One thing appears certain: regardless of whether any other European countries become involved in a conflict, bringing proportionate losses to American films in those areas, the U. S. distributors probably will lose whatever revenues have been accruing out of Sudeten, Czech-Polish or other sectors where by plebiscite or Czech action, under pressure from England and France, those sectors are returned to or annexed by Germany, as in the case of the Sudetens, and Poland. In excess of 2,500,000 Sudetens and Czech-Poles would constitute the lost potential audience.

The conclusion that this audience would be lost to American films comes from the anti-Hollywood film policy of the Nazis, a policy which was strengthened by the Rome-Berlin

axis, applying to films as it does to other fields and factors.

According to a report received in the Motion Picture Section of the Department of Commerce, Washington, from the office of the U. S. Commercial Attache at Prague, the Czechoslovak Board of Censors issued permits in June for 18 features and 67 shorts, and for 166 features in the six months of January to June. Of these, in the half-yearly period, 90 features were from the United States. The following governmental report gives an insight into the standing of Hollywood in Czechoslovakia today, based on features imported by the Czechs in June, 1938, and between January and June, 1938, with a comparison for the same periods in 1937:

	1937	June 1938	January-June 1937	January-June 1938
United States .....	7	12(a)	53(d)	90(i)
Germany .....	10	..	35	30
Czechoslovakia (domestic production) ..	1	1	14(e)	16(d)
France .....	1	2(b)	8(a)	10(b)
Great Britain .....	1	1	4	8(a)
Austria .....	4	..	9	6
Russia .....	..	1	2	3
Hungary .....	3(a)	1	10(f)	2(a)
Italy .....	1	..	2	1
Mexico .....	..	..	1	..
Poland .....	..	..	1(g)	..
	28	18(c)	139(h)	166(j)

- (a) Including 1 German version
- (b) Including 1 English version.
- (c) Including 1 German and 1 English version.
- (d) Including 4 German versions.
- (e) Including 1 French and 2 German versions.
- (f) Including 3 German versions.
- (g) Czech version.
- (h) Including 1 Czech, 10 German and 1 French version.
- (i) Including 15 German versions.
- (j) Including 21 German versions and 1 English version.

With a shutdown of native production, distribution and exhibition activities almost certain to follow the outbreak of fighting in any sector, activities of American companies would be expected to cease in the involved areas. While the investments of American companies in Czechoslovakia as elsewhere in Europe are for the most part represented by sales branches and distribution systems, the U. S. corporations do have scattered investments in production and exhibition, principally in England.

Another potential effect lies in jeopardization of existing and pending trade pacts between the United States and foreign countries.

Press dispatches from Washington Monday reported that Francis B. Sayre, assistant secretary of state, was reviewing with President Roosevelt probable effects of war on this country's reciprocal trade pacts and on the chances of extending them. A treaty between Great Britain and the United States is in formulation. In case of war, these negotiations and others probably would be interrupted.

▽

## Newsreels in U. S. Turn "War-Minded"

The American newsreels stand today thoroughly equipped and ready to report by camera on any hostilities. The newsreels have been in more war zones in recent months than at any time since the World War, what with the Italians' invasion of Ethiopia, the Spanish Civil War and the Sino-Japanese conflict.

The newsreels recently have been concentrating their experienced staffs in Europe's troubled zones, ready for the flash that borders have been crossed, cannons fired.

Allyn Butterfield, editor of Pathe News, sailed late last week for Europe on 24 hours' notice to build up the directing staff, in the event of hostilities.

Newsreels now being released in the United

(Continued on page 15, column 3)



# FEDERAL GOVERNMENT HAS A JOB FOR FILM INDUSTRY IN EVENT OF WAR

**Plans Call for Utilizing Motion Picture Facilities for Publicity, Supplying Men and Equipment, and for Propaganda**

By FRANCIS L. BURT  
in Washington

An outbreak of war in Europe involving the United States would find the Government ready to make full use of the facilities of the motion picture in maintaining morale.

For several years the War Department has been perfecting plans for the immediate mobilization of industry as well as of the military in the event of an emergency. Such plans involve the regimentation of the population into an internal army of supply, and under our theory of government, citizens are held entitled to know not only what the Government is doing but why and how, which involves publicity.

The publicity plans of the department embrace the most extensive use of all three national media of news dissemination—the newspapers, motion pictures and radio.

Back of the War Department's work of planning for possibilities of war is the determination that the next war shall find the country far better prepared than was the case in 1917.

Profiting by the experience of 21 years ago, the War Department, in the early 'twenties, began formulation of a program for speedy mobilization of industry and labor in the event of another emergency. That program, it is said, now has been completed, and the entire productive force of the country quickly could be swung into the provision of war materials for the military services and necessities for the civil population.

## Data on Factories

In the War Department files are comprehensive data regarding the location, size, productive capacity and other details of every factory now engaged in the manufacture of munitions, shoes, clothing or other necessities, and full information as to plants which could be converted from the manufacture of their present commodities to articles of war.

Naturally, these plans involve utilization of the motion picture industry's facilities, not only for publicity purposes but for the supply of skilled men and equipment for the various pictorial activities conducted by a modern army in the field, and the use of the radio industry's men and equipment for communications purposes.

In addition, however, both industries would be called upon as such to lend their facilities for the publicity and propaganda work which will be a major feature of the next war, whenever it comes.

## Would Expand Film Services

The motion picture producers and exhibitors contributed materially to the Govern-

## BRITISH EQUIPPING SHIPS WITH SOUND

*The British Admiralty is immediately equipping 150 ships and shore stations of the Navy with GB Equipments' talking picture sets.*

*The move is in collaboration with the Admiralty Cinema Fund to provide films usable for training and recreational purposes.*

ment during the World War, and in the event of another emergency probably would be called upon to duplicate and expand the services then rendered in the showing of "drive" and other films, the use of their facilities for bond selling and so on.

For the broadcasting industry, however, the next war will be the first experience in meeting which the time and facilities which have been given to Government and other agencies in the past will form a valuable background.

A major feature of the radio work will be the effort to "black out" enemy propaganda and to offset such enemy propaganda as does get through the air defenses which will be erected. Largely, it is expected, defense will consist of "jamming" the ether on frequencies used by enemy stations—that is, filling that section of the ether with meaningless signals through which nothing intelligible would penetrate.

## Propaganda's Job

Propaganda will bulk much larger in the next war than it ever has in the past. That has been demonstrated by the German, Spanish, Italian, Russian, French and Czech programs which for many months have been directed to the United States, each carrying the propaganda of the country transmitting it and each designed to build up sympathy for its cause in the United States.

In the event of war in any quarter of the world the participating nations would face this problem of propaganda—barring that of their enemy and getting their own into enemy territory—and in the event of widespread hostilities, such as have been threatening Europe for many weeks, a good portion of the air would be made useless and some countries might find it difficult to broadcast even to their own nationals.

All of these factors have been under constant study by radio engineers of the Army and Navy and have been taken into consideration in the development of plans for publicity under wartime conditions.

Under those plans, the newspapers, films and radio will be utilized to the maximum extent. Radio, in fact, may be practically taken over by the Government and an immediate watch instituted for efforts of enemy agents within the country to set up propaganda or communication services.

American film talent is much in demand in England, Edward Everett Horton reported this week on his return.

## Czech Appeals On U. S. Screen

(Continued from opposite page)

States are all highlighting and headlighting pictures on the history-making European events, showing travelings of the diplomats and politicians, scenes of defense preparations, panoramas of strife-torn land, activities at borders and other phases.

A Czechoslovakian message plea for European peace was dramatically directed to the American public during the week by way of the nation's screens.

Two months ago, when a March of Time production unit was photographing its Czechoslovakian reel, "Prelude to Conquest," Edward Benes, president of the Czechs, addressed the message to the American people for release when and if the present crisis developed. It was not to be released until then.

Relayed Monday night through the March of Time's Paris office came President Benes' permission to release the statement, the Paris office forwarding word over trans-Atlantic telephone to Louis de Rochemont, March of Time executive producer.

Immediately the appeal was inserted in "Prelude to Conquest," which is now showing. Said the Czech leader: "We have been working hard during the last 20 years and have accomplished a great deal. We have tried and are still trying honestly to be just, as much as human beings can be. We hope that we shall be able to continue our work in the future, believing that international peace can be saved and honestly maintained by pacific means."

March of Time disclosed that it had on hand more than 63,000 feet of exclusive film on the situation in Europe, as filmed within recent months. Associated Press this week obtained from March of Time a series of stills from "Prelude to Conquest," which A P dispatched to its 2,000 member newspapers in the U. S.

"Prelude to Conquest" was barred from France Monday by official governmental action.

## "Wings Over Czechoslovakia" Reaches U. S. Screens

Apparently the first Czech-produced motion picture on the crisis reached New York this week from Prague and the A. B. Studios there, in the nature of a two-reel subject entitled "Wings Over Czechoslovakia." It had its first American exhibition at B. S. Moss' Criterion, at Longacre Square.

Produced by George Weiss for A. B., the picture has Czechoslovakian dialogue and English subtitles. Among the scenes are those of the young men of the country being made ready for war, in drilling and training, also air maneuvers and some of the recent events in Czech-land.

"This film is not a compilation of newsreels," said the Criterion management, "but an authentic story of the might of Czechoslovakia passing in review."

It played with the Hollywood-produced "Come On, Leathernecks," a picture about the United States Marines.

Mr. Reisman told RKO foreign representatives in Paris this week that the company's business on the Continent had trebled in a year.





With a solid background of the American flag, Daniel M. Doherty (center), national commander of the American Legion, Harry M. Warner (left) and Jack L. Warner joined in tributes to Americanism at the luncheon Monday for Legionnaires, at the Warner-First National Studio at Burbank, Cal.

## RED CHARGE IS FALSE, WARNER TELLS LEGION

### Industry Has No Sympathy with Any "Ism" Except Americanism, Conventioners Hear

The motion picture industry "has no sympathy with Communism, Fascism, Nazism or any 'ism' other than Americanism," Harry M. Warner, president of Warner Brothers, told 150 officers of the American Legion and other guests at a luncheon at the Warner-First National studios in Burbank on Monday.

Giving the lie to "certain bigots . . . who whisper that Hollywood is run by 'isms,'" Mr. Warner declared that "we, collectively and as individual studios, are doing much, all that we can do, in fact, to teach the principles of true democracy to the outside world."

Legion members, in Hollywood for their annual convention, thronged the studios for the event which, with the attendant parade and publicity, proved to be one of the outstanding achievements to date in the industry's "Greatest Year" campaign. Starting at 12:30 p.m. thousands of vehicles, from Model T's to sleek busses, jammed all roads in Hollywood and the San Fernando Valley leading to the Olive street entrance of the studio for the open house visit. The jam at the start of the parade caused a two-hour delay of the official cars carrying Governor Frank F. Merriam, Daniel Doherty, national commander of the Legion, and other executives to the studio. The response to the invitation of Jack and Harry Warner to tour

the studio exceeded the most optimistic estimates of even the publicity staffs of S. Charles Einfeld and Bob Taplinger.

#### Jack Warner Toastmaster

Jack Warner, vice-president, was toastmaster and introduced Warner players, personnel and distinguished guests, including Senator David I. Walsh of Massachusetts, Lewis Allen Weiss, general manager of the Don Lee broadcasting chain, Don I. Gilman of National Broadcasting Company, and Donald W. Thornburgh of Columbia Broadcasting System.

Harry Warner, the first speaker, received uproarious applause and Mr. Doherty responded with commendation of the Warner organization for the display of patriotic spirit in its motion pictures. He said the studio was not guilty, "as others in motion pictures had been," of "portraying the idiosyncrasies and shortcomings of a few Legion members," and urged that the industry as a whole show "in a fair light" the "Legion's utility for service in many ways." Warner Brothers showed four of its series of "patriotic shorts" to Legion officials during the convention.

#### "Need No Dictators"

Mr. Warner, terming the Legion "the watchdog of democracy," warned that "in recent years, since various foreign governments have fallen into the bloody hands of dictators, autocrats and tyrants, other organizations have grown up within our own borders. These groups are inspired, financed and managed by foreign interests, which are supplying a never ending stream of poisonous propaganda aimed, directly and indirectly, at the destruction of our national life."

He declared that "those who seek to change our system of government and to sow the seeds

of discontent, of intolerance, and national destruction, are our common enemies and we can never relax in our vigilance against them if America is to fulfill her splendid destiny.

"There is no room in America," he said, "for those outsiders who preach intolerance, who ape the bigoted leaders of other troubled lands and who seek by every possible means to tear down what our forefathers built and which you and others like you have preserved at great sacrifice on Flanders Field.

"We have no need of regimented thinking in this country. We need no dictators to rule our private lives. We can sleep nights. Our families are safe here. You and I do not want these things changed."

Of the charges of the prevalence of red radicalism in Hollywood, Mr. Warner said:

"You may have heard that Communism is rampant in Hollywood and in the motion picture industry. I tell you this industry has no sympathy with Communism, Fascism, Nazism or any 'ism' other than Americanism. We, collectively and as individual studios are doing much, all we can do in fact, to teach the principles of true democracy to the outside world. I defy our accusers to prove that this industry is run by 'isms.'

"Drive them out."

#### Ideals on the Screen

"Here in Hollywood," said Mr. Warner, "we keep faith with American ideals because, like you, we believe in them, because they have brought peace and happiness to us when nearly all the rest of the world is miserable and afraid. We bring to the talking screen patriotic and historical subjects dealing with the high spots of American history and showing the firm foundations upon which our government was built. We tell the outside world, every day, the true principles of our great democracy. The world knows that ours is the best advertised nation on earth and I believe that motion pictures have played the most important part in making it so. We will continue to tell the world how worthwhile it is to be an American, working and living under American government, enjoying the freedom of thought, freedom of worship and life guaranteed by the American flag.

"The world looks upon America as the strong frontier of democracy because the motion picture has given them a true conception of our institutions and our life here. People the world over believe that America is the great land of liberty and the text book from which they have absorbed that lesson has been the motion picture."

Besides the reception at the Warner studio, the motion picture industry's entertainment for the Legionnaires included stars' appearance at the Motion Picture night at Olympic Coliseum Wednesday, the officiating of Jack Benny and Bob Burns at the Legion banquet at the Biltmore and Leo Carrillo at the Auxiliary's gathering, and teas at which the hosts included Jeanette MacDonald, Marion Davies, Shirley Temple, Olympe Bradna and Fred MacMurray. Martha Raye was mistress of ceremonies at the Paramount theatre showing "Sons of the Legion." In the Tuesday parade Evelyn Keyes was "Miss American Legion" on a motion picture float.

The Joseph Schencks entertained war generals at a luncheon at the Cafe de Paris on the Twentieth Century-Fox lot.

### Columbia's New Manager In Brazil Introduced

by L. S. MARINHO

in Rio de Janeiro

Allen M. Noye, the new director of the Brazil sales organization of Columbia Pictures, was introduced to the personnel at the first convention of the company for this territory, held in Rio de Janeiro.

All representatives of the company also were informed of production plans for the new season, the \$2,500,000 increase of the



# 89 INDEPENDENT EXHIBITORS SUE B & K AND LARGE DISTRIBUTORS

**Chicago Circuit, Parent Company Paramount and Seven More Companies Accused of Illegal Trade Practices**

Eighty-nine independent exhibitors, operating 101 Chicago subsequent run-theatres having a stated property value of \$5,000,000, filed a Clayton Act anti-trust suit Monday afternoon in Illinois federal court against the large distributors to break up the entire existing clearance and releasing system in Chicago and environs.

Citing Balaban & Katz, the dominating Chicago circuit, and Paramount Pictures, its parent, and officers of both, as the principal defendants, and the seven other major distributors as secondary defendants, the complaint lists one of the largest groups of independent exhibitor plaintiffs yet to ask relief in the courts from so-called "aggressions" by the "Big Eight".

The action comes virtually on the eve of the expected departure of representatives of the large companies for Washington for conferences with the Department of Justice on the United States Government's anti-trust suit pending against the same interests and under which the Government seeks to divorce producer-distributors from exhibition and to have declared illegal most of the trade practices under which the majors operate.

## Sponsored by Illinois Allied

The Chicago suit, devised and sponsored by Allied States Association of Illinois, has been a long time coming. It had been openly threatened regularly for months because B & K would not accede to a "speed-up" of product releases, either by abandoning double bills at their theatres, or else cut in half the ten-week protection accorded B & K by the distributors. By this 10-week system, the independents charge, the Paramount-affiliated circuit delays the releasing of practically all important films until they have played even in B & K situations in surrounding suburbs, long before the independents in the city itself are given availability.

The usual injunctions are asked, against conspiracy, monopolization, and against the releasing and clearance practices, which, the independents claim, are in restraint of trade in interstate commerce. Petition also is made for an injunction against B & K's dualing of films, on the grounds that the circuit with its doubles further monopolizes product.

The complaint asserts B & K really stands in contempt of court, of violating a consent decree entered into in Chicago federal court in 1932 and in which decree they reputedly agreed to refrain from such practices. The United States Attorney General is asked to correct this situation.

Joseph Rosenberg, attorney for Allied and the complaining independents, disclosed Monday that a suit for damages immediately will follow.

## Washington and Industry Await Washington Talks

Department of Justice officials in Washington and the trade in New York had eyes focused this week on the inner offices of top-line major executive conferees and their attorneys for word of acceptance of the three-week-old invitation from the Department for a conference

## U. S. Further Advanced on Radio Probe; Now Ready to Start on Broadcasters

*The long-awaited investigation of monopoly in the broadcasting industry now is scheduled to get actively under way October 24th. Thus radio will precede motion pictures under the eye of governmental scrutiny, films now having standing against it a federal anti-trust suit.*

*Plans for the radio hearings were completed by the Federal Communications Commission this week, and were followed by the sending out of notices calling to Washington those executives and other persons in the radio industry whom the Commission desires to interrogate. NBC, CBS and Mutual network, and 18 regional chains have been ordered to send witnesses.*

*The hearings will be conducted by a special FCC committee set up some months ago for the purpose, and consisting of Chairman Frank R. McNinch and Commissioners Thad H. Brown, Eugene O. Sykes and Paul A. Walker.*

*Several weeks will be required for the hearings, at which the radio organizations will be interrogated regarding corporate and financial history, ownership and control, relations with affiliates and with each other, with advertisers and advertising agencies, and with telephone and telegraph companies.*

*In addition, all companies making and distributing electrical transcriptions and recordings for broadcast have been cited to produce evidence with respect to their relations with and the extent to which they control or are controlled by broadcast stations and networks.*

at the Capital on certain phases of the pending Government anti-trust suit against the large companies. A date will be set soon.

The majors up to this week had not acted on the invitation, but on Tuesday Broadway heard that they were about ready to notify the Department of their willingness to talk informally at Washington. Previously, Department of Justice officials inferred they had expected a reply earlier.

The talks will touch upon the Department's proposal that the five major distributor-circuit defendants refrain from any further theatre expansion pending disposition of the suit. It is generally understood that in the event the majors refuse to accede, an injunction will be sought in federal courts compelling the circuits to so refrain.

In addition, it is expected that the conference will lead to a discussion of the position of the majors in relation to the pending plan for self-regulation and the effect, if any, such concerted action in self-regulation might have on the companies when and if they are compelled to defend the trust case. There has been talk from Washington that the suit might be settled "amicably" by a consent decree. Home office officials in New York, however, hold that no consent decree will ever be entered on the basis of the government's pending complaint.

Self-regulation is looked for in the industry after the Washington meeting between the Department of Justice and the majors regardless of the nature of the talks. In this connection, Edward L. Kuykendall, MPTOA president, on arriving in New York this week from the south, demanded that no further delays stand in the way of enactment of the program. He said that self-regulation must be won for exhibitors now, despite the pendency of the Government's suit and the adverse legal opinion of the majors.

## Suit Threatened for Months

Allied States in Illinois, led by the late Aaron Saperstein, has been threatening to sue Balaban

& Katz and its parent, Paramount, for months on the Chicago releasing and clearance situation which the independents have described as "discriminatory." When their threats of court action led them nowhere, on July 6th Mr. Saperstein, accompanied by Eddie Silverman, head of Chicago's independent Essaness Circuit, and Joe Rosenberg, Allied's chief counsel, marched on New York to bargain at Paramount's home office.

Not known generally at the time was that the independents were willing to forego their legal attack if B&K and Paramount were willing to abandon B&K's double bill policies in Chicago.

They advanced the argument that there are 300 subsequent runs in the Chicago district, that nearly every one of them is affected by the 10-week clearance protection enjoyed by Balaban and Katz from the majors, and, as is usual, obtained by the circuit because of its greater buying power. It was further argued that B&K uses twice as many features on its dual bills under the existing clearance arrangement as it did when it ran singles under the same protection, and, therefore, a speeding-up of the existing releasing system is essential to the operations of the independents. The 10-week clearance was set up for singles, not duals, they charge, demanding that it be cut in half.

## Letters Sent to Companies

Mr. Rosenberg, for Allied, at the time sent personal letters to the heads of the majors in New York threatening legal action if they did not get together with the independents. So far as is known, the Chicago delegation, in July, had some talks with Austin Keough, Paramount home office counsel—but that was as far as the complaint got.

That weekend, Mr. Saperstein and his colleagues returned to Chicago, where a heart attack brought death to the Allied president. The ensuing weeks were taken up with the re-

*(Continued on following page)*



# 101 THEATRES REPRESENTED IN SUIT

(Continued from preceding page)

arranging of Allied's affairs and the determination of a successor satisfactory to all of the Allied factors in Illinois. This was accomplished with the election of Jack Kirsch to the presidency.

Preparation of the actual complaint had been going on for months, in the hands of both Attorney Rosenberg and Mr. Saperstein, but with the interruptions of Mr. Saperstein's death and an illness suffered by Mr. Rosenberg late in August and early September, its completion was not accomplished until last week.

Finances, too, stood in the way of filing, but at a general Allied meeting, last week, this obstacle was also met, and expenditures necessary to proceed in the courts are understood to have been arranged. Independents controlling some 130 Chicago theatres were at that meeting.

## 89 Theatres Plaintiffs

The following 89 Chicago independent theatres and theatre companies are the plaintiffs, Essaness Circuit and the Silverman interests being the largest among them:

Adelphi theatre	Logan theatre
Alamo theatre	M. and H. The. Corp.
Ar-Ed Corporation	Madlin theatre
Armage theatre	Marquette theatre
Austin theatre	Mars Amusement
Avaloe Amusement	Marshall Sq. theatre
Berwyn Amusement	Milda Amusement
Biograph Amusement	Mont Clare theatre
Blackstone Amusement	Nepo theatre
Buckingham theatre	Newhall theatre
C. V. N. Theatre Co.	Pix Amusement
Century theatre	Quality Amusement
Channel Amusement	R. and G. The. Corp.
Cheltenham theatre	Rail theatre
Cicero Amusement	Rex theatre
Clifford Amusement	Roberts Amusement
Colony theatre	Roosevelt theatre
Crawfull Corporation	Roxy theatre
Damen Amusement	S. and C. The. Corp.
De Luxe theatre	S. C. M. The. Corp.
Devon Amusement	Sheffield theatre
Diversey Clark Corp.	Southport Amusement
Douglas theatre	Strand Amusement
Drexel theatre	Streetsville Cinema
Du Page theatre	Van theatre
Ed-Ar Corp.	West theatre
Elm Building Corp.	Westvan Amusement
Emmett theatre	Woods theatre
Essaness Sales	Yale theatre
Fullerton Amusement	Samuel W. Banovitz,
G. and E. Enterprises	Benjamin Bartel-
Grand theatre	stein and Albert
Gt. Chicago Theatres	Bartelstein, copart-
Halsted theatre	ners, doing business
Harriet Amusement	as Bartelstein Bros.
Harsey Corp.	Charles Benesch, Wil-
Highway theatre	liam C. Bloom,
Homan Photoplay Co.	Louis Brecka, Na-
Homan theatre	than Gumbinder,
Howard theatre	Verne Langdon, Ja-
Idlehour Amusement	cob Lasker and Ida
Illington Amusement	Lasker, copartners
Irving Park Amuse.	Sam C. Meyers
Julien theatre	Anna Ostrovsky
Karlo Amusement	William Pearl
Lake Amusement	Max Sachs
Lawndale Enterprises	Isadore Stern

## The Defendants

The defendants are, in the order named in the complaint: Paramount Pictures, Inc., Balaban and Katz Corporation, Balaban and Katz Management Corporation (both controlled by Paramount), Loew's, Inc., Twentieth Century-Fox Film Corporation, Vitagraph, Inc. (Warner Brothers), RKO Radio Pictures, Inc., United Artists Corporation, Columbia Pictures Corporation, Universal Film Exchanges, Inc., and Barney Balaban (of B. and K. and presi-

## REPORTS INCREASING BUSINESS ABROAD

*Distribution sales of American product abroad are up from 20 to 50 per cent, at least insofar as Universal Pictures is concerned, according to Joseph H. Seidelman, Universal's vice-president in charge of foreign activities, who arrived Monday in New York after three months in Europe. He visited every country but Russia.*

dent of Paramount), John Balaban, operating head of B. and K., Walter Immerman, Abe Kaufman and Joe Kaufman. The Kaufmans are B&K film buyers and bookers. Walter Immerman is vice-president and general manager.

The suit was filed in the District Court of the United States for the Northern District of Illinois, Eastern Division, with Rosenberg, Stein and Rosenberg, of the First National Bank Building, Chicago, as counsel of record.

## Brought Under Clayton Act

Specifically, the suit was brought under the U. S. Clayton Act "against unlawful restraints and monopolies," and seeks to "restrain the defendants from further violations of the anti-trust laws."

The plaintiffs, consisting of 76 corporations, two co-partnerships and 11 individual exhibitors, own or lease and operate 101 theatres in Chicago, having a value stated at \$5,000,000 in real estate owned in fee, leaseholds and theatre equipment. All are subsequent runs.

Paramount and B&K and their officers are cited as primary defendants; the seven other majors are cited as secondary defendants.

The complaint asks for relief for the plaintiffs by restraining the defendants and enjoining them *Pendente lite* from further engaging "in this District and elsewhere in the United States" from conspiring, monopolizing, restraining trade or imposing "unreasonable and discriminatory restraints" upon the independents, or coercing or compelling or attempting to coerce or compel the secondary major plaintiffs with the intent, for the purpose, or with the effect of accomplishing the performance of any of the aforementioned acts.

They seek relief from the double bill and the clearance situations also.

## Self-Regulation Works On Coast, Halts Suit

First tangible proof since the industry has been talking self-regulation that this method of adjudicating trade disputes will work came Monday when 45 southern California independent owners called off a pending suit against Paramount for practices alleged to be discriminatory.

At the instigation of Charles Skouras, Fox West Coast executive, the California independents some three weeks ago indicated they would attempt self-regulation of the local industry, particularly in connection with their continuous disputes against FWC because of the clearance which the independents claim is accorded the circuit by the major distributors.

The independents accordingly named a permanent arbitration committee, and this week Albert Galston, president of the Independent Theatre Owners, recommended settlement of the owners' complaint against Paramount. The suit had originally been filed in October, 1937, but

United States District Judge Yankwich, in Los Angeles, ruled last month against the independents, expressing the opinion that the complaint can only be cured by Federal legislation. The independents filed an appeal, pending until the whole action was called off this week.

The complaint was made because of Paramount's action last year in holding over six 1936-37 features until 1937-38. The ITO now feels that the matter can be satisfactorily settled by each exhibitor, and that its arbitration will aid if necessary.

## Gary Trust Suit Is Delayed to Sept. 30

Suit of the independent Gary Theatre Company against major distributors, pending in Federal Court in Chicago, has been set back to September 30th, by action of Judge Hollywood in granting defendants' counsel a 10-day stay to answer a bill of particulars.

## Majors Granted Appeal In "Divorcement" Test

The legality of state "divorcement" laws by which Allied States hopes to force divestment of theatre holdings by major producer-distributors will be determined by the United States Supreme Court at Washington.

Specifically at issue is the Allied-sponsored divorcement bill in North Dakota, which was enacted at the last legislative session, but which was not enforced pending a court test. After lengthy legal skirmishes, and actual court airing, the case reached the point this week where an appeal to the U. S. Supreme Court was granted in an order filed at Fargo, N. D., by a special three-judge Federal Court. This court had previously ruled the act constitutional.

Bonds fixed in the order include \$1,000 for costs of the action and \$1,000 for possible damages incurred by the State of North Dakota during the existence of a temporary injunction against enforcement of the law, allowed by a lower court and reinstated pending an appeal. Both bonds are to be furnished by the plaintiffs against the state, Paramount Pictures, Minnesota Amusement and American Amusement, these two being Paramount theatre affiliates.

Assignments of error cited in the petition for appeal to Washington included allegations of 20 specific errors in rulings by the court during the last hearing in June at Fargo.

## Plan no Change in Connecticut Booking

The existing clearance setup for the White Plains-Port Chester-Greenwich area is of long standing and there is no reason for its being changed, it was said yesterday by William White, general manager of Skouras Theatres, in comment on threatened Federal court action by Prefect Theatres over allegedly excessive protection held by Skouras' Port Chester houses over the Pickwick in Greenwich.

C. D. Lowe, an official of the Prefect organization, says that unless the major distributors rectify the situation suit will be brought against them and also against Skouras "in two or three weeks."

For the past four years, says Mr. Lowe, the Skouras theatres have had protection ranging to 60, 90 or 120 days, whereas prior to that time Greenwich clearance was based on Stamford availability, which is the same as the national release date.

The Prefect Theatres, which is affiliated with Brownell Theatre Corp., operating eight film houses, has filed a formal complaint with the Department of Justice and has notified the distributors of the action which it has planned.



# SUBMARINE PATROL

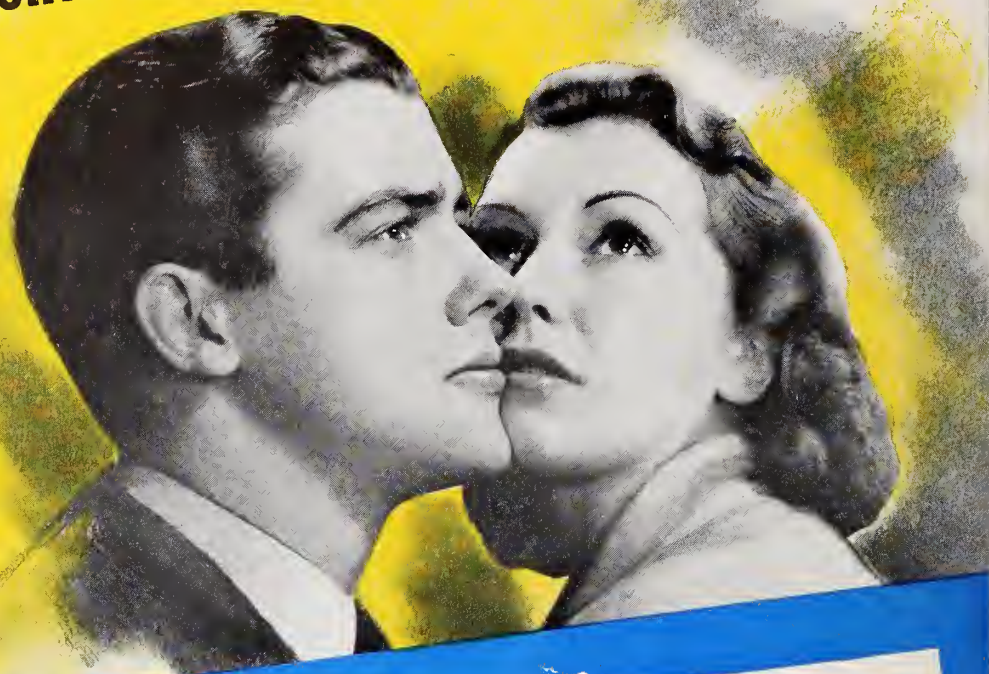
Drama of youth . . . madly in love, reckless  
of life, eager for glory . . . in the greatest  
adventure of the U. S. Services! Revealing  
the full, glowing brilliance of Richard  
Greene and Nancy Kelly—two vital, young  
personalities whose inspired performances  
together mark them for stardom's heights!





**LOVE...YOUNG AND ARDENT**  
seizing thrilling moments in a fury-swept sea of danger!

Never-before-told story of the valiant "Splinter Fleet"! John Ford's masterful direction brings to vivid life those raw recruits ... scorned as "softies" ... but rising to heroic heights when courage is most needed! Spectacularly produced by Darryl F. Zanuck! Stirring with all the throbbing power at 20th's command!



# SUBMARINE PATROL

(Pictorially glorified in Sepia-tone)

**RICHARD GREENE • NANCY KELLY**  
**PRESTON FOSTER • GEORGE BANCROFT**  
**SLIM SUMMERVILLE • JOHN CARRADINE**  
**JOAN VALERIE • HENRY ARMETTA**  
**WARREN HYMER • J. FARRELL MacDONALD**  
**DOUGLAS FOWLEY • MAXIE ROSENBLOOM**

**Directed by John Ford**

Associate Producer Gene Markey. Screen play by Rian James, Darrell Ware and Jack Yellen. From a story by Ray Milholland and Charles B. Milholland.

**Darryl F. Zanuck** in Charge of Production



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# FIGHT OF ORGANIZED TALENT AGAINST PRODUCERS NOW IMPERILS ACADEMY

## Guilds Demand Producers Resign from Academy; Labor Board Continues Hearings on Directors' Bargaining Agency

Hollywood's talent guilds expressed their feelings against Hollywood's producers in a new form this week when they virtually blocked reorganization of the Academy of Motion Picture Arts and Sciences, threatening the Academy's very existence with demands that the producers resign from Academy membership. Without mincing words, the Screen Actors, Screen Directors and Screen Writers Guilds said they "mistrusted" the presence of the producers in the Academy.

Meanwhile, the National Labor Relations Board in Los Angeles continued its hearings on the Directors Guild demands that it be named sole bargaining agency for directors, assistant directors and production unit managers, with employment demands for both Senior and Junior Guilds presented before N.L.R.B. Trial Examiner William Ringer. These demands previously had been stymied when the producers insisted that the Guild is not the proper bargaining agency for assistant directors and unit managers.

In the ranks of the Screen Writers and Screen Directors Guilds, both groups still were fighting for new employment contracts. The Actors Guild interrupted their bargaining activities long enough to elect Ralph Morgan to the presidency.

Dr. Towne Nylander, regional director of the NLRB in Los Angeles, fixed Thursday for the opening of hearings on the Screen Publicists Guild's petition to be named sole bargaining agent for studio publicity writers.

### Guild's Charges Against Producers Start Furore

Copies of letters disclosed this week that producer-members of the Academy were asked to resign. Darryl F. Zanuck refused to quit and W. S. Van Dyke, second chairman of the reorganization committee, quit the Academy.

Also thrown into the fight were threats of Frank Capra, Academy president, and Howard Estabrook, to quit. The two, with Mr. Van Dyke, comprise the reorganization committee. Mr. Van Dyke, in a letter of resignation, declared his reason was the antagonism of the guilds to the Academy, and "I feel that my first allegiance is due my economic colleagues," he wrote.

It was revealed that on September 14th Mr. Capra reported to the board of governors that the guild leaders were opposed to reorganization because of the producers, and asked that producer members resign in a body within 10 days. Mr. Capra's letter said in part: "If the producers do not resign, Estabrook, Van Dyke and I will, and, I hope, every other member of the board and the reorganization committee will immediately resign in a body."

He said he saw no other way to preserve and advance the Academy. Later, if sentiment favors it, the producers may be invited to rejoin as associate members, he declared.

Mr. Zanuck, replying, expressed astonishment at the request, and refused to quit the Academy,

## IATSE PETITIONS BEING CIRCULATED

*Petitions expressing confidence in present International Alliance of Theatrical and Stage Employees' leaders and striking at Jeff Kibre and the minority faction which filed charges against IATSE leaders before the NLRB are being circulated in Hollywood studios among members of the various locals. It is understood that several thousand signatures have already been obtained.*

*An informal hearing will be held next Wednesday on the charges. Mr. Kibre claims that IATSE executives had been paid \$100,000 by representatives of producers to bring four IATSE locals under domination of producers. Producers and union executives have denied all of the charges, branding them as "ridiculous."*

*Harold V. Smith, international officer of the IATSE in charge of studio locals set last Friday for Sound Technicians' Local 695 and Saturday for Photographers' Local 659 as the dates on which local autonomy was returned to them by the IATSE.*

which he helped found. He said further that he would attempt to persuade other producers they are entitled to more consideration than "what amounts to an ultimatum to get out." He told Mr. Capra the Academy "is bigger than all of us and should continue to be. It must not be destroyed."

Mr. Van Dyke on September 17th replied to Mr. Zanuck, declaring his belief that the resignation of the producers would allay fears and suspicions. "You and your colleagues can save the Academy," he told Mr. Zanuck.

Messrs. Capra, Van Dyke and Estabrook have been working for several months preparing the Academy reorganization plans. Mr. Capra this year was elected head of the Screen Directors' Guild, now engaged in the NLRB action against the producers in the collective bargaining controversy. Donald Gledhill, executive secretary for the Academy, said that conferences of Academy leaders are continuing.

### Directors Guild Demands Brought Up at Hearing

Harry Cohn, David O. Selznick, Hunt Stromberg, E. J. Mannix and Darryl Zanuck are to be called before the hearing of the NLRB on the Screen Directors' Guild controversy in Hollywood this week. Trial Examiner William Ringer says he will ask them to bring their employment contracts with them.

Copies of bargaining demands by senior and junior branches of the guild were introduced before Mr. Ringer. Demands made by the guild in the course of negotiations over a period of a year which were suspended by producers insistence that the guild was not the proper bargaining representative for assistants and unit managers in addition to directors were:

By assistants and unit managers. Guild shop, minimum pay \$150 weekly first assistants, \$80

weekly second assistants and unit managers. Each full length feature and each unit to have first and second assistants. Each short subject to have first and second assistant. Work week of 60 hours with one-sixtieth of a weeks pay each hour of work over 60 hours.

By directors. Permission to aid preparation of script and at least two weeks preparation for shooting. Permission to approve and or revise first cutting of film, staying on the payroll for minimum two weeks during cutting. Supervision over casting. Six day work week, 60 hours minimum, except on locations where company is not to work more than 14 continuous days. Twelve hour rest period between calls. One-sixth of weeks pay for holidays except on special contracts which stipulate director to do certain number of pictures in a set period. Setting up of conciliation and arbitration machinery to adjust grievances.

### Gledhill Testifies

Mr. Gledhill testified concerning the setting up of an assistant directors section of the Academy some years ago and of a code of working conditions negotiated under Academy auspices. Frank Shaw, assistant director, told of his work.

J. P. McGowan, secretary of the Screen Directors' Guild, testified that Mr. Capra holds a contract with Columbia Studios calling for a salary of \$400,000 a year, plus 25 per cent of all profits of his films. He said Mr. Capra's contract required that he direct three pictures annually for \$100,000 each. An additional bonus of \$100,000 is provided plus the percentage of profits. There was no indication at the hearing of Mr. Capra's income from his percentage of his pictures' profits.

A year ago, he filed suit against Columbia claiming breach of contract and asserted at that time he was to receive \$100,000 for each picture he directed, or a minimum of \$200,000 a year. The suit later was settled.

The studio reported to the Securities and Exchange Commission that for the fiscal year 1935-'36 he was paid \$208,000. Another report to the SEC listed his 1936 salary at \$208,000 and this year's treasury report showed that he was paid \$208,000 in 1937.

Columbia's contract with director Leo McCarey also was read into the record. It showed he received \$100,000 for each picture.

### Status of Members

Answering producer counsel's demand for data on the status of members claimed to constitute majority of directors, assistant directors and unit managers employed by Hollywood studios, Mr. McGowan testified that 10 of 30 employed by RKO are paid up, while 20 are delinquent. Ten of 39 guild members employed at Warner Brothers are paid up, while the studio employs 12 directors, two assistant directors and six unit managers who are not Guild members.

Alfred Wright, Twentieth Century-Fox counsel, in cross-examining Mr. McGowan, brought out that Mr. Van Dyke and George Fitzmaurice, among others, had quit the group.

Mr. McGowan said that the schedule of dues is \$25 yearly for associate members, \$50 yearly for directors making up to \$15,000, \$100 for those making up to \$30,000 and \$250 for those over \$30,000.

### Abstract of Writers Guild Proposed Contract

Producers and Screen Writers' Guild are no closer to a definite opinion on the new writers' contract. At a meeting at the Hollywood Roosevelt Hotel, last week, the contract was handed to the producers by the writers, and

(Continued on following page)



# WRITERS' CONTRACT PLAN ANALYZED

(Continued from preceding page)

the producers promised to indicate their attitude toward its acceptance at a meeting last Monday night. This meeting, however, was postponed to Monday, when prospects for an agreement grew dim after a brief session which terminated when the guild negotiators walked out of the session without setting a date for the next conference.

No member of the guild committee would comment on the reason for the abrupt termination of the discussion but it is understood the producer refusal to grant a guild shop demand and to terminate the Screen Playwright contract immediately were the major causes.

The writers are expected to fight, in the courts or elsewhere, if the producers refuse to ratify the contract, inasmuch as their Guild has already been certified by the NLRB as sole bargaining representative for studio writers.

## All To Be Guild Members

After defining the Guild as the exclusive bargaining agent for all persons who write material which is intended to be used in the making of a motion picture, the agreement provides that every writer employed by any producer and every writer who contracts to sell original, unpublished or unproduced material or an original idea to any producer shall be a member of the Guild and in good standing.

Arbitration of any disputes between writers and producers or between the Guild and producers is provided for by the establishment of a "Writers' Committee on Conciliation and Arbitration" and a "Producers' Committee on Conciliation" from which bodies a joint Conciliation Committee consisting of two representatives each of the writers and producers will be drawn. Such arbitration is to be initiated within five days after the filing of a complaint either by the producers or by the writer or writers. If no agreement is reached by the committee within ten days the disagreement shall be submitted to a board of three arbitrators, one named by the writers, a second by the producers and a third chosen jointly or appointed by the National Lawyers Guild.

## Disciplinary Committee

A Writers' Disciplinary Committee is provided for to adjudicate and punish violations of the unfair practice code incorporated in the contract. Such unfair practices include: wilful malingering by a writer; employment by a writer of a ghost writer or acceptance by a Guild member of employment as a ghost writer; failure of a free lance writer to submit work on or reasonably near the date fixed in his contract; offer by a producer or acceptance by a writer of employment contingent upon repayment of part of the salary provided; wilful plagiarism; public or secret agreement by producers designed to condition competitive bidding for the services of a writer or writers; the establishment of a general booking office by the producers or any of them to employ or enter into agreements to employ writers or to negotiate the sale of material; prevention by the producers of representation of any writer by an individual agent or the barring of any writers' agent from a producers office, except where such barring may have been held warranted by the arbitration committee; employment of persons who are not Guild members to make changes in material worked upon by Guild members except that a director on a set may make minor changes; failure by a producer to immediately notify a writer that other writer or writers are working at the same time on material on which he is engaged; failure by a producer to grant a writer the minimum provisions of this agreement.

Money penalties are provided for the violation of any of these practices by producers, payable either to the Guild or individual writers depend-

## FOUR TO ATTEND AFL CONVENTION

*Executive Secretary Ralph Whitehead has been appointed a delegate from the Associated Actors and Artists of America to the annual American Federation of Labor convention to be held October 3rd at Houston, Tex.*

*The other AAAA delegates are Frank Gillmore, president of the AAAA; Kenneth Thompson, for the Screen Actors' Guild, and Leo Fischer, for the American Guild of Musical Artists.*

ing upon the type of offense. Writers are liable to suspension from the Guild for violations.

## Three-Year Contract Maximum

Contracts with writers shall not run for more than three years, including options.

Any person employed as a writer in any one studio for a period of six consecutive months or employed in the motion picture industry as a writer for any aggregate of twelve months shall not be paid less than \$125 a week.

No writer employed by one producer shall be loaned to another producer without the consent of the writer. When the salary paid on loan exceeds that paid by the original employer the amount exceeding the writer's base salary shall be equally divided between him and the producer lending his services.

In any contract in which an option is granted the producer to lay off a writer without pay such layoff shall not be longer than six weeks in each consecutive 26 weeks' period of the contract.

If any writer is employed at a salary of \$500 a week or less the producer must give the writer not less than one week's notice prior to termination of employment. Where the writer has been employed more than 52 consecutive weeks two weeks' notice must be given. Similar notice must be given by the writer.

## Vacations with Pay

Vacations with pay are provided for writers earning less than \$150 a week. Expenses to and from location for the writers must be paid by the producer.

The contract provides understanding and agreement of two primary distinct considerations in the sale of motion picture rights of a story for motion picture production: the money consideration paid at the time of purchase, and the prestige and economic value to be derived from the fact that the story is actually produced as a motion picture. In the event that a writer sells original material for the screen to a producer the writer shall retain the dramatic, literary, radio and television rights and rights in any further media to be developed; the right to repurchase from the producer the talking motion picture rights for a price not in excess of the original price provided the picture is not made within three years; and all other property rights except the motion picture or talking motion picture rights.

Any person who signs a contract as a motion picture writer shall not be asked to write for the radio, television, or a stage presentations without additional payment and a separate contract covering such services.

It is provided that options to suspend a writer's contract by reason of substantial hampering or interruption of production by fire, strike, unavoidable accident, riot, war, or act of God

shall be incorporated only in contracts having a duration of three months or longer and are hedged with provisions limiting the length of time such interruption may continue without pay.

Screen credits are to be given only upon the terms included in the contract. They are to be worded: "Screen play by . . .," and may include not more than three names. The determination of those to receive screen credit in cases where more than three collaborate is to be made by the Guild along lines outlined in the contract. Credit also shall be given on all advertising issued by the producing and distributing companies.

With regard to free lance writers: No producer shall agree with a writer that the writer shall write on speculation or that payment shall be contingent upon the acceptance or approval by the producer, except that this does not limit the submission of original ideas or stories on speculation. Stories initiated by or suggested by the producer must be paid for one-third at the time of the execution of the agreement, one-third at the time of submission of the first draft and the final payment on submission of the completed story or screen play. In no event shall the aggregate compensation paid in a free lance contract be less than an amount which would be equal to \$125 for each week consumed by the writer in the fulfillment of the contract.

## Arbitration of Actors Guild Demands Delayed

Arbitration following American Arbitration Association rules for adjusting differences got underway last week between the Screen Actors' Guild and producers over adjustment of guild working agreement, with B. B. Kahane, representing producers, Murray Kinnell, guild, and Charles Baird, legal printing firm owner, as third person. The first session was adjourned after an hour's session to Monday, when it was discovered that independent producers did not have representatives present through a misunderstanding. At the opening session Kenneth Thomson, guild secretary, took the stand to establish need for arbitration.

Opposing the Screen Actors' Guild shop demands several advertising film companies in Chicago this week refused to sign Actors Guild contracts.

## Actors Guild Defeats Douglas, Names Morgan

By a majority of four to one, Ralph Morgan was elected president of the Screen Actors' Guild, defeating Melvyn Douglas, it was disclosed this week. Mr. Morgan's election meant the overthrow of a move by a liberal faction inside the guild to overthrow the nominations made by a guild nominating committee appointed by Robert Montgomery, retiring president, and the executive board.

A total of 537 of the senior guild members balloted. The conservatives' victory was carried on down the line with the nominating committee's selections for other offices being placed in office. James Cagney was elected vice-president; Joan Crawford, second vice-president, and Edward Arnold, third vice-president.

## Actors To License Agents For Closed Shop Movement

A nation-wide drive to license all theatrical agents in localities where the American Federation of Actors' shop prevails has been inaugurated. The AFA said that the license plan is intended to stabilize working conditions to protect the actor from chiseling and other impositions by requiring agents to book only AFA members and in conformance with the rules and wage scales established by the AFA.



# THE HOLLYWOOD SCENE

## 45 in Work

Approximately 45 productions were in work as of September 16th. Nine productions were started during the week which closed with that date; five were finished. In general aspect the work begun and finished is ordinary routine material. Nevertheless there are several important pictures in the various production stages.

Columbia started two films. "Blondie," based on a widely distributed cartoon feature, will present Penny Singleton, Arthur Lake, Larry Sims, Gene and Katherine Lockhart, Ann Doran and Dorothy Moore. In "Revolt In The Sahara," a romance amplified by melodramatic action will feature Paul Kelly, C. Henry Gordon, Robert Fiske, Lorna Greya and Marc Lawrence.

### Republic Starts Two

Two pictures also were started at Republic. Robert Cummings, Helen Mack, Lyle Talbot, Gordon Jones, Thomas Jackson and Thomas Beck will be seen in "I Stand Accused." The principal players in "Bengal Lancer Patrol" are Richard Cromwell, who was featured in "Lives Of A Bengal Lancer," Patric Knowles, Rochelle Hudson, Colin Tapley and Douglas Dumbrille.

At RKO-Radio work was started on "The Law West Of Tombstone." Its character identified by the title, it will present Jean Rouveral, Tim Holt, Alan Lane, Evelyn Brent, Clarence Kolb, Harry Carey, Esther Muir, Paul Guilfoyle and George Irving.

The Warner contribution to the new work is "Murder Plane," which will tell a story of romance, melodrama and excitement in the air. Ronald Regain, Morgan Conway, Irene Rhodes, James Stephenson, Rosella Towne and Joe Cunningham are the leading players.

Paramount started "Tom Sawyer, Detective." The youngsters Donald O'Connor and Billy Cook, featured in "Sons Of The Legion," will be seen with Porter Hall, Phillip Warren, Janet Waldo, Elizabeth Risdon, Ed Pawley, William Haade and Clara Blandwick.

Newly formed Colonial Pictures started "Little Orphan Annie," theme of which is based on a cartoon strip, with Ann Gillis in the title role.

### Paramount Completes Pair

Paramount accounted for two of the five completed pictures. Leading players in "Escape From Yesterday," romance and melodrama, are Akim Tamiroff, Frances Farmer, Leif Erickson and Lynne Overman. The support includes Vladamir Sokoloff, Wade Crosby, Dewey Robinson, William Newell, John Bliefer, Slex Woloshin and James Flavin. "Frontiersman," a Harry Sherman Hopalong Cassidy story, will present William Boyd, George Hayes, Russell Hayden, Evelyn Venable, William Duncan, Clara Kimball Young, Charles Hughes, Dickie Jones, Ray Barcroft, Emily Fitzroy and John Beach.

"Annabel Takes a Tour" was marked off the active list at RKO-Radio. Four who were featured in the first "Annabel" production, Lucille Ball, Jack Oakie, Bradley Page and Ruth Donnelly will be seen again in their original roles. The cast also includes Ralph Forbes, Alice White, Pepito, Donald MacBride, Jean Rouveral and Chester Clute.

Though the chances are strong that more work will be done on Samuel Goldwyn's "The

Columbia, one of the few studios which had not listed a "series" picture among its future releases, now joins the parade with "Blondie." The productions will be based on the characters created by Chic Young. The comic strip, syndicated by King Features, is serviced to 250 newspapers daily. It appears in color in many Sunday supplements. Ten millions is estimated as the number who follow the feature. Richard Flournoy wrote the original screen play and Frank Strayer directed. Penny Singleton will play the role of "Blondie." Other players who will be seen are Arthur Lake, Dorothy Moore, Larry Sims as "Baby Dumplings," Danny Mummert, Gordon Oliver, Ann Doran and Gene and Katherine Lockhart.

The use of continuing cartoon serials is not a new idea as a source of motion picture production. Three strips, "Flash Gordon," "Buck Rogers" and "Dick Tracy," have been made as serials. Some time ago Warners made a film based on the exploits and adventures of "Harold Teen." A while back RKO-Radio brought "Little Orphan Annie" to the screen. Colonial Pictures is now engaged in telling her story again.

Other studios have taken up the cartoon strip idea. Warners contemplates a series based on the "Jane Arden" cartoon. Universal has bought the picture making rights to several popular cartoons.

Lady And The Cowboy," announcement was made that for all intents and purposes the picture is finished. Gary Cooper and Merle Oberon are the stars. Walter Brennan, Patsy Kelly, Mabel Todd, Fuzzy Knight, Harry Davenport and Henry Kolker comprise the featured support.

Universal finished "Service De Luxe." Constance Bennett, Vincent Price, Charles Ruggles, Helen Broderick, Joy Hodges and Mischa Auer are the principal personalities.

## Made in 1914

The other day Irene Castle invited your correspondent over to RKO-Radio studio to see "The Whirl of Life," made in 1914. The picture, a silent, of course, tells a part of the life story of Mrs. Castle and her late husband, Vernon, from the time of their first meeting until their first great dancing triumph at Castle by the Sea.

A picture done in that hectic flamboyant fashion of pioneer production that was financed on buttons, wherein everyone points, waves and

the villains grimaces in terrifying manner, the supermelodramatic "The Whirl of Life" is today ridiculously comic. Funny as it is, Mrs. Castle's running comments during the showing were funnier. Witty, sometimes satirical, particularly amusing was her description of how their Negro butler saved them from starving in Paris by teaching his French friends how to shoot craps; her words anent the heavies who couldn't ride horses and the detail of the big thrill scene wherein in the same sequences the waters of Lake Michigan and Long Island Sound were used for the same scene.

However, "The Whirl of Life" is an important item in the preparation of RKO-Radio's forthcoming picture, "The Castles," which will tell the story of the famous dancing couple. Fred Astaire and Ginger Rogers will be featured and it is likely that Mrs. Castle who was engaged as a story consultant, style designer and technical advisor will also be seen playing the part of her own mother.

## Puppet Shows

As a result of the popular success of "Marionette Moviettes" which exploited "Marie Antoinette," MGM will prepare similar puppet shows to publicize other productions, the first of which will be "Sweethearts" and "The Great Waltz."

Plans have been made for a two-year tour of the United States and European countries with the "Marie Antoinette" moviettes, a travelling studio which consists of a theatre of 23 30-inch-tall marionettes. Seven scenes from the picture are played with the action synchronized to the sound track voices of Norma Shearer, Tyrone Power and the other performers.

The puppet shows to be used for "Sweethearts," "The Great Waltz" and other important productions will be on the same and perhaps larger scale.

## Universal Building

Outgrowing present facilities, Universal studios will start at once upon a building program to speed up productions of its important new season pictures. Upwards of \$1,000,000 has been appropriated to finance the construction of new stages and to purchase new equipment.

In addition to the building of two large air-conditioned sound stages, most of the present structures will be modernized. A new six-story administration building is included in the construction program.

## Itemized

With the addition of "Man Trap" (Paramount), "The Wizard of Oz" (M-G-M) and "Desert Song" (Warner), the total number of pictures in Technicolor scheduled for production or already produced is now 14.

\* \* \*

Sam Zimbalist, producer of "The Crowd Roars" and "Navy Blue and Gold," has signed a new long-term contract with MGM.



## Time Capsule for 5,000 Years From Now Has Ramsaye Article

Friday, as this issue of *MOTION PICTURE HERALD* rolls off an acre of presses in New York's Lafayette street, engineers of the Westinghouse Company are to be a-burying on the site of the World's Fair, a message "to tomorrow's five thousand years" including a deal about the motion picture and a letter to be opened in 6938 A. D., maybe, by "Professor X", archeologist, from Terry Ramsaye.

The project is known as "The Time Capsule," an eight hundred pound, cupralloy tube containing some of the lore and mementoes of our alleged civilization for the information of the Distant Future. For sake of compression most of the records are microphotographs on acetate film, and motion pictures.

The Time Capsule goes fifty feet into the Flushing mud, and in five thousand years is expected to sink fifty feet more. The archeologist of the Far Tomorrow is expected to learn about the existence of the capsule through survival of published matter, including some five thousand copies of a booklet to be distributed to the libraries of the world by the Westinghouse Electric and Manufacturing Company, giving its precise location—as by United States Geodetic Survey—through measurements to the fifth decimal place, sufficiently close to locate a point on the surface of the earth no larger than a quarter of an American alleged dollar. When Professor X gets there he has but to dig, maybe a hundred feet, and a little sideways allowing for continental drift. Then with a hacksaw he will be able to open the capsule and imbibe information about Us and Now. This is, from the viewpoint of Westinghouse, supposed to be a favor to the Future.

The idea obviously has a certain kinship to the vault of archives which Oglethorpe University has been assembling for some such future date. While Westinghouse would not, to be sure, officially make comment, it has been pointed out that the Oglethorpe vault, which depends on the "sportsmanship" of intervening years, is likely to share the fate of Tutenkhamon's tomb at the hands of the first swashbuckler who comes along in sequel to our era.

Because of the photographic and cinema nature of much of the record, the Capsule Committee of Westinghouse called upon the editor of *MOTION PICTURE HERALD* to supply directions, principles and diagrams calculated to enable the recipient of the message-to-tomorrow to make and operate a motion picture projector, and to seek to make clear to him the nature of the cinematographic art. In this endeavour, and cognizant of high technological responsibility, Mr. Ramsaye compiled an expository disser-



tation mingling optics, mechanics, chemistry and sex. Important assistance came from the staff, including Mr. George Schutz, editor of *Better Theatres*, and the writings of Dr. C. E. K. Mees, head of the Research Laboratories of the Eastman Company.

While the Westinghouse experts, engineers all, the Capsule committee being advised especially by G. Edward Pendray, assistant to the president in charge of public relations—5,000 years of them—expressed approval, they apparently desired to supplement the social and biological information and included a microphotographic recording of the last issue of Mr. Fawcett's magazine entitled "True Confessions." Another enclosure to Professor X, contributed through the offices of Frederic Ullman, Jr., of *Pathe News*, was a selection of outstanding events of the last quarter of a century, edited by Allyn Butterfield.

Mr. Ramsaye's letter to Professor X, F.O.B. Tomorrow, A.D. 6938, closed with a conveyance of assurances of high esteem and "hoping this finds you as well as it leaves us at present."

### Hicks to England

John W. Hicks, Paramount vice-president and foreign manager, sailed this Wednesday on the *Washington* for England, where he will continue studying a proposal for expansion of the company's theatre interests in England. The proposal involves Paramount's acquisition of an interest in a large British theatre circuit.

### Silverstone on MPPDA Board

The Motion Picture Producers and Distributors of America's board met last Friday and elected Murray Silverstone, United Artists chief executive, to membership on that body succeeding Harry D. Buckley.

Will H. Hays, president, reported on studio developments, particularly regarding the "Greatest Year" campaign.

## Cosmocolor, New Two Color Process Is Demonstrated

Cosmocolor, newest of the two-color film processes, was given a demonstration before a small trade audience, at the projection rooms of Wilding Pictures Corporation in New York Tuesday.

The material shown was chiefly industrial including a one-reel subject on the new Plymouth car, made by the Wilding concern in Detroit.

The amusement industry has heard slightly and almost casually of the Cosmocolor process in connection with an experimental version of "A Western Welcome," a two-part RKO singing cowboy production. RKO released the picture in black and white, however, because of trade reasons, said to be principally the impracticality of a separate special campaign for a lone two-reeler.

The RKO experiment is perhaps attributable to the fact that Floyd Odum, personage in the RKO financial picture, is one of several "downtowners," meaning Wall Street, interested. Other financial interests are in Chicago and Detroit. Norman E. Wilding, president of the concern bearing his name and specializing in industrial picture production, is said to be interested only as a user of the process. Cosmocolor originated in Hollywood, the invention of Otto C. Gilmore, who has worked in color many years. David Blankenhorn is president of the company.

The demonstration of Cosmocolor made favorable impression upon the technical and professional members of the audience.

"The process and product present all of the merits of best specimens of the prior two-color systems and appear to escape many, probably most, of their faults and manipulative shortcomings," observed Terry Ramsaye, familiar with production in Kine-macolor, Prizma, Kellycolor and related processes.

Cosmocolor is made with a standard camera, with a simple special optical system of lenses and prisms, recording its two-color separation images in the area of a single standard frame, which is split horizontally. Standard panchromatic negative is used. The spectrum is covered by the familiar cinema two-color pair, an orange-red and a blue-green. Flesh tints, foliage and sky colors are adequate. The inescapable deficiency in rendition of purples and pure yellows is to be noted, and is admitted by Cosmocolor. This is held to be an unimportant factor in many phases of color work, especially when weighed against special facility and speed of production.

Cosmocolor works under normal lighting of black and white conditions. Prints are made after the manner of Prizma and kindred process, on positive stock bearing emulsion on both sides. Projection is by standard machines, without special adjustments.

Cosmocolor's prospects appear to be in the less exacting areas of the amusement screen, where three-color capacity is not demanded, and in such recording functions as the news-reel and industrial pictures where time and price are important. Special advantages in the 16 mm. field are claimed.



# The RITZ BROTHERS



They're off...and we don't mean the horses! Damon has those Ritzes on the Runyon... they don't know witz end of the horse is witz! There's panic in the paddock... bedlam at the barrier! No, it's hysteria leading by a nose!



Now it's the Ritzes up!... down!... off!... on! Hay...

Hay... Hay-larity! Here's the photo finish! Frantic fun the winnah! Songs and



romance place 'n show! The biggest Ritz-hit pay-off yet!

# DAMON RUNYON'S STRAIGHT, PLACE and SHOW



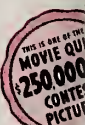
More than you've ever  
 had in a Ritz Brothers  
 picture before! . . .  
 The Damon Runyon  
 story—its freshness,  
 laughter, color, human-  
 interest . . . punch!  
 There's Richard Arlen,  
 torchy Ethel Merman  
 and Phyllis Brooks  
 for grand romance!  
 Hit songs by those  
 hit-songsters . . .  
 Brown & Pollack.  
 Direction by that ace  
 of aces, David Butler.  
 And, over all, the  
 guiding hand of  
 Darryl F. Zanuck—  
 your profit  
 guarantee!



The  
**RITZ**  
 BROTHERS  
 in  
*Damon Runyon's*  
**STRAIGHT,  
 PLACE and  
 SHOW**

with  
**RICHARD ARLEN  
 ETHEL MERMAN  
 PHYLLIS BROOKS  
 GEORGE BARBIER  
 WILLIE BEST**

Directed by David Butler  
 Associate Producer David Hempstead • Screen  
 play by M. M. Musselman and Allen Rivkin • Addi-  
 tional dialogue by Lew Brown • Based on a play  
 by Damon Runyon and Irving Caesar • Lyrics and  
 music: "With You On My Mind," "Why Not String  
 Along With Me," by Lew Brown and Lew Pollack  
 Special material by Sid Kuller, Ray Golden  
 and Jule Styne • Dances staged by Nick  
 and Geneva Sawyer





# **GIRLS IN THE WORLD!**

## **REACTION YOU EVER PLAYED!**

*want to sit through twice!*

**Presenting**  
**AMERICA'S MOST**  
**BEAUTIFUL MODELS**

Virginia Judd

*Art Director's Choice,  
Most Beautiful*

Jane Davis

*Art Director's Choice,  
Most Popular*

Anita Colby

*The Most Beautiful Face*

Ruth Starrett

*The Most Photographed*

Gay Hayden

*The Cigarette Ad Girl*

Margaret Horan

*Illustrators' Favorite Model*

Evelyn McGuirk

*The Poster Girl*

Lillian Eggers

*The Billboard Girl*

Elaine Bassett

*The Television Girl*

Margaret Johnson

*Prettiest Radio Player*

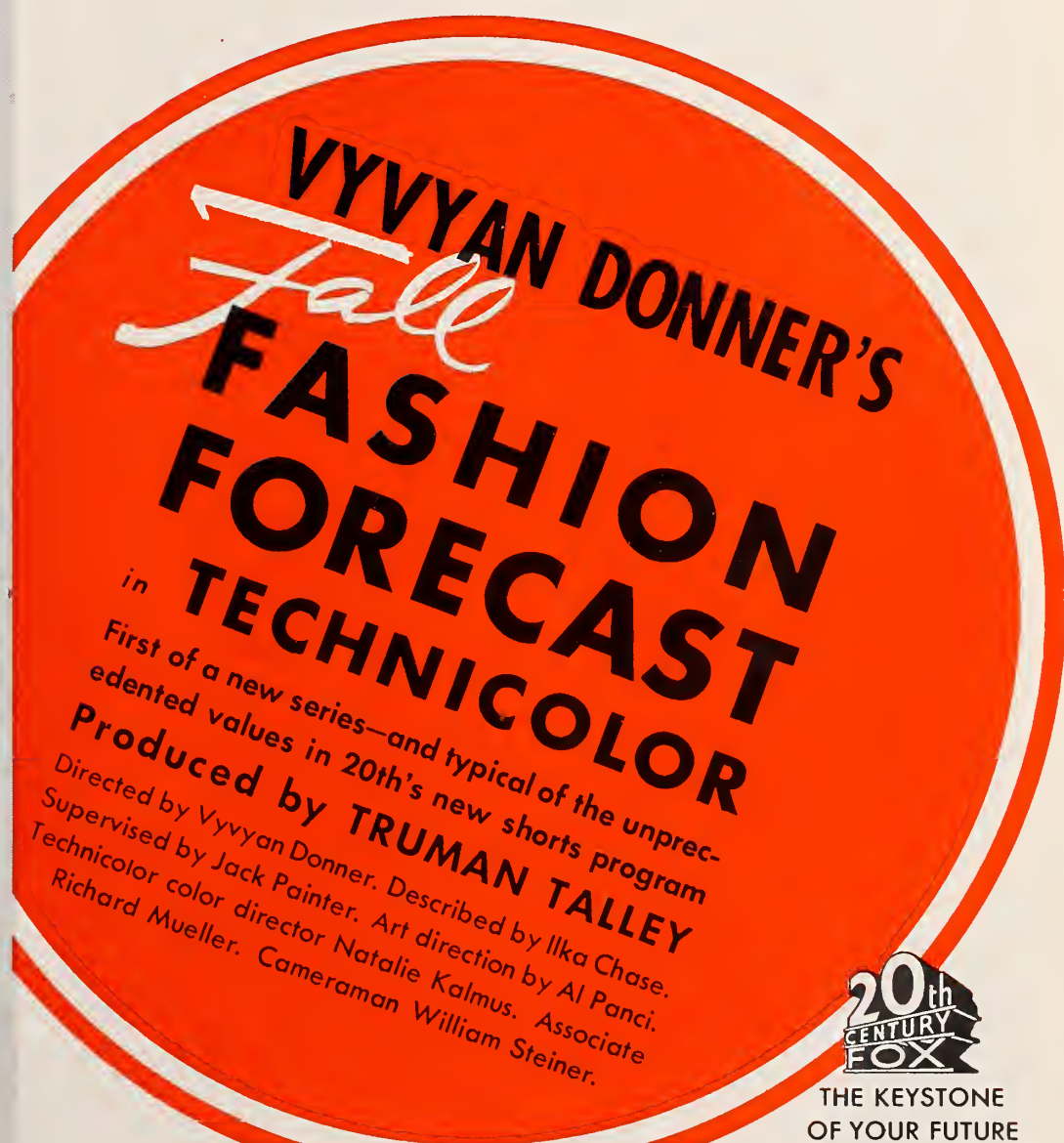
Marion Rosamond

*"Miss New England"*

Jane House

*Perfect Bathing Suit Figure*

**—and 20 more!**



**VYVYAN DONNER'S**  
*Fall*  
**FASHION  
FORECAST  
TECHNICOLOR**

*in*  
First of a new series—and typical of the unprecedented values in 20th's new shorts program

**Produced by TRUMAN TALLEY**

Directed by Vyvyan Donner. Described by Ilka Chase.  
Supervised by Jack Painter. Art direction by Al Panci.  
Technicolor color director Natalie Kalmus. Associate  
Richard Mueller. Cameraman William Steiner.

**20<sup>th</sup>  
CENTURY  
FOX**

THE KEYSTONE  
OF YOUR FUTURE



# Howard Dietz on the State of the Art, as Recorded by Broun

## Wherein the Fable of the Ostrich Is Applied

*A ringing defense of the creative and artistic merits of the Hollywood motion picture by Howard Dietz of Metro-Goldwyn-Mayer has been promulgated through the attentions of Heywood Broun in his syndicated column entitled "It Seems to Me."*

*Although Mr. Broun does not give us the details, it seems that he sat in adjacency to Mr. Dietz at dinner the other night and came away full of copy.*

*While the editorial page of Motion Picture Herald enjoys an acute disapproval of Mr. Broun's radical philosophies and such of his utterances as "Will Hays falls into Hitler tradition," it still must be said that he is a competent reporter. The subjoined material is reproduced by permission of the copyright owners including the New York World Telegram.—T. R.*

by HEYWOOD BROUN

The man who sat directly across the table levelled an arresting finger in my direction. "What city," he asked, "constitutes in your opinion, the cultural capital of America?" Naturally I knew there was a catch in it, and so I didn't venture to mention Boston, New York or Emporia, Kan. "The cultural capital of America," said the speaker of the evening, "is Hollywood, Cal."

"Are you by any chance connected with the motion picture industry?" I inquired mildly. "It happens by a coincidence," he replied, "that I am a scenario writer, a producer and a publicity man for films, but I don't see what that has to do with the problem which I have propounded. You probably know that when any dogmatic opinion crystallizes in America the precise opposite to that belief is always certain to be true. The general impression prevails that Hollywood is inhabited by a collection of dopes and nitwits. I offer that in evidence as proof that the motion picture industry has gathered into itself the smartest men and women of America and of the world. Great minds are always humble, and that is one of the reasons why the intellectual capacities of Hollywood are underrated."

### "Producers Are Apologetic"

"Motion picture stars are forever saying off the record, 'Of course, I'm nothing but a Hollywood ham.' Except in press releases about super-colossal enterprises, producers tend to become apologetic, and explain to visiting novelists 'You understand the handicaps under which we must work.' Authors vacationing in New York all use the line about turning out potboilers for the sake of dough. But the truth is that motion pictures have given the creative artist more opportunity for the full scope of his or her talent than any other art form in America. Painters and sculptors have to scurry around to dinners or tea parties to find some wealthy patron who will buy their wares."

"Short story writers are compelled to mold their stuff to some tight formula which the editor insists is what the public wants. There is motion picture censorship, and there are rules and regulations more or less voluntarily adopted by producers, but I ask you to compare the six best native plays or novels of any season with the six best films."

### "Audiences All Over the World"

"It is my contention that you find a greater variety of subjects and far more facile imagination in the pictures than in the plays. This isn't just theory. The American drama is parochial in its point of view. Very rarely does an American play say anything of interest, even to a country as close to us in tradition as England."

"But American films find eager audiences all over the world. Name me, if you can, any play which can be compared to 'Snow White' as a creation with worldwide appeal. Disney has done more to increase the artistic stature of America than O'Neill, Odets, Kaufman, Connelly, Moss Hart and Sherwood rolled into one."

"It is monstrous that we should go around being humble about the creative forces in America when we can so readily and justly point with pride to the real leadership which Hollywood has taken in the development of the form and substance of the motion picture."

"Can you name any actor of the so-called legitimate stage who has as clear a claim to the big word 'genius' as Charlie Chaplin? For years people have been talking about national art and cultural expression in the terms of mass appeal. Of course, the job hasn't been done yet upon the screen, but a real beginning has been made. The thing has happened so quickly that we don't appreciate it."

Here the speaker paused for breath and said, "I will conclude with a parable. The ostriches called a convention, and 601 delegates were chosen. The last one arrived a little late, and as he scurried across the desert to get to the meeting the 600 in attendance were frightened by the noise and stuck their heads in the sand. The latecomer looked around and said dejectedly, 'Oh, there's nobody here.' And the moral, my friend, is that as soon as we get the sand out of our eyes we will begin to realize that in the craftsmen and artists of Hollywood we really have got something."

## New York University Resumes Film Course

New York University this week resumes its course on "The Motion Picture: Its Artistic, Educational and Social Aspects," in cooperation with the National Board of Review of Motion Pictures.

The course will be conducted evenings at the University's Washington Square center by Professor Frederick M. Thrasher.

## "Frankenstein" and "Dracula" Doubled; Children Barred

When Hamrick-Evergreen's Blue Mouse theatre double-billed Universal's "Dracula" and "Frankenstein," the Seattle Board of Theatre Censors barred children under 15, on the grounds that the "intense excitement" was harmful.

Charging 25 cents, the theatre is attracting one of the greatest crowds in several years.

## Grand National's Lineup Is Ready

New Grand National expects to have its initial production schedule completed and available for announcement in Hollywood this week. E. W. Hammons, president, said on arriving in Hollywood from New York this week for conferences with Jack Skirball and Edward L. Alperson, vice president. Mr. Alperson declared that the company will have 44 features, 24 feature westerns and 44 shorts for 1938-39. Mr. Hammons will return to New York over the weekend after announcing the complete product lineup.

The three conferred with Franklyn Warner, Fine Arts Pictures president, over the setting of release dates for 26 pictures. Mr. Warner is producing for Grand National. Mr. Alperson will leave Friday for San Francisco to conduct a regional meeting of exchange heads, going from there to Chicago and New York for similar regional meetings.

Arrangements for British distribution of the company's product also may be completed next week. Grand National's current contract with Associated British Film Distributors expires this month and a new deal will be discussed with that company before any other arrangements are made, it was said.

Indications are that the New Grand National company will be a member of the Motion Picture Producers and Distributors of America.

The company's owners are still searching for a new name.

## Fox West Coast Theatres in Bond Reorganization Accord

Providing for an increase in the interest rate from three to four per cent, and the payment of \$50,000 cash for the retirement of bonds, the holders of Fox West Coast Theatres first mortgage 6½ per cent bonds have come to an agreement with Fox West Coast Theatres Corporation, after a year of negotiations. Bonds outstanding total \$352,000, most of them held by Spokane residents. On the bondholders' protective committee are W. M. Marshall, chairman; T. E. O'Connell, and George P. Hardgrove.

Deposit of bonds to the amount of \$265,000 with the Spokane and Eastern bank is required to make the plan effective.

## Republic's Share Increases In New Franchise Deals

Fifteen of Republic's 17 franchise holders have signed new five-year contracts calling for an increase of the company's share from gross receipts. The other two are in negotiation. All pacts, retroactive to July 1st, provide for a decreased percentage to the territorial distributor.

The company has obtained better representation in important key cities and the larger circuits for 1938-'39 than since its organization, James R. Grainger, president, said this week before he left New York for the coast. After conferring with Moe J. Siegel, executive producer at the studio, Mr. Grainger will make a tour of exchanges, returning east about October 15th.



# MORE PARADES AND PROCLAMATIONS, PUBLICITY AND ADS AID CAMPAIGN

## Hollywood Tying In "Industry Fashion Salon" with Manufacturers to Place Displays in Stores in 2,000 Cities

The "Motion Picture's Greatest Year" campaign rounded out its third week on Wednesday with widespread reports of bolstered box office receipts, and entered its fourth week with new developments moving at machine-gun rapidity.

"Bigger and better" ideas to aid in the campaign are being turned out by the national headquarters in New York. More and longer proclamations, parades and publicity in the press are being obtained by workers in the field. Hollywood is developing an even greater enthusiasm than heretofore, pooling its talents in united production efforts for special campaign reels.

The first annual "Motion Picture Industry Fashion Salon" will be undertaken by Hollywood for the campaign, tying in with national fashion manufacturers to place displays in stores in 2,000 cities and towns.

### Ads Placed in 2,000 Newspapers

With the placing of 11 three-quarter and full-page advertisements in 2,000 daily newspapers in the United States and Canada, the first phase of the campaign's newspaper advertising activity has come to an end. With a total of \$600,000 of the \$1,000,000 budget earmarked for ads in the daily press, the advertising committee of the drive, comprising Howard Dietz, MGM; Robert Gillham, Paramount, and Charles McCarthy, Twentieth Century-Fox, met on Monday with representatives of Donahue and Coe, agency handling the ads, to discuss the second phase of the national advertising.

The advertising committee is collecting reports on reactions to and benefits of the ads to determine future policy.

A new series of national ads will be begun immediately after October 1st.

Indications are that the ads will be of smaller size than those of the first series, but will emphasize "go to the theatre" messages and the "Movie Quiz" prize contest, rather than the institutional topics on which the first ads were centered.

Donahue and Coe have completed the preparation of sample ads for the new series.

### Publishers Also Contribute

The opening advertisements, according to the committee, have been supplemented by free advertisements of from one-quarter to full-page length contributed by newspaper publishers "as a concrete example of cooperation with and support of the drive."

More than 500 newspapers in 350 cities and towns have carried editorials complimenting the industry, and dozens of clippings continue to pour into the campaign's new headquarters, in the RKO Building, Rockefeller Center, every day.

*Printers' Ink* carried the campaign's message to general business advertisers, inviting Joseph Bernhard, general manager of Warner theatres, to explain the drive, "on the theory that what benefits the motion picture industry benefits all American industries."

For the first time in its history, the West Chester (Pa.) *Daily Local News*, working in

## EQUITY MAKES "A SUGGESTION"

*Actors Equity Association is still intent upon rebuilding the road—the legitimate theatre, and this week repeated its plea that Hollywood do something—financially and otherwise—to encourage and develop stock companies as a new source of talent for the screen.*

*Equity this week comes forth with the suggestion that the industry earmark part of the \$1,000,000 being used in the "Motion Picture's Greatest Year" campaign to enlarge and develop the dramatic stock companies of the country. "And encourage, if not order, the stars (of Hollywood) now destined to illuminate the motion picture houses by personal appearances, to devote at least some part of their time to appearances in these stock productions."*

*Equity admits, of course, that the idea would also greatly benefit the legitimate theatre — considered by many an exhibitor as a competitor.*

conjunction with the Board of Trade, published a 32-page edition on the campaign, tying in with local merchants for a general "Fall Better Business" drive. Eight special pages with bannerheads proclaimed the motion picture drive. Tommy Mangan, Warner manager in West Chester, handled details for the film business.

Wilmington, (Del.) newspapers are running eight-page special sections in daily and evening editions, using "Trade Follows the Movies" as a keynote.

Los Angeles and San Pedro, Cal., papers have free advertising banner lines.

With the idea of "maintaining the momentum of the boom opening," national headquarters on Monday issued to all theatre operators a new program intended to continue "consistent and unremitting activity." Exhibitors are urged to cooperate on the new move with local promotional committees or act individually.

The announcement reported near-completion of the special drive short subject, "The World Is Yours," which will be issued free to exhibitors participating.

Also concluded were arrangements for a "National Music Week" dedicated to the campaign, on a date to be set.

### New Procedure Outlined

The new procedure recommended by national headquarters for use by theatre managers follows:

1. Hearty cooperation with Regional Exploitation Committees.

2. Use the movie quiz seal in all advertisements in:

a—Daily Papers.

b—Weeklies

c—Heralds

d—Billboard advertising

\*e—Radio programs

f—Spot "Movie Quiz" posters

g—Cooperative newspaper advertising

\*Tie in with campaign.

h—Decorate the front of your theatres and lobby

i—Proclamations by governors and mayors

j—Endorsement by Chambers of Commerce and other business organizations.

If space is too small to use movie quiz seal use a line referring to the contest or to Motion Pictures' Greatest Year.

3. Use lobby displays in lobbies, available at accessory headquarters calling attention to the movie quiz and Motion Pictures' Greatest Year. We hope to place before the public the great contribution that motion pictures are making in every community by furnishing vitally needed, wholesome recreation.

4. Use trailers on screen as many audiences do not yet know the details of the movie quiz contest. It is important, however, not to saturate the screen with messages, so that audiences become impatient.

5. Enthusiastic and free distribution of movie quiz booklets is very important. It must be remembered that in addition to inducing people to enter the movie quiz contest and to come back to your theatre, time after time, to see pictures, this booklet is a splendid herald for future productions. Very few are thrown away. Most patrons take them home and study them and will undoubtedly be reminded to go to a number of pictures referred to. Some theatres seem to be making it very difficult for patrons to get these booklets. For example, the advertising manager of The Christian Science Monitor was put to considerable trouble in getting a movie quiz booklet from a certain theatre. Many theatres are equipping their ushers with a small canvas bag with the name "Movie Quiz Booklets" on the outside so that it is very easy for any patron to secure one of them.

6. When press departments send credits of current pictures to reviewers and editors of the daily papers, please have them include in these credits the line "A Movie Quiz Picture."

7. In preparing feature stories for program changes, include a line referring to Motion Pictures' Greatest Year as a part of the story. It can be done logically without seeming to be dragged in if a little ingenuity is exercised. By this means almost every feature story in the Saturday and Sunday papers can be turned into a feature story for Motion Pictures' Greatest Year.

Hollywood increased its activity this week when, for the first time, the major studios pooled their designing talent for the "Motion Picture Industry's First Annual Fashion Salon." If successful the plan will probably be sponsored annually by the industry "so as to arouse a consumer consciousness of the creativeness of Hollywood, highlighting American styles for American women."

### One Manufacturer to a Field

The plan provides for the licensing of one fashion manufacturer in every branch of that field to provide merchandise for one store in each of 2,000 cities and towns, tying in with the "Motion Pictures' Greatest Year" and using as a basis for styling the designs of Hollywood studio stylists. Sidney Davidson, of the staff of Paul Gulick, national campaign coordinator in New York, is arranging for the fashion show and tieups.

The stores selected will present the merchandise in a cooperative campaign featuring the stars wearing the merchandise representing all of the producers in the drive.

Mr. Gulick said it is the first arrangement of its kind involving all studios and the fashion

(Continued on following page)



# STEADY ATTENDANCE GAINS SHOWN

(Continued from preceding page)

manufacturers. The clothing people and the stores, it is said, stand to benefit by a spurt of activity in retail sales. The manufacturers are now being lined up. The apparel and accessories will be ready in a month, along about the half-way mark of the drive. Theatres locally will tie in direct. A special campaign book will be issued. Special stories and features will be issued to the press so that they may tie in.

To complete arrangements, an official call will be made on the fashion experts of the nine companies in the drive to attend a meeting at the offices of the MPPDA.

## Department Stores Cooperate

Independent of the fashion move, department stores throughout the country already are featuring studio styles in cooperation with the drive.

National campaign headquarters reported Monday that some 35,000,000 "Movie Quiz" booklets have been distributed to date in the U. S. and Canada. An additional 10,000,000 has been ordered.

Childs' 90 restaurants throughout the U. S., catering to several hundred thousands weekly, may aid the campaign by turning over space on all menus to the drive during November. Besides a photomontage of shots of "Nickelodeon" days and of a present-day studio, the publicity will announce "Cavalcade of America," the feature being made under supervision of the MPPDA as a gift to the 1939 World's Fair in New York.

Fans who have entered the \$250,000 Movie Quiz sponsored by Motion Pictures' Greatest Year, need not be concerned about the five errors that a checkup has revealed in the contest booklet, the Committee advises exhibitors. These errors involve the answers on the following pictures, "Gateway," "The Texans," "The Crowd Roars," "Girls on Probation" and "Give Me a Sailor," and came about in various ways, some typographical, others because the pictures had not been completed at the time the booklets were published. The committee has decided that no matter what answers are made regarding these five pictures the answers will be adjudged correct.

Contestants will be informed by a screen announcement to follow the main titles of the five pictures. In addition, the committee is preparing a 22 x 28-inch lobby poster.

## Registered Mail Accepted

National campaign headquarters announced Monday that contestants in the Movie Quiz can send their answers by registered mail, if desired. "By this method," it was said, "entrants are assured of positive delivery with no possibility of error, delay or slip-up." A receipt may be obtained at the Post Office.

Abraham Siegel, who has been connected with motion pictures for years, tied up this week with the campaign, through national headquarters, to sell to exhibitors miniature busts of leading players at ten cents, top, apiece. The idea is to give away the statuettes in place of the regular premium.

Labeled "Official souvenir of Motion Picture's Greatest Year," the busts stand four inches high and are made of marble dust in composition. Sidney Davidson, of the campaign staff, made the arrangement, to which Warners and Columbia have subscribed so far.

## House Organs Aid

Organization publications of Columbia, MGM, Paramount, RKO, United Artists, Universal, Twentieth Century-Fox, Warner and Monogram hereafter will feature editorials and news-items on the campaign, under an arrangement worked out Monday by Louis Berg, of national campaign headquarters.

National headquarters has another publicity

## HORWITZ WARNS OF FALSE CONTEST ADVERTISING

*M. B. Horwitz, Motion Pictures' Greatest Year chairman in Cleveland, has had it brought to his attention that in some localities newspapers are accepting advertisements which claim to sell correct solutions to the Movie Quiz Contest questions. Mr. Horwitz has brought to the attention of local newspapers the fact that such advertisements are fake, and suggests that exhibitors in other territories contact their newspapers in order to forestall acceptance of such advertising matter.*

aid in the form of a set of about 15 one-sheet posters, bearing the general title: "Story of the Movies," showing scenes from films of the olden days and of old theatres. These are for use in department and other store windows, later going to schools, libraries and the like, and opening first in Macy's, New York.

Copies of the campaign's electrically-transcribed 15-minute radio program, featuring the recordings of songs from musicals of the past few years, will be shipped to campaign exchanges this week. They also contain a brief introduction by Will H. Hays and announcements of the Movie Quiz. James Clark, in charge of physical distribution of campaign accessories, is in charge. The transcriptions are available to exhibitors at \$1.50 apiece, for planting on local radio stations.

## Radio Helps

George McCall, of "Hollywood Screen-scoops," film-news narrator on the Old Gold program over CBS, is now giving three minutes each Thursday night to boost the campaign, using stars to give the message. Gabe Yorke, of the Hollywood campaign staff, made this arrangement, which adds to the many radio tieups already effected.

Ross Federal Service this week instructed all of its field managers and staff to offer their services to local campaign workers.

Broadway heard this week that some 8,000,000 answers are expected on the Movie Quiz.

Quiz Booklets are being printed in French for Canada.

To forestall any objections by exhibitors not

## COUNCIL STUDIES PLAN TO ENTER "MOVIE QUIZ"

*Any prize which might be won by a member of the Wilmington city council in the current "Movie Quiz" contest would be given to the needy families on relief, under a plan suggested by John J. Anderson, councilman.*

*Mr. Anderson urged that every council member enter the \$250,000 competition and put forth his best efforts to win an award.*

*"Let's go to the pictures and, above all, don't forget to enter the quiz contest and maybe help those whom we have on relief," Mr. Anderson said.*

participating in the industry drive, National Screen Service has devised a method of distributing trailers on pictures involved in the campaign.

Individual quiz seal trailers will hereafter be used, costing exhibitors 15 cents apiece, to be attached to the regular trailers where exhibitors are in on the campaign. Originally, it was planned to incorporate in the trailer of every picture included in the contest a seal reading: "This is a Movie Quiz picture," but the plan was abandoned because some exhibitors using National's trailers are not campaign participants.

First formal word from a major company head that the campaign is helping business came this week in a letter from John Balaban, head of Balaban and Katz, Chicago, controlled by Paramount, to George J. Schaefer, executive chairman of the drive.

Operating scores of theatres in the midwest, Mr. Balaban, whose brother, Barney, is Paramount president, wrote Mr. Schaefer that, "While the benefit accruing to our box offices because of the Movie Quiz is intangible, I am happy to say that not a few of our managers are of the opinion that the contest has stimulated their business."

## Attendance Gains Cited

National campaign headquarters in New York still lacked official figures this week on the percentage of business increase for the country as a whole since the campaign started on September 1st. Last week the committee reported sporadic checks on some large territories which indicated that business was up in some places from 20 to 45 per cent. MOTION PICTURE HERALD, in an independent survey, estimated a general over-all increase of 10 per cent for the entire country.

Y. Frank Freeman, in charge of Paramount theatre operations, involving in excess of 1,200 houses, reported this week that attendance has shown a steady improvement since the opening of the drive.

Oklahoma City first run theatres reported that grosses during the campaign have jumped from an average weekly take of \$17,200, to about \$20,000.

The first weeks of the campaign have stimulated patronage at southern California theatres far beyond advance expectations, reports Charles P. Skouras, operating several hundred Fox West Coast and National Theatres.

He said that the campaign will have "permanent results" in creating interest for the screen.

Theatre attendance in the St. Louis territory has increased because of the drive, according to Fred Wehrenberg, president of the Missouri MPTO.

With some 200 community drives, involving exhibitors, merchants, press and others, now under way in behalf of the campaign, the week witnessed two outstanding promotions. By official agreement, Broadway this week was renamed Hollywood Boulevard, and Hollywood Boulevard in Hollywood was renamed Broadway, the stunt bringing out local government chiefs, and a satisfactory number of reporters, newspaper cameramen and newsreels, in both places. The proclamation effected the change for 24 hours.

In Hollywood, banners proclaiming the drive got equal representation with "Welcome Legionnaires" on the occasion of the American Legion's annual convention.

## McFaul on Committee

Vincent R. McFaul of Buffalo Theatres, Buffalo, N. Y., is a member of the New York committee for the Motion Pictures' Greatest Year campaign. The list of committees by states was published last week in MOTION PICTURE HERALD.



# ENGLAND NOW LOOKS TO A "GO TO THE MOVIES" CAMPAIGN OF ITS OWN

**But Move Advocated by Some Leading Exhibitors and Distributors Would Face Skepticism of Others; Problems Differ**

by AUBREY FLANAGAN  
in London

The glittering splendour of the U. S. box office drive—for that is what it seems to this side of the Atlantic—plus the stark reality of the long standing and present slump at the British box office, once again has stirred up in the minds of a sober trade minority the wonder whether what is proving sauce for the American goose might not very well prove a palatable sauce for the English gander. Succinctly, the idea of a "go to the movies" campaign is experiencing a sectional revival in Great Britain.

The idea of a national advertising campaign is not new. It experiences periodic phases of rebirth and dismissal, and is subject to a species of amateur midwifery whenever the ticket machines of the nation's picture theatres decelerate their material rhythms. Now, however, thanks to those twin factors already mentioned, it has come to the forefront of trade discussions, and it is not unlikely that once again endeavours will be made to bring it into the sphere of practical trade politics.

Though thus far the question of a natural trade campaign has not been placed on the agenda of the contemporary, somewhat protracted, and, so far, rather infecund talks of the Cinematograph Exhibitors Association and Kinematograph Renters Society, evidence is forthcoming that CEA circles once again will see a revival of an idea or principle long and frequently derided and dismissed.

## Problem of Expense

Despite the backing of the more enlightened exhibitor circles, and an approval more than merely grudging from certain distributors, it is dubious whether any advertising campaign or corporate plan for ballyhoo will be achieved with united trade support.

The CEA already have dismissed a scheme submitted to them for the setting up a trade press and publicity bureau, on the grounds of expense. The same objection to spending even an infinitesimal amount of money on a project which does not immediately place a material exchange into the hands of the investor, plus a lingering conviction that anything which has the support of the renter should be shunned by the exhibitor, are likely again to sway the discussions in the now periodic direction of an inconclusive stalemate.

## Rowson Urges Action

Not least important of the advocates of united action has been Simon Rowson, film trade statistician, who recently revived the proposal he placed before the Eastbourne Conference in 1936. More than ever convinced of the need of action by his 1938 examinations of trade statistics, Mr. Rowson, advocating the renewal of his plan, estimates the cost of a wholehearted advertising effort at the low figure of £100,000 (\$500,000). Such a campaign, he avers, would bring into the regular box office fold two and half

## WOULD BAR JUVENILES FROM ALL "A" FILMS

*The Cinema Christian Council Conference, opening at Lambeth Palace on October 3rd, will consider a proposal to ban children from all "A" picture exhibitions, whether accompanied by an adult or not.*

million new patrons every week, and swell the trade's exchequers to the tune of £5,000,000 (\$25,000,000) per annum. Its cost, he has declared, would set the exhibitor back only a half-penny in every pound he receives, or, conversely, twopence in every pound he pays for film hire.

Vast numbers of the public, suggests Mr. Rowson, who has gone deeply into the mathematics of the problem, stay away from the picture house. Sixty per cent of the population over sixteen years of age never attends cinemas at all. This untouched spending power, he contends, would provide the five million pounds which could and would be translated into box office takings.

## Reflection of Conditions

Mr. Rowson's collected and mathematically reasoned plea has sounded readily on the ears of those students of trade affairs who see production costs rising and profit margins narrowing, who see the current redundancy wave and have financial record of the depleted and depleting box office returns which mark the average picture house budget, save in the case of the all too few outstanding presentations. The competition of football pools and greyhound tracks, of speedways and ice rinks, all-in wrestling and the multitudinous entertainment enterprises open to the working class patron, indicate that an effort to attract the wanderer in the fanfare of showmanship, might not only prove an investment well worth the expenditure of a reasonable sum, but is in fact overdue.

Among the more ready supporters of a trade campaign is Francis Harley, Twentieth Century-Fox chief in Great Britain, who has lent his weight and the backing of his corporation to any such campaign as might be launched by a united trade front. Mr. Harley agrees that what is good for the United States is equally good here, if not more so, in the face of an even more urgent trade situation. He has advocated, since it is his belief that both renter and exhibitor would benefit, the formation of a united trade committee to go into and organize the matter of a national campaign with the use of slogans aimed at stimulating picture house attendances.

Even the British Film Institute, uplift body sponsored with moneys extracted by the Government from the trade's Sunday cinemas, has not disdained to offer its modest if highminded contribution, and has declared its intention of making a campaign to encourage the appreciation of films, one of the planks on its new season's platform. The BFI already has declared its intention to form a statistical bureau, from which figures and takings and attendances would be available to assist the reading of a trade barometer.

## Skepticism to Combat

None the less it remains dubious even with this variegated championship whether the cause will see its apotheosis. On the exhibitor side predominantly, skepticism mingled with com-

plete indifference, is likely to sway the discussion, especially since if any backing is forthcoming for the renter partisans, it is most likely to be from the circuits.

Trade conditions here, of course, differ somewhat from those in the United States and any campaign would have to take a different form, to concentrate on boosting filmgoing in general rather than attendances at selected product. Ownership of the larger theatres by producer renters is not on the same scale this side of the Atlantic as on the other, and revenue from an advertising campaign would not go so directly into the lap of the investor. Flat rate bookings, too, are offered to the majority of clients by certain distributors, who, in turn, would not immediately benefit.

## Circuit Campaign Suggested

A joint distributor circuit campaign has been suggested in certain quarters as a compromise, but no support obviously would be forthcoming from the great bulk of independents.

British trade interests have seldom been ready or willing to take the long view. The sectional battle over grading, which aimed at increase of rentals rather than of trade generally, the seeming inability of both sides to agree on joint action over redundancy, the constantly changing phantasmagoria of trade views and opinions manifest before, during, and even after the Films Act processes, the sharp and naked gap which exists in CEA circles themselves, separating circuits from independents, the recurrent disagreements and disunities, sectionally and generally, which make trade politics here, do not augur well for any joint trade campaign bent on increasing general goodwill and stimulating patronage as a whole.

National publicity campaigns have been waged here with marked and universal effect by the millers, the brewers, the railways and the dairy farmers, to mention but a few. The film trade yet shows no sign of willingness to follow in their footsteps.



## FBI Considers Disbanding

A state of crisis faces the FBI Films group. A special meeting summoned September 26th will consider a proposal to wind up the group if further finances are not forthcoming. The withdrawal of important producers such as E. G. Maxwell, the apathy of others and the refusal of still others to pay the heavy subscriptions, plus a secession of short subject producers, have rendered the work of the FBI abortive.

A new influx of U. S. production, by concentration on triple quota films, reducing the requisite British film supplies, gradually is pushing British producers to the background.



## Dean Leaves ATP Studios

Basil Dean, executive head of Associated Talking Pictures Studio, which he founded in 1931, has severed his connection with that organization, as well as with Associated British Film Distributors, Ltd.



British Lion Film Corporation last week reported profit for the year ended March 31, 1938, at £15,498 (\$77,490), which compares with a loss of £14,016 last year.



Western Electric has announced a reduction in service charges this year in London.



# ON FILM REVIEWS AND DOUBLE BILLS

## FILM REVIEWERS AND FILM CRITICS

TO THE EDITOR OF THE HERALD:

Re your lead editorial, "Criticism," in the September 3rd issue:

You know, there is a certain amount of confusion that arises, in discussing the function of the film critic, out of the fact that the terms we begin with are ill-defined.

Is a film reviewer per se a film critic? Ought he be one? Do newspaper and magazine readers want one? In other words, do most readers want to read film reporting, film reviewing, or film criticism?

I'd suggest these definitions:

**FILM REPORTER**—One who reports on the arrival of a film and tells what it is about.

**FILM REVIEWER**—One who reports its arrival, tells what it's about, evaluates its entertainment quality, and discusses it as much as he likes, never forgetting that what it's about and how entertaining it is are the things Constant Reader wants to know.

**FILM CRITIC**—One who discusses a film or a group of films or a trend in film from a literary, artistic, technical or "intellectual" viewpoint—to the exclusion of its entertainment and story outline elements.

One man can certainly be all three, but with readers reading as they run, the reporting should be an advance notice of the film's coming, the reviewing its morning-after account, and its criticism reserved for the Sunday Supplement fans.

In the case of weeklies and monthlies, heaven help us—two and three must be combined.

From the letters we get here at *Cue*, from telephone conversations with readers, and discussions in and out of the office, we are pretty thoroughly sold on the idea that readers are mostly interested in reading film reviews, not film criticism. Readers who are interested in the technique of film-making, the artistic valuations involved, are definitely in the minority, and they can be satisfied in a weekly column set apart from the regular reviews.

The battle that rages along the newspaper front on Art vs. Entertainment in motion picture reviewing is too lively a fight to remain long confined to the critical gentry. The motion picture industry is vitally interested.

But has anyone heard yet from the guinea pig, most interested—the reader?

Until a few years ago, I was a "reader" instead of a "writer." Today, I am one of those eager reviewers bursting with a desire to find fault and criticize and go arty on pictures. But I am continually restrained from plunging into this delightful pastime by the fact that until quite recently I was the Man in the Street at whom the pictures were aimed.

I can't help it. Hollywood save me, I've still got the viewpoint and reaction of a cash customer.

For years I paid my way into movie theatres to be entertained. Occasionally, to be sure, I'd amuse myself by going arty and tearing a picture to pieces. But those things come secondarily.

Then came Artistic Reaction.

Then, a little later and more thoughtfully, arrived Erudite Criticism.

It was a great game. And in that same order, the movies still affect me.

I believe that is how they affect most other people—certainly those outside the immediate sphere of the film industry and its various sidelines.

And most reviewers, I have found, have a similar viewpoint.

For four years I have been reviewing pic-

## PRODUCERS PLEDGE AMERICANISM AID

*Homer Chillaux, director of the American Legion Committee on Americanism, was pledged the co-operation of Hollywood producers today by Darryl Zanuck, who presided over a luncheon given in his honor at the Cafe de Paree on the studio lot. Mr. Zanuck declared that a stubbed toe in the film industry is front page news.*

*Among those attending the luncheon were Samuel Goldwyn, Harry Warner, David Selznick, Adolph Zukor, Harry Cohn, E. J. Mannix, Walter Wanger, Robert Riskin, S. R. Kent, Joseph Schenck, Al Lichtman, Pandro Berman, William Goetz, Sam Briskin, Sol Wurtzel, William Le Baron, Sam Katz, Frank Capra and Eddie Cantor.*

tures for *Cue*. As its editor (now motion picture editor and film reviewer) I have maintained a balanced reporting viewpoint toward pictures which seem to meet approval and needs of our 40,000 subscriber-families. They are typical of better-income groups in the metropolitan district, and might normally be considered more finicky than average-groups. Yet our reporting formula seems to please them.

We feel here that if a picture fails to entertain, it is open to criticism. We judge it frankly as entertainment. If it slips up there, then, and only then I feel I have the right to investigate and uncover its faults—to see wherein and why it failed to do the entertainment job its patrons are paying their good money for.

Incidentally, good film reporting obviously should include an outline of what the story is about. Because . . . readers do not always agree with us. And a reader who disagrees need not be classified as a fathead, either. He may just like herring, while we like, well, tuna fish, or something.

Most readers prefer to make up their own minds.

Sound reviewing is sound reporting. We don't always attain it, but that is the standard we should aim at, space, editorial handicaps, and acts of God permitting.

Good taste and honesty are pre-requisites in any recommended picture.

Seeing as many pictures as we do is apt to make all of us film reviewers Art Cinema Conscious. But it is a synthetic and vicarious exhilaration. More dangerously, it is apt to build up a barrier between the professional film reviewer and the amateur movie-goer, The Man in the Street, which may make our reviewer's reports worthless as appraisals of films.

And that is what they should be.—Jesse ZUNSER, Motion Picture Editor and Reviewer, *Cue*, New York City.

## DOUBLE FEATURES —AND SHEEP

TO THE EDITOR OF THE HERALD:

I have noted with a great deal of interest the general movement for boosting theatre

attendance through national advertising, through contests and prizes, all of which does not seem of much sense to me.

I'm not an efficiency engineer who has a cure-all for businesses he knows nothing about and usually results in less efficiency and more expense. I've tried them myself to discover I would have been better off without them. I'm not a wizard either, but just claim to have common horse sense to analyze facts and try to find the answer.

By far the major trouble with the motion picture theatre attendance is that the public have been over-fed with poor or mediocre films, and possibly the greatest offense of theatre owners is the double feature, which to the average patron nauseates them whether they realize it or not.

When a person gets a job in a candy factory or store, the owner usually encourages the newcomer to eat all they want, and it won't be but a few days until the individual is fully cured to let the sweets alone. This is true of any diet also—forced idleness works the same way on an individual to a point where they rave to go to work. Too much of any sport or hobby works the same way.

Another boomerang against attendance besides mediocre pictures is the sameness of length. When you analyze it, it's really funny why and how every picture is made exactly six or seven reels when some of them would be fair subjects in one or two reels, but usually stimulate sleep when drawn out into double or triple the length they should be.

I know the excuse is that "the house next door does it and so we must follow suit," and consequently both are on the road to oblivion. Funny, how sheep follow the ram, even to the slaughter-house.—H. A. DeVRY, President, DeVry Corporation, Chicago, Ill.

## Heimbucher Appoints Hunter

Victor G. Heimbucher, president of *Screenland* and *Silver Screen*, has appointed Paul C. Hunter, publisher and vice-president of both publications. Robert L. Johnson, of R. L. Johnson, Inc., who was formerly vice-president and advertising director of *Time* magazine, has been retained by *Screenland* and *Silver Screen* in an advisory capacity.

Sam E. Morris, Warners' vice-president in charge of foreign activities, sailed for London Wednesday on the *Queen Mary*, to supervise final arrangements for the opening of the new Warner theatre in London on October 12th.

Barney Ballaban, Paramount's president, and Stanton Griffis, chairman of the executive committee, will leave for the coast on September 30th on their annual fall visit.

The first in the new series of Technicolor shorts on fashion was given a preview Tuesday in New York by Twentieth Century-Fox Movietone News. It was directed by Vyvyan Donner, with Ilka Chase doing the commenting. Called "Fashion Forecast," Truman Talley's Movietone News plans to make four each year.



OPEN THE FLOODGATES  
OF YOUR HEART TO A  
TENDER DRAMA OF LOVABLE  
HOMESPUN FOLKS...  
... SOME OTHER TIME!





THE BILLING TELLS THE  
STORY! . . . . And what a box-  
office story it is!...WHAT A TRE-  
MENDOUS ATTRACTION TO DISH UP  
TO FANS HUNGRY FOR GREAT EN-  
TERTAINMENT!...WHAT A SHOW TO  
BRING IN THE BIG MONEY FOR YOU!  
.. BE SMART-PLAY IT LONGER  
THAN USUAL AND KEEP COL-  
LECTING MORE AND MORE!

**THE  
MARX  
BROS.**

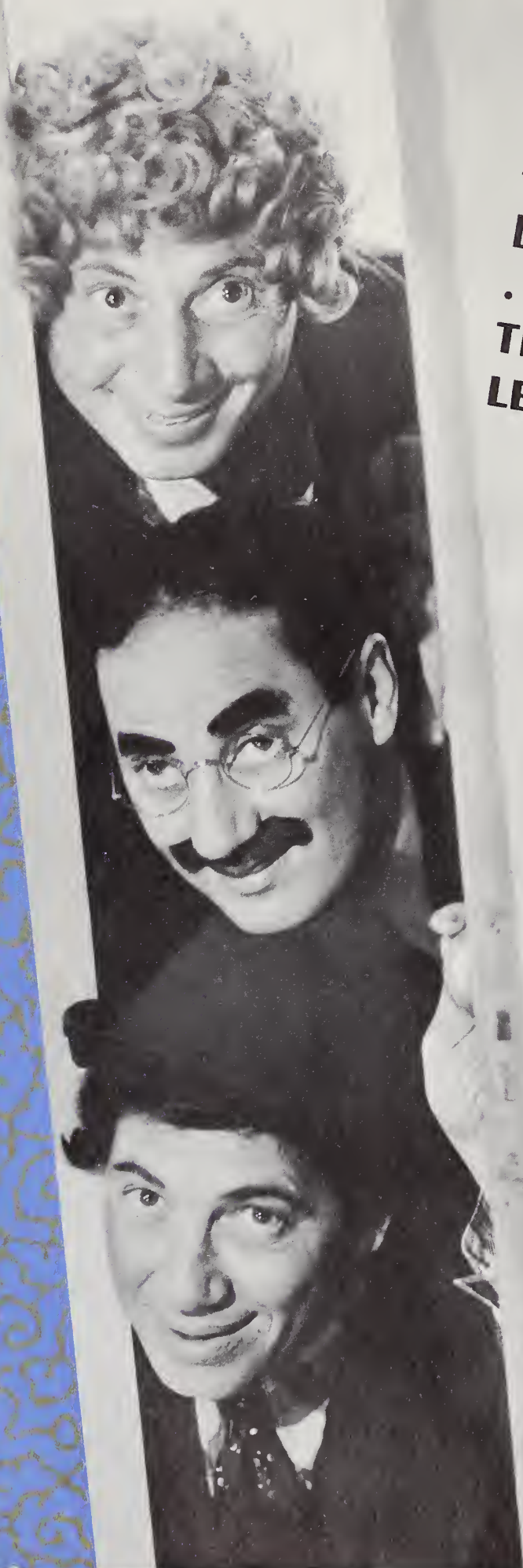
IN

**"ROOM  
SERVICE"**

WITH  
**LUCILLE BALL  
ANN MILLER**  
FRANK  
**ALBERTSON**



PANDRO S. BERMAN IN CHARGE OF PRODUCTION  
DIRECTED BY WILLIAM A. SEITER  
Screen Play by Morrie Ryskind





# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Hollywood's version of a modern automobile, as conceived by Dave Selznick for scenes in his "Young at Heart," is a super-colossal, ultra-long streamliner that has no handles on the doors—they open at the press of a button; the roof lights up when the doors swing out; the dashboard is a solid mass of instruments, doodads and gadgets; there is room for five persons in the front seat, and in the back there is a mechanical refrigerator and a set of dishes for serving food. There is a radio and a phonograph record player. He calls it "The Flying Wombat."

Associated Press reports from Scottsbluff, Nebraska, that the Police Department bought a camera to take pictures for the Rogue's Gallery, but "mugging" six prisoners with the new equipment, broke it. The cops, added A. P., wailed about the toughness of their prisoners—and sent the camera back to the shop for repairs. It's the oldest joke in the history of photography.

Hollywood producers who occasionally blast off against star salaries might do well to take a look into conditions met by Twentieth Century-Fox Film when a number of players they had just signed objected to being paid in money for their talents.

When a Fox filming expedition penetrated British Tanganyika, in the wild African jungle, a year ago, the Masai tribesmen used in the scenes demanded that at least part of their earnings be paid in copper wire. The other day a shipment of copper wire was sent over to settle the obligation.

The Masai women use the wire for decorations, the men have numerous uses for it. Next to cattle, wire is the most valuable commodity in the community.

Mrs. Lillian Kelley, in St. Joseph, Mo., won a plate at a local movie house the other night and went to the hospital as a result. She fell, breaking the dish and severing an artery in her right arm.

Washington's Variety Club of motion picture and theatrical membership, has bought a baby incubator for the Capital's Sibley Hospital.

As the European war guns rumble around national boundaries in protection against possible invasion, we come across the trade headline of just 20 years ago which told of a Philadelphia exhibitor being fined \$50 for switching on his out-front lights in violation of the U. S. war emergency "Lightless Night" order, which was so widely prevalent at the time to conserve fuel and protect large cities against sudden air raids on this side.

**ADD TO the "Cub who couldn't see the story":**

The city editor of the Lincoln Nebraska State Journal sent a cub in the amusements division out to cover an old fiddlers' contest at a local radio station. When the cub returned, he announced nothing newsworthy had occurred.

"But the funniest thing happened," he later volunteered. "One of those old fiddlers couldn't see very well. He mistook a plate glass window for the door and walked through it."

"Will it be too much to expect prohibition to come into vogue in entire India? asks the *Journal* of the Motion Picture Society, of Bombay. "Though not today or tomorrow," the editors continue, "it will surely come and that day will be the golden day for the films—not to say for Tea, which is getting popular wherever prohibition is practised."

"Some day," observes the *St. Louis Times*, "we'll be able to tell our grandchildren about the tough time we had balancing the budget and casting 'Gone with the Wind!'"

When Paramount's Hollywood studio sent word the other day to the home office that Mr. L. M. Crawford, 93-year-old Wichita, Kansas exhibitor, who started in the theatre business 58 years ago, was a visitor on the lot, we asked to see some photographs of the old Mississippi River pioneer for possible use in the pictorial section of *MOTION PICTURE HERALD*. It was Mr. Crawford's first visit to Hollywood, and a 93-year-old who has been in the theatre business for 58 years, and continues on with 40 theatres, is pictorial news.

However, when Paramount in New York telegraphed Paramount in Hollywood to rush on Mr. Crawford's photo, they received word instead that they hadn't known the exhibitor had been in the studio until days after he had left. A package boy from the mailing room had escorted him around the place.

National Broadcasting wasn't satisfied with neon for the lighting of their new Hollywood broadcasting studio now taking shape. Instead they hit upon zeon. It will run 300 feet along the terrace on Sunset Boulevard, and light in three different shades. That, they say, produces a magenta effect which is "designed to bring out the natural blush of a girl's cheek"—and in Hollywood.

Deviating a while from his duties of operating the Trimble and Tabb theatres at Mount Sterling, Kentucky, Nelson Ward discovered what he claims is a sure cure against mosquitos for those front-porch folk who like to sit and rock and rock.

Mr. Ward found that mosquitos, and all night bugs, are charmed into leaving one alone by colored lights. He has been striving for years to make his front porch safe for democracy against battling mosquitos and bugs that have high blood pressure.

The lights may be any color, green, red, blue, yellow or even lavender, for those who like lavender. Mosquito-enemy Ward explains that mosquitos and bugs are very moody creatures and only happy when in the dark or else around a white light. Colored lights make them become very depressed and they want to go away or just sulk in a corner. Some even go home.

Mr. Ward is now experimenting with flies and hopes to be able to drive them away, too. We'll report on his fly findings later.

S. A. Lynch and his Paramount Enterprises in Florida have a bill in hand for \$15,000 for a single palm tree.

The tree had stood in front of the Ponce de Leon Hotel, in Miami, and when Mr. Lynch

was having the circuit's Paramount theatre remodeled, nearby, workmen are said to have cut the palm down, for which the hotel management wants Mr. Lynch to reimburse them for \$15,000.

B. Goodwillie has been appointed eastern manager of national advertising for Scripps-Howard newspapers. This business could use him for its "go to the movies" campaign.

Once Charles Laughton was cast in a play in which he had to wear smart clothes and go around the stage kissing the women. Wearing smart clothes was one thing for baggy-pants Laughton. Kissing the women was too much, and so, when he arrived home after the opening night in a state of despair—according to his own narrative in *Atlantic Monthly*—he said to Elsa, his wife: "They'll never stand for this. I have a face like an elephant's and in this play I have to do the big sex act." Elsa turned to him in a flash, like the proverbial tiger, and whipped out: "How dare you presume you are unattractive! Hold your shoulders back, keep your head up and smile, so that I can hold my head up among women." Laughton has been thinking he's a real goodlooker ever since.

Like the motion picture's distributor-circuits, manufacturers are rushing into print to the defense of the chain store system. Now if the chain stores rush to the defense of their customers that would be something.

John Nesbitt is using a bunch of rats as actors in his "Passing Parade" short for Metro, and, "since motion picture's hot lights might injure the tender albino eyes of the rats, if kept under the lights too long," says MGM, they have bought 72 rats, instead of the 36 required, and the additional number is to act as "stand-ins for their more fortunate brothers."

Bob Hope, Paramount funnyman, wagered a group of cronies in Hollywood that he could play 180 rounds of golf in a day. A good day's average would allow for about 54, playing an 18-hole round in the morning and 36 in the afternoon.

The skeptical golfers and a good sized audience arrived at Lakeside Country Club out California way, and when the stage was set, Bob walked to the first tee accompanied by 11 caddies and a sack of 100 golf balls. He used ten balls on each of the 18 holes. As each ball sped away a caddy went after it. The 11th caddy carried Hope's clubs. He played nine holes in the morning and nine in the afternoon, ten balls to the hole, rounding out 180 holes in just three hours, ten minutes.

But he did not collect the bets—his unorthodox method of playing causing such a yell on the course as to make it advisable for Mr. Hope to seek shelter elsewhere.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Girl's School

(Columbia)

Comedy Melodrama

Columbia offers here a distinct novelty in screen entertainment susceptible of no less novel exploitation. The title is accurately descriptive. The story deals exclusively with life as it is lived and learned by 'teen age girls in an upper middle class school, and the cast is preponderantly feminine. Unlike certain previous works in general kind, this one concerns itself with normal, wholesome emotions and makes a number of commonsense, legitimate points. There is no struggling for sensationalism, and exhibitor advertising representing the attraction as a faithful treatment of the titularly indicated subject matter should prove most profitable if carefully phrased to avoid association of this film with "Maedchen in Uniform" and things like that.

Anne Shirley as the scholarship student whose duties as monitor make her unpopular with paying classmates, and Nan Grey as the snobbish daughter of wealth whose night spent out of bounds she reports to the faculty, have the outstanding roles and handle them excellently. Gloria Holden, Marjorie Main and Cecil Cunningham portray distinct types of instructresses graphically without caricaturing them, Miss Holden achieving a classic bit during Ralph Bellamy's single sequence in the film. Noah Beery, Jr., Kenneth Howell and Pierre Watkin are the other men necessary to the romantic side of the story, which is formal.

Tess Slesinger's story, prepared for the screen by herself and Richard Sherman, is an intelligent recording of the small jealousies, story book ideals, mercurial joys and wracking heartbreaks that animate the senior class of a small college at graduation time. The girl who stays out all night is to elope with the young man in the case and the girl who reports her is brutally treated by her classmates in reprisal. She succeeds in bringing the other girl's separated parents together, and the understanding father squares things for his daughter by giving the school a new library, but gets the monitor in trouble again by sending her flowers, which his own daughter charges her with stealing. The matter is straightened out in a series of incidents which build up genuine audience suspense while depicting the maturing of adolescent understanding.

John Brahm's direction is accountable for complete coherency throughout all the involved story kinks ironed out by a screenful of characters. It is a Samuel Marx production and a shipshape job in every particular.

*Previewed at the Pantages theatre in Hollywood, where it registered a solid success with an audience broiled in most unusual California weather.*—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Director, John Brahm. Associate producer, Samuel Marx. Original story, Tess Slesinger. Screen play, Tess Slesinger and Richard Sherman. Musical director, Morris Stoloff. Musical score, Gregory Stone. Photographer, Franz Planer. Art director, Stephen Goosson. Associate art director, Lionel Banks. Interior decorator, Babs Johnstone. P. C. A. Certificate No. 4389. Running time, when seen in Hollywood, 70 minutes. Release date, September 30, 1938. General audience classification.

### CAST

Natalie Freeman.....Anne Shirley  
Linda Simpson.....Nan Grey  
Michael Hendragin.....Ralph Bellamy

Miss Laurel.....Gloria Holden  
Miss Armstrong.....Marjorie Main  
Gwenie.....Margaret Tallichet  
Myra.....Peggy Moran  
Edgar.....Kenneth Howell  
George.....Noah Beery, Jr.  
Miss Brewster.....Cecil Cunningham  
Mr. Simpson.....Pierre Watkin  
Mrs. Simpson.....Doris Kenyon  
Miss Brackett.....Heather Thatcher  
Miss MacBeth.....Virginia Howell  
Sudie.....Joanne Tree

## Mr. Doodle Kicks Off

(RKO Radio)

Football Comedy

They go about making these seasonal football pictures in two ways. Either they're deadly serious as the good old college try is interpreted or the fall gridiron sport and its willing or unwilling heroes are burlesqued. RKO-Radio's item on the schedule adapts the second type of technique. Most of it is funny; there are only one or two serious moments. There's a bit of love, a little music and a lot of action. Playing in typical Penner style, Joe Penner is the star.

Son of a football fanatic, "Doodle Bugs" is sent back to college under instructions to make the football team. "Doodle," preferring to be a swing band leader, wants nothing to do with such rough games as football. But the old man, "Elory," offers the school a big endowment if "Doodle" can make the team and be instrumental in beating its hated rivals. All connected with the institution, president, coaches, instructors, members of the team, student body and eventually fair coed "Janice," want the endowment and all are rung into the plot to make a football hero out of the unwilling victim.

Comedy reigns as he musses up the first game which, nevertheless, is won. Later, "Janice," resenting the deception to which the man she loves is being subjected, almost gives the plot away. She is prevented from doing so, but at the height of a crucial game, he discovers it himself. He walks off the field and the outlook is dark until, in the closing moments, "Doodle" gets full of the old school spirit, love and desire for personal vindication, returns to triumph.

The regularity with which football pictures, no matter what basis they adapt, come around, has given everyone who plays them plenty of ideas as to how to sell them. All the old stunts can be brought up for reuse and there is no limit to topical modernized versions that can be made of them.

*Previewed in Pantages Theatre, Hollywood. The Los Angeles patronage, now warming up to the annual football hysteria, seemed to be favorably inclined towards this demonstration. It was heard on several sides that this was Joe E. Penner's most amusing picture.*—Gus McCarthy.

Distributed by RKO-Radio. Produced by Robert Sisk. Directed by Leslie Goodwins. Screen play by Bert Granet. Story by Mark Kelly. Ted Cheesman, film editor. Doran Cox, assistant director. Photographed by Russell Metty. P. C. A. certificate number 4484. Running time, 75 minutes when seen in Hollywood. Release date: Sept. 22, 1938 (tentative). General audience classification.

### CAST

"Doodle" Bugs, a musical collegian.....Joe Penner  
Janice Martin, a coed.....June Travis  
Offside Jones, an assistant coach.....Richard Lane  
Professor Minorous, an instructor in mythology.....Billy Gilbert  
Larry Wendel, football star at State.....Ben Alexander  
Mickey Wells, football captain at Tech.....Alan Bruce  
Elory Bugs, Doodle's father.....William Davidson  
Martin, President of Tech.....George Irving  
Wendel, Larry's father.....Pierre Watkin  
Hammond, head coach at Tech.....Frank M. Thomas

## Touchdown Army

(Paramount)

(West Point Comedy Melodrama)

A large part of this story about the smart guy made a man at West Point derives from the stock room and shows the Cadets at drill, in graduation and on the gridiron battling Navy. These constitute stirring material. Into and around them has been woven a fiction comedy melodrama that Paramount or somebody made in another year with other players under this or another title, although this is down as an original story and screen play by Lloyd Corrigan and Erwin Gelsey. It doesn't say when.

John Howard is given top billing but plays the suitor who doesn't win the major's daughter, played by Mary Carlisle. Robert Cummings plays the brash football hero who does. Most of the incidental content has to do with the smart aleck's conditioning treatment by fellow Cadets.

He wins the game in the closing seconds of play after being flown from quarters to the stadium in an Army plane when the girl convinces the commandant the boy didn't really cheat in exams. Into the whirlwind finish of the game is worked a new version of the half-back who ran the wrong way. This gets pretty exciting.

The film is the work of Edward T. Lowe, associate producer, and the staged portions directed by Kurt Neumann are adroitly matched with the stock stuff. Raymond Hatton achieves distinction in a comedy character assignment. Benny Baker is effective as the smart aleck's roommate. Timeliness and the West Point flavour are the picture's chief box office assets.

*Previewed at the Paramount studio in Hollywood because the American Legion had downtown Los Angeles cut off from the rest of the world for the evening.*—W. R. W.

Produced and distributed by Paramount. Producer, Harold Hurley. Director, Kurt Neumann. Original story and screen play by Lloyd Corrigan and Erwin Gelsey. Photographer, Victor Milner. Film editor, Arthur Schmidt. Sound engineer, George Dutton. P. C. A. Certificate No. 4474. Running time, when seen in Hollywood, 70 minutes. Release date, October 7, 1938. General audience classification.

### CAST

Brandon Culpepper.....John Howard  
Jimmy Howell.....Robert Cummings  
Toni Denby.....Mary Carlisle  
Kirk Reynolds.....Owen Davis, Jr.  
Jack Heffernan.....William Frawley  
Dick Mycroft.....Benny Baker  
Colonel Denby.....Minor Watson  
Bob Haskins.....Raymond Hatton  
Coach Shelby.....Grant Withers

## The Night Hawk

(Republic)

Melodrama

A fresh angle on the newspaperman racket-buster entertainment idea is developed in "The Night Hawk." As the paper must go to press no matter what is eliminated, the story concerns itself almost completely with the adventures of a reporter in his brushes with outlaw forces. While melodrama is the principal ingredient, romance and comedy are logically included and sequences making for exciting thrill action are given proper place.

This time the reporter, "Slim," does not



embark on any city-saving crusade. When gangster "McCormick's" young brother is near death, "Slim" smuggles an "iron lung" off a liner and the boy's life is saved. Meanwhile an old friend whom he had interviewed is murdered, and "Slim" suspects "McCormick" as the influence behind the slaying. However, while pursuing a now-you-have-me-now-you-don't romance with "Della," daughter of publisher "Parrish," "Slim," trying to pin the guilt on "McCormick," is caught between the fire of his and his rival "Miller's" gang. Trying to save his own skin as well as protect "Slim," to whom he is grateful, "McCormick" is unable to quell a rebellion in his own mob. When an underling conspires with the captain of a rum running boat to land "hot" cargo, "Slim," sure that "McCormick" is the under-cover hand in the plot, boards the boat to attempt to prevent delivery of the cargo. While "Lefty" and a henchman rifle "McCormick's" papers for a customers list, brother "Bobby" overhears a conversation and contacts "Della" to warn "McCormick." He gets the message, goes to the boat where he is mortally wounded in a scuffle with "Lefty," rescues "Slim" from death as the police arrive to take charge. Dying, "McCormick" expresses his gratitude to "Slim" for saving his brother's life, warns him to steer clear of mobsters and advises him he can find plenty of excitement doing a straight newspaperman's job.

Skipping non-essentials and making no attempt to do any padding to prolong running time, "The Night Hawk" packs plenty of exciting action and amusing comedy into its footage. While the idea on which it is based may appear a little dated, fresh angles introduced give it an up-to-date appeal.

*Previewed at the Fairfax theatre, Los Angeles. Following a comedy feature, the show seemed to be acceptable entertainment to the audience. Journeyman like the way in which the featured support players went about their work and held the interest continually.*—G. M.

Produced and distributed by Republic. Associate producer, Herman Schlom. Director, Sidney Salkow. Original screen play by Earl Felton. Production manager, Al Wilson. Photographer, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Words and music of "Never a Dream Goes By," by Walter Kent, Manny Kurtz, Al Sherman. Costumes, Irene Saltern. P. C. A. Certificate No. 4650. Running time, when seen in Hollywood, 60 minutes. Release date, October 3, 1938. General audience classification.

## CAST

Slim	Robert Livingston
Della	June Travis
McCormick	Robert Armstrong
Otto Miller	Ben Welden
Parrish	Lucien Littlefield
Lefty	Joseph Downing
Willie	Roland L. Got
Captain Teague	Cy Kendall
Spider	Paul Fix
Bobby McCormick	Billy Burrud
Lonigan	Charles Wilson
Colley	Dwight Frye
Larsen	Paul McVey
Mulroney	Robert Homans

## Wanted by the Police

(Monogram)

Melodrama

This is a soundly premised, well acted, directed and produced story. It blends the appeal of spectacular thrill action with human interest, presenting Frankie Darro in the first of a series for Monogram, "Wanted by the Police" not only should hold the interest of juveniles but also has much to engage adult patrons. Using the automobile stealing racket for a framework, it ties in romance, melodrama, suspense and sensationalism pointedly into plot and counterplot.

To relieve sister "Kathleen" of the burden of supporting her mother besides herself and permit her to go through with her plan to marry policeman "Mike," "Danny Murphy" gets a job in a garage. Before long the boy finds himself implicated in a car stealing racket. Fearing the vengeance of "Williams" if he tries to quit and inform the police of the real business of the supposedly respectable garage,

"Danny's" only solace is the comfort of his mother. Details amplifying the story elements, building suspense as the menace threatens the safety of "Danny" and the family, bitter fights carried on by rival racketeering gangs culminate in a stirring chase fight which winds up in a fiery crash. Driven to a point of desperation in which his own safety is disregarded, "Danny" lets his mother, sister, and "Mike" in on the real secret of the gang for which he works. Becoming the central figure in a crusade to wipe out the "Williams" mob and make cars safe for their owners, "Danny" leads officers to capture the mob.

Sound entertainment, devoid of extravagant theatricalism but loaded with punchy action and crisp dialogue, the show should please thrill action fans and be especially attractive to youngsters. There is plenty of potential exploitation material through which interest may be stirred up. Cooperative contacts with the police, auto clubs and insurance companies may be used to strengthen the importance of name values, of which Darro is probably the best known.

*Previewed at the Capital theatre in Glendale, Cal. despite the excessive heat and the lure of the Legion convention parade in nearby Los Angeles, the crowd attending showed evidence of more than usual interest in the offering.*—G. M.

Produced and distributed by Monogram. Supervised by Lindsley Parsons. Director, Howard Bretherton. Photographer, Bert Longenecker. Production manager, Charles Bigelow. Sound, Karl Zindt. Screen play, Wellyn Totman. Original story by Donn Mulaly and Renaud Hoffman. P. C. A. Certificate Number 4605. Running time, when seen in Hollywood, 60 minutes. Release date, September 21, 1938. General audience classification.

## CAST

Danny	Frankie Darro
Mrs. Murphy	Lillian Elliott
Mike	Robert Kent
Kathleen	Evalyn Knapp
Williams	Matty Fain
Owens	Don Rowan
Stinger	Sam Bernard
Marty	Maurice Hugo
Lillian	Thelma White
Russo	Willy Costello
Trigger	Walter Merrill
Jess	Ralph Peters

## The College Girl

(Die Sextanerin)

(Henka Film Exchange)

(Adolescent Armour)

Marking the first Czechoslovakian production to be made by the Metropolitan Film Company of Prague with German dialogue and superimposed English titles, this foreign importation from the little country so tragically headlined in the daily news should prove of primary entertainment interest to those film patrons conversant with the language spoken in the film and, perhaps, be of some educational value to specialists concerned with certain phases of adolescent psychology. For the general run of film goers, outside the patronage of houses devoted to the exhibition of European screen offerings, the production will seem to hold little appeal, because of technical deficiencies in lighting and editing.

The acting is by far the most outstanding offering. Heading the cast is the attractive young player, Ellen Schwanneke. While not possessed of glowing good looks, Fraulein Schwanneke will remind American audiences, by the piquant expression and the emotional tension of her playing, of the more illustrious Elisabeth Bergner. Excellent support is given chiefly by Rolf Wanka as a handsome instructor in a girls' school, Iris Arlan as a fellow teacher, Hans Goetz and Gerda Meller as the heroine's parents, Halle Pit as a girlish confidante and by an unidentified collection of young and vivacious girls in the atmospheric roles of students.

Subtitled "Erste Liebe," or in translation "First Love," the theme is modeled after the formulated pattern which most film stories follow when they treat cinematically of an unhappy adolescent school girl. The young lady is the offspring of selfish, blind parents, the father too busy with his money making in-

dustries and the mother bent on her operatic career. In her search for affection, the girl fixes her attentions on the good looking person of a male instructor. Beginning as an innocent infatuation on the girl's part, the pair are involved in a serious situation when they become the target of pupil and teacher gossip. Forced to resign from the school, the girl is repulsed in her attempts to seek family solace by the petty bickerings of her parents, and in an agonized frame of mind attempts suicide, but recovers to find a happy life after all, while the other characters are the sadder and the wiser for the near tragedy.

*Seen at the New York Miami theatre, Sixth Avenue playhouse of assorted film ware, to a sparse mid-afternoon audience.*—JOSEPH F. COUGHLIN, New York.

Produced by Metropolitan Film Company, Prague, Czechoslovakia. Distributed by Henry Kaufmann ("Henka" Film Exchange). Director, S. Innemann. Based on the novel "Die Sextanerin" by V. Neubauer. Music, J. Dobes. Release date, September 9, 1938. Running time, 90 minutes. General audience classification.

## CAST

Director	Max Lieb
Professor Hans Storm	Rolf Wanka
Miss Vollmar, Principal	Iris Arlan
Prof. Kellinger	Willi Volkner
General Director Michaelis	Hans Goetz
His wife	Gerda Meller
Inge, her daughter	Ellen Schwanneke
Dr. Rueckert	Karl Padlesak
Edith "Didi"	Halle Pit
Ursula Belling	Elisabeth Wolf
School servant	Rudolf Stadler
Berglund	Leo Siedler
Dr. Mueller	Hermann Brix
Anna	Elfriede Bringolf
Marie	Trude Wessely

## The Mysterious Rider

(Paramount-Harry Sherman Prod.)

Action Adventure

"The Mysterious Rider" is based on a Zane Grey story. Douglas Dumbrille (in a dual role), Sidney Toler, Russell Hayden, Stanley Andrews, Weldon Heyburn, Charlotte Fields and Monte Blue are featured. All are seen in convincing characterizations. The screen play is credited to Maurice Geraghty.

The theme is rather confusing at the start. However, once the various identities are established, the basic plot isolated and the relationships and counter-relationships of those concerned are understood, it becomes understandable and entertaining. The picture was directed by Leslie Selander, who took advantage of the talents of his players, the appeal of the several story elements—melodrama, romance, comedy, suspense, mystery and action—and the quality of production values. Harry Sherman, producer, set the action against the beauties of natural desert and mountain backgrounds.

Despite an old murder charge, "Pecos Bill" returns with "Frosty" to the scene of the crime and holds up a stage. "Pecos" assumes the role of "Wade" and the pair get jobs on "William Bellound's" ranch. As a pause is made to establish eruptive romantic conflict between "Wils," ranch foreman, and "Bellound's" bullying ex-convict son, "Jack," for the favor of ward "Collie," cattle rustlers headed by "Folsom," with whom the "Bellounds" are secretly in league, raid the ranch. Mainly by illusion, audience come to understand that "Pecos" is "Collie's" father, a fact which she never learns. Actually they understand that the "Bellounds" and "Folsom" conspired to frame him into the murder charge years ago.

Thereupon the picture plunges into its real plot. That concerns "Pecos'" determination to avenge himself upon "Bellounds, Sr.," and "Folsom," break up the rustling gang, arrange things so that "Wils" personally can take care of "Jack," and return control of the ranch to "Collie."

Dumbrille alternates in the roles of "Pecos" and "Wade," while "Frosty" supplies comedy and his objective is accomplished in stirring fashion. Man-to-man fistic melees, mass gun battles, pistol duels and chases intensify the thrill. In the anti-climax, the "Bellounds" are slain by "Folsom" and his men, and that worthy,

(Continued on page 42)



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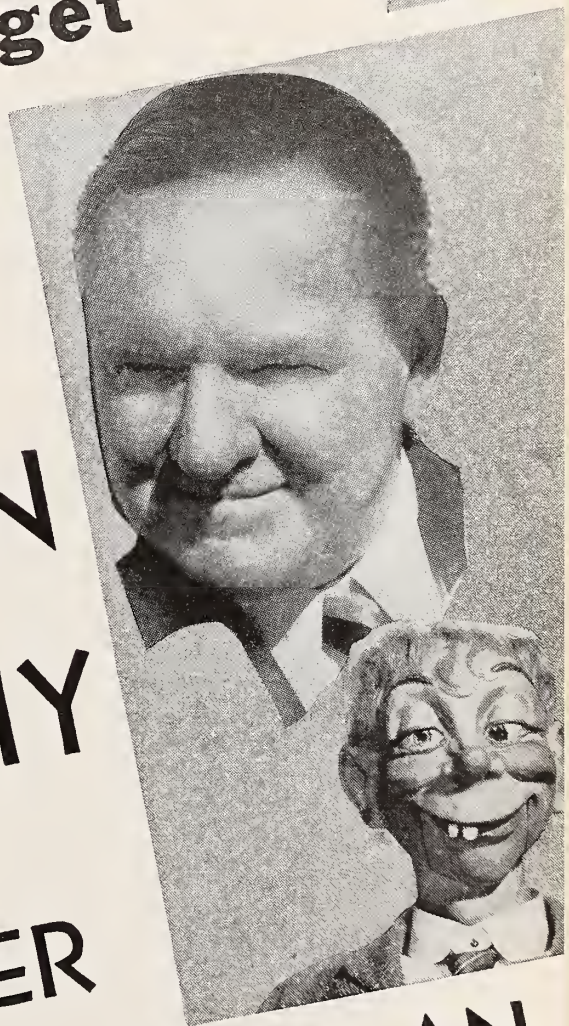
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and

**MORTIMER**

in

**"YOU CAN'T CHEAT AN  
HONEST MAN"**



**WAY UP.....**

**WITH BOX OFFICE PICTURES!**



(Continued from page 39)

captured by "Pecos," is turned over to the sheriff. With "Collie" safe in the protection of "Wils," "Pecos" and "Frosty" start down the trail to new adventures.

With outdoor action films enjoying strong popularity, exhibitors may be assured that audiences will realize the entertainment values of "The Mysterious Rider." The many who have read Zane Grey's books and stories, and seen other pictures adapted from his work, constitute a group at whom preliminary exploitation may be directed.

*Previewed in the studio projection room in Hollywood to a press and invited guest audience.*—GUS MCCARTHY.

Distributed by Paramount. Produced by Harry Sherman. Directed by Leslie Selander. Screen play by Maurice Geraghty. Based on a Zane Grey story. D. M. Abrahams and Theodore Joos, assistant directors. Sherman Rose, film editor. Photographed by Russell Harlan. P. C. A. certificate number 4493. Running time, 70 minutes. Release date, October 21, 1938. General audience classification.

## CAST:

"Pecos Bill" } .....Douglas Dumbrille  
Ben Wade }  
Frosty Kilburn .....Sidney Toler  
Wils Moore .....Russell Hayden  
William Bellounds .....Stanley Andrews  
Jack Bellounds .....Weldon Heyburn  
Collie .....Charlotte Fields  
Cap Folsom .....Monte Blue  
Sheriff Burley .....Earl Dwyer  
Cramer .....Glenn Strange

## Starlight over Texas

(Monogram)

## Adventure and Music

There is a lot of music in this production, which features Tex Ritter in solos and the Northwesterners on stringed instruments. There is also a lot of romance, comedy, melodrama, riding, fighting and shooting. Photographed almost entirely out of doors, which permits the introduction of beautiful backgrounds and makes possible some spectacular action shots, the plot adheres to the formula common to the majority of romance-adventure themes.

There is no law or order along the Mexican border when "Tex" sings his way into the picture. An American marshal has been slain, and a bandit leader, "Kildare," assuming his identity and office, is directing an orgy of stage coach holdups, cattle rustlings and munition smugglings. His minion, "Boston," makes sport of "Tex" until he suffers a first-class thrashing. Inspired by love of "Rosita" and the call of duty, "Tex" sets out to put things aright. His efforts, in which he is aided by "Ananias" and "Peewee," take him into plenty of peril, though they are interrupted by the musical and fiesta sequences. "Tex," ascertaining "Kildare's" identity, sets out to run him down. The chase-fight action is exciting. Eventually, after personally accounting for "Kildare," "Tex" breaks up the gang and there is time for romance.

The picture, which is Edward Finney's first Tex Ritter production for Monogram, is well mounted and gives evidence that more than customary care was given its preparation and making. Ritter sings three songs.

*Previewed in the Monogram studio projection room to a limited press audience.*—G. M.

Distributed by Monogram. Produced by Edward Finney. Directed by Al Herman. Original story idea by Harry MacPherson. Screenplay by John Rathmell. Music and lyrics by Harry Tobias and Roy Ingraham. Al Von Tilzer and Harry MacPherson, Sam M. Lewis, Abel Baer and Ion Vasilescu, A. J. Brier and Merle Scobee. Fred Bain, film editor. Photographed by Francis Corby. P. C. A. certificate number 4560. Running time, when seen in Hollywood, 60 minutes. Release date: September 21, 1938. General audience classification.

## CAST

Tex Newman .....Tex Ritter  
Ramon .....Salvatore Damino  
Rosita .....Carmen LaRoux  
Maria .....Rosa Turick  
Ananias .....Horace Murphy  
Peewee .....Snub (Peewee) Pollard  
Kildare .....Karl Hackett  
Hank Boston .....Charles King, Jr.  
Captain Gomez .....Martin Garralaga  
Ashley Hill .....George Chesebro  
Governor Ruiz .....Carlos Villarias  
Captain Brooks .....Edward Cassidy

and  
The Northwesterners: Merle Scobee, Ray Scobee, Shorty Brier, Buck Rasch, and Chuck Davis

## Juvenile Court

(Columbia)

## Melodrama

The theme and substance of "Dead End" told more baldly and with less sugar on the pill is the story and motivation of "Juvenile Court." Straightforward direction and a cast which compensates for lack of top name value by smooth performances make that theme and substance adequate. To the appeal of a story of juvenile development, an appeal that is never failing particularly when it tells sympathetically the story of the underprivileged, is added such practical exploitation material as the use of the Police Athletic League as the collective hero of the plot, and a proper mixture of gangsters, guns, romance and an auto chase.

The story is of the formation of a Police Athletic League in any large city for the reclamation of children of the slums. In this case the League is conceived and brought to success, despite obstacles, by a lawyer who himself rose from across the tracks and by the sister of a gangster condemned to execution. The obstacles arise from the obstinacy of a youth and his gang on whom adolescent years of neglect have made a deep impression. Reform and reclamation eventually are brought home to them after their first fall from grace in stealing the receipts of the League's first benefit athletic performance. For purposes of the plot the success of the League is made to hinge entirely upon reformation of the juvenile gang.

Properly furnished with sets and detail the picture lacks only a sprinkling of humor. Outstanding in performance are Paul Kelly as the lawyer and Frankie Darro as the youthful incipient gang leader.

*Reviewed at the Globe theatre, New York, where a sparse audience sniffled and coughed but showed no other enthusiasm.*—JAMES D. IVERS.

A Columbia picture. Directed by D. Ross Lederman. Screen play by Michael L. Simmons, Robert E. Kent and Henry Taylor. Assistant director, Wilbur McGaugh. Photographed by Benjamin Kline, A.S.C. Film editor, Byron Robinson. Musical director, Morris Stoloff. Sound engineer, Lodge Cunningham. P.C.A. certificate No. 4537. Running time when seen in New York, 61 minutes. Release date September 15th, 1938.

## CAST

Gary Franklin .....Paul Kelly  
Marcia Adams .....Rita Hayworth  
Stubby .....Frankie Darro  
Lefty .....Hally Chester  
Mickey .....Don Latorre  
Pighead .....David Gorcey  
Ears .....Dick Ellis  
Davy .....Allan Ramsey  
Squarehead .....Charles Hart  
Governor Stanley .....Howard Hickman

## Sharpshooters

(20th Century-Fox)

## Newsreel Melodrama

It would appear that the newsreels have landed and the feature picture situation is well in hand. Last week Clark Gable was demonstrating to Hollywood preview audiences just how a crack newsreel man gets his footage. This week it's Brian Donlevy behind the camera. And Brian Donlevy's lens, like Clark Gable's, is trained upon fantastic incidents which do not seem fantastic at all because they so closely parallel factual incidents other lenses have recorded. Strange that it took the fiction camera a quarter century to discover the newsreel as a practically limitless font of melodramatic material. The Camera Daredevils series is off to a flying start.

"Sharpshooters" opens with "Steve," ace photographer of the Graphic Newsreel, and "Waldo," his sound man, shooting a royal assassination, in a place called Bellgarte, which closely resembles the assassination the real life newsreels did shoot a while back. From this lightning start the adventurers move into another mythical kingdom and get themselves in-

involved in an intricate series of plots and counterplots which coil and uncoil with mounting rapidity, but always clearly, until "Steve" succeeds in saving the nation for the people and their king. It's a hair-raising sequence of incidents, none of them far from genuine precedent, and a copious larding of active comedy, effectively spaced, keeps audience tension at high pitch.

The film is a Sol Wurtzel number and one of his best. James Tinling's direction is forthright and forceful. Robert Ellis and Helen Logan, screen playwrights, and Maurice Rapf and Lester Ziffren, authors, could have turned out a 15-episode serial, a few years ago, with the same amount of story material.

The time is the present and the place is a mythical kingdom. Lynn Bari plays the girl the photographer doesn't get, Wally Vernon enacts a snappy sound man, John King does a self-effacing royal suitor for the girl's hand, and Douglas Dumbrille puts venom in the role of the dastardly prince who tries to kill the juvenile king and just about everybody else.

*Previewed at the Uptown theatre, Los Angeles, where it kept an unprepared preview audience gasping and guffawing in happy alternation.*—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtzel. Directed by James Tinling. Screen play by Robert Ellis and Helen Logan. Story by Maurice Rapf and Lester Ziffren. Film editor, Nick De Maggio. Photographed by Barney McGill. P. C. A. Certificate No. 4564. Release date, November 18, 1938. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

## CAST

Steve Mitchell .....Brian Donlevy  
Diane Woodward .....Lynn Bari  
Waldo .....Wally Vernon  
Prince Alexis .....John King  
Count Maxim .....Douglas Dumbrille  
Kolter .....C. Henry Gordon  
Baron Orloff .....Sidney Blackmer  
Prince Michael .....Martin Joseph Spellman, Jr.  
Ivan .....Frank Puglia  
Bowman .....Hamilton MacFadden  
Consul's Assistant .....Romaine Callendar

## Avocate D'Amour

(Counsel for Romance)

(Regal)

## Comedy

Last year the French importations were concerned mostly with historical subjects. Whether or not the marked success of the modern comedy melodramas that emerged from Hollywood studios in such abundance last season had anything to do with it, this first of the new season's importations from France is of this texture. It is also the first appearance this season of the French and now Hollywood star, Danielle Darrieux.

Miss Darrieux is wellknown to American audiences though the picture that brought her fame, "Mayerling," opened in this country only a year ago this month. In the intervening months Miss Darrieux added to her prestige with "Club des Femmes" and Universal's "The Rage of Paris," and the larger distribution that picture received has made Miss Darrieux's name a distinct marquee asset for American exhibitors.

"Counsel for Romance" is in its early footage a talkative picture that non-linguists probably will find wearisome, since the English titles cannot compete with the stream of words emanating from the players. The film hits a faster tempo with the appearance of Henry Garat, and from then on it is an enjoyable comedy with Miss Darrieux and Garat showing themselves a most capable romantic team.

Miss Darrieux portrays "Jacqueline Serval," whose father stipulates that unless she is successful in her practice of law she must marry the man he has selected. He arranges that she, after months of idleness, is assigned to defend "Pierre Meynard" (Garat), accused of burglary. When she wins the case and hires him as a valet-chauffeur, he leaves, ostensibly to return to a criminal career, but she finds him. "Jac-



queline" is honored guest at a party where she is to meet her future husband. He's "Pierre." Careful direction keeps the ending in doubt until the final footage.

There are catchy tunes with both principals breaking out in song on occasion.

The English subtitles, by Mark Brun and Charles Jahrlum, call for a great deal of slang, in keeping with the French dialogue.

*Reviewed at the Belmont, foreign-language theatre in New York.*—PAUL C. MOONEY, JR.

Distributed by Regal Distribution Corporation, New York. Produced and directed by Raoul Ploquin. Screenplay by Jean Boyer. Music by Georges Van Parys. English titles by Mark A. Brun and Charles Jahrlum. Running time, 88 minutes. Release date, September 7, 1938. General audience classification.

## CAST

Jacqueline Serval.....Danielle Darrieux  
Pierre Meynard.....Henry Garat  
Monsieur Serval.....Almerie  
Madame Serval.....Marguerite Templey  
Marie.....Suffel  
Little Louie.....Pasquali  
President of the Bar.....R. Casa  
Judge.....Arvel  
Accordianist.....Emile Prud' Homme  
Slim.....Jean Hebey

## Pals of the Saddle

(Republic)

Western

A western story of so much action that with a little padding it might have been serial material is presented in less than an hour in a feature in which thumping riding, gun-play and fisticuffs are balanced with suspense, intrigue, loyalty and romance. It is a western that has practically everything, including the Three Mesquiteers.

Speaking of the Three Mesquiteers, let it be noted that although the personable Bob Livingston has been graduated to other roles his successor, John Wayne, not new to ridin'—shootin' pictures, handsomely fills the spot. Ray Corrigan as "Tucson Smith," Max Terhune as "Lullaby Joslin" and Wayne as "Stony Brooke" are a forceful trio. The girl is Doreen McKay, a newcomer.

A new chemical known as "Monium" and found only in the desert is being manufactured and transported out of the country by foreign agents. A dude ranch serves as temporary headquarters. Into this situation ride the Three Mesquiteers, and "Stony" almost immediately becomes innocently involved in a murder. Forced to flee, he tracks down the slayer, to discover that the man is a government agent.

When the agent dies from a wound received in the gun fight "Ann," another government agent, convinces "Stony" that he should enlist in the "cause." "Stony" gains entrance to the "Monium" plant and passes himself off as the slain agent. He informs "Tucson" and "Lullaby" of a planned shipment of the chemical and they make plans to intercept it. "Stony's" identity is discovered and he is held prisoner. "Tucson" and "Lullaby" free "Stony" and the three hold up the shipment at the border until the arrival of a detachment of cavalry.

*Reviewed in a projection room in New York.*—P. C. M., Jr.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Original screen play by Stanley Roberts and Betty Burbridge. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photographed by Reggie Lanning. Film editor, Tony Martinelli. Musical direction, Cy Feuer. P. C. A. Certificate No. 4518. Running time, 55 minutes. Release date, August 28, 1938. General audience classification.

## CAST

Stony Brooke.....John Wayne  
Tucson Smith.....Ray Corrigan  
Lullaby Joslin.....Max Terhune  
Ann.....Doreen McKay  
Judge.....Josef Forte  
Hartman.....George Douglas  
Paige.....Frank Milan  
Gordon.....Ted Adams  
Hotel Clerk.....Harry Depp  
Russian Musician.....Dave Weber  
Italian Musician.....Don Orlando  
English Musician.....Charles Knight  
Sheriff.....Jack Kirk

## Billy the Kid Returns

(Republic)

Western

This is the second of the Roy Rogers westerns. His first, "Under Western Stars," received excellent notices and in them Rogers was generally heralded as the biggest western star discovery of the year. He is equally good in his second film. He complements a pleasing personality with one of the best singing voices in westerns.

Songs in the picture are "Parade Song," "Born to the Saddle," "Sing a Little Song about Anything," "Dixie Instrument Song," "When the Sun is Setting on the Prairie," "Trail Blazin'," and "When I Camped under the Stars." The composers are Smiley Burnette, Eddie Cherkose, Alberto Colombo and Vern Spencer.

Like Gene Autrey, Rogers is fortunate in having as a sidekick Smiley Burnette, ace comedian and musician. The possible flaw in that situation, however, is that Burnette might appear too often. The supporting cast is excellent, Wade Boteler in particular. Lynn Roberts is the girl.

Rogers plays two roles. His first is that of "Billy the Kid," in what is practically a prologue. "Billy," murderer feared by the crooked cattle ranchers yet a friend of the settlers, is shot and killed by "Sheriff Garrett." The next morning, the shooting still unannounced, Rogers rides into town and is arrested because of his semblance to "The Kid."

Rogers is deputized to impersonate "Billy" in order that he may help the settlers. He and the sheriff hit upon the scheme of tricking the crooks into stealing army horses so that, if caught, they'll be brought before a federal court. A squadron of cavalry helps to highlight this sequence.

*Reviewed in projection room in New York.*—P. C. M., Jr.

Produced and distributed by Republic. Associate producer, Charles E. Ford. Directed by Joe Kane. Original screen play by Jack Nattleford. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photography, Ernest Miller. Film editor, Lester Orlebeck. Musical director, Cy Feuer. P. C. A. Certificate No. 4547. Running time, 56 minutes. Release date, September 4, 1938. General audience classification.

## CAST

Roy Rogers } .....Roy Rogers  
Billy The Kid } .....Smiley Burnette  
Frog .....Lynn Roberts  
Ellen .....Morgan Wallace  
Morganson .....Fred Kohler, Sr.  
Matson .....Wade Boteler  
Garrett .....Edwin Stanley  
Moore .....Joseph Crehan  
Conway.....Robert Emmett Keane  
Page.....

## Penny Paradise

(ATP-ABFD)

Gambling Comedy

There is a definite attempt here to relate motion picture entertainment to the life of the masses, with a broad comedy in a plebian setting about a tug skipper who thinks he has won a mighty money prize in a weekend football gamble. Football pools are an essential part of the weekly life of the working classes, and the picture knowingly exploits this against a familiar North Country background of Mersey shipping, fish and chips shops, and Lancashire dialect, erring no doubt on the side of broad comedy and romantic fiction, but reproducing none the less a recognizable picture of life as the working class picture patron knows it.

The comedy errs on the side of the comic rather than the convincing, but the Mrs. Grundyisms and gin bottle secreted behind the portrait of a widow's departed spouse are devices of sure working class appeal. The nature of the comedy and the strictly provincial setting and dialect of course restrict its extra-territorial appeal, which even from a British

viewpoint is provincial rather than metropolitan, but directorially Carol Reed has made an interesting job of his material.

Edmund Gwenn has the role of the tug skipper who thinks he has won the £30,000 and, so to speak, spends it before he has got it. He registers a square shouldered portrayal. Betty Driver, a spirited young woman with a voice translated by either recording or reproduction into the accents of an electric saw, and a winsomely pathetic Irish comedian, Jimmy O'Dea, have the other lead roles. There are attractive glimpses of the Mersey and its shipping, the mellow sound of its sirens and the cry of the gulls, all adding happy streaks of realism to Reed's struggle with a subject matter which is not always substantial.

*Previewed at a London trade show, the film was received without any uneasiness and exhibitor reaction was that its marketability lay in provincial appeal.*—AUBREY FLANAGAN.

An Associated Talking Picture. Distributed by Associated British Film Distributors. Story suggestion by Basil Dean. Scenario and Dialogue, Thomas Thompson, W. L. Meade and Thomas Browne. Editor, Ernest Aldridge. Camera, Ronald Neame and Gordon Dines. Art Director, Wilfrid Shingleton. Running time, 72 minutes. General audience classification.

## CAST

Joe.....Edmund Gwenn  
Pat.....Jimmy O'Dea  
Betty.....Betty Driver  
Aunt Agnes.....Ethel Coleridge  
Uncle Lancelot.....Syd Crossley  
Amos Cook.....James Harcourt  
Bert.....Jack Livesey  
Widow Clegg.....Maire O'Neill

## Paramount Pictorial, No. 3

(Paramount)

(Good)

Divided into three parts, the material found in this newest number from the Pictorial Group is interesting enough to find widespread appeal. The first portion is given over to a pictorial exhibition of some oceanic oddities. Next, the description, in superlative camera work and poetical color, of the breaking of dawn in the mountains, should bring audible appreciation. The final section reports on the training methods used to domesticate elephants in the Belgian Congo.—Running time, 10 minutes.

## Youth Marches On

(Regal)

Propaganda Subject

This short subject is in the nature of propaganda for the Oxford Group, who produced it. The Oxford Group, says an announcement on the film, "is a spiritual movement now at work in over 50 countries. It aims to rebuild society on the foundation of changed human lives . . . to make qualities of unselfishness and honesty practical in daily life." The picture depicts, in a Canadian setting, how three young men, a cow-hand, a truck driver and a student, meet in one of the Oxford Group camps and there absorb the Oxford Group philosophy. The three join a group sent to England where they meet other Oxford Group devotees. The philosophy of the Group is expressed in the theme song, "Wise Old Horsey." Running time, 20 minutes.

## Demons of the Deep

(Columbia)

Anglers' Bait

Running the gamut of salt water fishing from shore casting to shark harpooning, the piscatorial material offered in this number from the New World of Sports series makes interesting and entertaining bait for the exhibitor to angle after the sportsman-movie patron. The thrills are there in plenty and the variety of fishing is enough to interest the whole field of anglers. However, complete satisfaction is marred by the photography and commentary.—Running time, nine minutes.



# 11 EXHIBITOR MEETINGS IN NEXT SIX WEEKS

## Tri-State and Oklahoma Units Meet with MPTOA in Oklahoma City, October 30th

Highlighted by the annual convention of the Motion Picture Theatre Owners of America, October 30th, in Oklahoma City, organized exhibition this week called five annual state meetings for the month, to be followed by two more in November. In addition, The Tri-State MPTO of Arkansas, Mississippi and Tennessee and the Oklahoma Theatre Owners will also meet in annual sessions, in conjunction with the national MPTOA convention on October 30th.

### Nebraska and Western Iowa

(Special Correspondence)

The Motion Picture Theatre Owners of Nebraska and Western Iowa convened this week, opening its silver anniversary on Monday at the Loyal hotel in Omaha.

The 40 exhibitors discussed the "divorcement bill" which originated in the North Dakota legislature, and decided to take no action until the United States Supreme Court has finally passed upon its validity.

Air conditioning of theatres is spreading rapidly throughout Nebraska and Iowa, exhibitor comment indicated. The showmen expect increased attendance to absorb the cost of installation.

The officers will continue in their posts for another year. They are C. E. Williams, Omaha, president and secretary; H. F. Kennedy, Broken Bow, first vice president; D. R. Goldie, Cherokee, Iowa, second vice president; and R. E. Falkenberg, Lexington, Nebraska, third vice president.

The Variety Club held its annual golf tournament, banquet and ball Monday afternoon and evening, at the Ralston Club.

### Kuykendall Reelection Indicated

It appears certain that Edward L. Kuykendall, incumbent, will be drafted for the presidency of the MPTOA at its national convention in Oklahoma City. No candidate has been announced or indicated. Changes, however, are expected in the remainder of the official slate.

The Oklahoma City Chamber of Commerce has provided Morris Loewenstein, national secretary of the MPTOA, with 1,000 lithographed letterheads with a blank front page and three other pages of information and pictures setting forth the virtues of Oklahoma City as a convention city. The letterheads, when mailed to exhibitors, will contain a letter of invitation to attend the eighteenth annual convention.

### State Groups' Leaders Invited

The Oklahoma City Chamber, through its convention division, has written and seconded invitations of the national association to Frank Cassil, president of the Kansas-Missouri Theatre Association; Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois; Judge Roy Walker, president of the MPTO of Texas, and R. X. Williams, Jr., president of the MPTO of Arkansas, Mississippi and Tennessee, to attend.

### Allied of Michigan

Allied Theatres of Michigan will hold its annual convention in Grand Rapids October 10-12. General chairman is Allen Johnson, Grand Rapids theatre owner. Ray Branch is president.

The session is expected to attract between

200 and 300 Michigan theatre owners. Headquarters will be the Morton hotel. Business meetings and commercial displays will be held at the hotel. A dance will be given the second evening of the convention.

### Arkansas Independents

The annual convention of the Arkansas Independent Theatre Owners will be held in Little Rock October 16 and 17. J. F. Norman is president.

### New Jersey and New York Allied

Plans are near completion by committees of Allied Theatre Owners of New Jersey and Allied Theatre Owners of New York State for the holding of their annual conventions jointly at the Ritz-Carlton Hotel, Atlantic City, October 19-21.

This will be the 19th annual convention of the New Jersey group and the first annual convention of the New York State group. Over 600 theatre owners and motion picture executives are expected to attend.

Allied of New York may hold another regional meeting in Buffalo next month.

### Western Pennsylvania MPTO

The annual convention of the MPTO of Western Pennsylvania will be confined to one day this year. Originally announced for October 24 and 25, the second day has been dropped, according to Fred J. Herrington, secretary.

### Indiana Associated

The Associated Theatre Owners of Indiana will hold its annual convention in the Antlers Hotel, Indianapolis, November 1-2. Marc Wolf, has been named convention chairman, assisted by Ernest Miller, Carl Niesse, I. R. Holycross and Don Rossiter, secretary of the association.

### Ohio Independents

The annual meeting of the Independent Theatre Owners of Ohio is to be called the Sixth Annual Convention and Central Regional Conference of Independent Exhibitors. Invitations have been sent to non-member independents to attend the sessions at the Deshler-Wallick Hotel November 14-16.

"With the filing of the government's anti-trust suit and the important accomplishments on the Neely Bill and the North Dakota divorcement law, independent exhibitors are on the threshold of a new era," the latest ITO bulletin reads.

"By November 14th and the convening of our convention, events will have crystallized so that we will be in a position to know where we're going and how we're going to get there. Allied has traveled the straight, hard road for many years, without being lured or detoured on to inconsequential bypaths. Now the goal is in sight, and, if we want to achieve it and reap the maximum benefits, it is necessary for united action, for the interchange of ideas, information, and policies by independent exhibitors everywhere."

Allied of New Jersey lost a neighbor this week when the Independent Theatre Owners Association moved from the Lincoln hotel, New York, to the third floor of the Astor. For three years the two independent organizations have been neighbors on the same floor of the Lincoln, although sometimes they have not been so neighborly in their rivalry.

RKO Theatres this week closed a deal with Republic for half of its 1938-39 output, the other 50 per cent having been sold to Loew's. The arrangement is for the New York metropolitan area.

## Briton Seeks Deals For New Company

A new English production and distribution company, which also will buy product in America and release its own product here, was announced last Friday in New York by Harry Curry, executive, before sailing for London. Mr. Curry said he was closing deals for a dozen pictures in this country and expected to increase the number to 20 for the 1939-40 season. The plans were announced at a luncheon meeting for the press at The Tavern.

J. H. Hoffberg, who attended the meeting, will handle American distribution for the new company, which has yet to organize its production schedule. Mr. Hoffberg has been assisting Mr. Curry in his negotiations here.

Mr. Curry, who has been in the motion picture business 34 years and formerly was associated with Warner Brothers and Columbia in Scotland, said the company will distribute and produce "B" product, with production starting in February or March at the Elstree studios. He said the number of "Quota pictures" would at least meet requirements.

The company, which as yet has not been given a name, has filed its papers with the registry, and financing arrangements were said to have been completed. A publicity announcement given to the press at the luncheon said Mr. Curry was prepared to enter into deals with American independent producers for the making of pictures both in England and Hollywood.

Mr. Curry said he planned to return to America in December to line up the 1939-40 distribution program, with the imports for the present to be rented out only in the United Kingdom.

## Jubilee for Golden; Steffes Arranges Dinner

Edward A. Golden, pioneer in independent distribution, and vice president of Monogram Pictures, will celebrate his 25th anniversary in motion pictures next month.

To observe the occasion, production, distribution and exhibition friends and associates will attend a banquet October 14th in the Grand Ballroom of the Nicollet Hotel, Minneapolis. It is being given by Allied Theatre Owners of the Northwest, with Al Steffes, Allied president, taking charge of arrangements, having set up committee headquarters for the purpose in his own World theatre, Minneapolis.

## Two Declare Dividends

Marcus Loew's Theatres, Ltd., has declared an accumulated dividend of \$1.75 on the seven per cent preferred stock, payable September 30th to holders of record September 20th. Hamilton United Theatres, Ltd., has declared a dividend of \$1.50 per share on the seven per cent preferred stock, payable September 30th to holders of record September 15th.

Columbia Pictures Wednesday sold its entire 1938-39 output to M. A. Lightman for his circuit of 63 theatres in the south.



## SMPE Sets Date For Fall Meeting; Election Slated

Detroit will be the scene of the 23rd fall, 1938, convention of the Society of Motion Picture Engineers, October 31st to November 2nd, at the Hotel Statler. Meeting in this city for the first time, the motion picture engineers will view first-hand some of the great progress that has been made in industrial motion pictures. SMPE almost always meets alternately in New York and Washington.

A program of papers and technical presentations is being arranged by J. I. Crabtree, editorial vice-president, and Glenn Matthews, chairman of the papers committee. Karl Brenkert, of Detroit, is chairman of the local arrangements committee.

John Strickler and A. J. Bradford, of Detroit, are assisting W. C. Kunzmann, convention vice-president, in arranging details of the convention and the banquet to be held on the evening of November 1st.

Mrs. J. F. Strickler will act as hostess to the ladies, assisted by a committee.

### Awards at Banquet

Features of the banquet, to be held at the Hotel Statler on November 1st, will be the annual presentations of the "Progress Medal" and the "Journal Award," respectively. The Progress Medal is awarded annually by the board of governors of the society, in recognition of any invention, research or development which, in their opinion, has resulted in a significant advance in motion picture technology. The Journal Award is similarly made by the governors to the author or authors of the most outstanding paper originally published in the Journal of the Society during the preceding calendar year. The names of award recipients will be announced at the banquet on November 1st. Previous award recipients were:

*Progress Medal:* 1935, E. C. Wente; 1936, C. E. K. Mees; 1937, E. W. Kellogg.

*Journal Award:* 1935, L. A. Jones and J. H. Webb; 1936, E. W. Kellogg; 1937, D. B. Judd.

Opportunity will be afforded to delegates, after the close of the convention, to visit some of the plants in and around Detroit.

Hollywood has been selected as the site of the spring, 1939, convention, and New York for the 1939 fall convention.

### Nominees

Nominations for officers for 1939 have been completed and ballots will be mailed to the voting membership of the society in the near future. The nominees are as follows:

President, E. A. Williford, National Carbon Company; executive vice-president, N. Levinson, Warner Brothers; financial vice-president, A. S. Dickinson, Motion Picture Producers and Distributors of America; editorial vice-president, J. I. Crabtree, Eastman Kodak; convention vice-president, W. C. Kunzmann, National Carbon; secretary, J. Frank, Jr., National Theatre Supply; treasurer, L. W. Davee, Electrical Research Products; governors, M. C. Batsel, RCA Manufacturing Company; G. Friedl, Jr., International Projector; A. N. Goldsmith, consulting engineer, New York; H. G. Tasker, Paramount Pictures.

Two of the nominees for governors are to be elected.

The president, the editorial and convention vice-presidents, and the governors hold office for two years; the executive vice-president, the secretary and the treasurer for one year. The

financial vice-president is being elected to fill a vacancy of one year.

Officers whose terms expire December 31, 1938, are as follows: S. K. Wolf, president; H. G. Tasker, past-president; K. F. Morgan, executive vice-president; E. A. Williford, financial vice-president; J. I. Crabtree, editorial vice-president; W. C. Kunzmann, convention vice-president; J. Frank, Jr., secretary; L. W. Davee, treasurer; M. C. Batsel, governor; A. N. Goldsmith, governor.

The New Hampshire state planning and development commission has engaged Emerson Yorke to produce a two-reel color film describing the historic, scenic, recreational and industrial features of the state. The film will be shown at the New York World's Fair.

## RKO Buys Entire U.A. 1938-39 Product

Harry L. Gold, eastern division manager of United Artists, and Fred Meyers, head film booker for RKO theatres, concluded a deal Monday for the exhibition of the entire United Artists 1938-39 product in all RKO theatres throughout the country. The deal was retroactive to include Walter Wanger's "Algiers."

Among the pictures to be shown will be Alexander Korda's "Drums," Hal Roach's "There Goes My Heart," David O. Selznick's "The Young in Heart," Samuel Goldwyn's "The Lady and the Cowboy," and Alexander Korda's "Prison Without Bars" and "Over the Moon."



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## Universal Holds Sales Meeting in Chicago

Universal's home office and coast heads met with the company's western branch managers Sunday in Chicago for a "get-together" discussion of the company's recent production developments. The meeting was sponsored by sales manager W. A. Scully. Nate Blumberg, president; Matthew Fox, vice-president; William J. Heineman, western sales manager, and James Jordan, contact head, attended the meeting. A similar meeting will be held in New York Saturday with F. J. A. McCarthy, eastern sales manager, presiding.

Having settled his contract at Universal, where, before Charles R. Rogers left, he was scheduled to produce a picture, William A. Pierce has joined Mr. Rogers as his assistant in the latter's independent production company. The firm is taking space at General Service Studios to prepare for the start of a life of Gus Edwards. Arthur Caesar and Mr. Pierce will write the original script.

## GB Acquires "Pagliacci" For American Release

GB has acquired the motion picture "Pagliacci" for distribution in the United States. The production will be distributed on a road show basis through the "art film" theatres throughout the country, and will be handled by a special department now being created by the company.

The production of "Pagliacci" is based on the Leoncavallo opera, and stars Richard Tauber with Steffi Duna and Diana Napier in the chief supporting roles. It was directed by Karl Grune for Trafalgar Films. The screen play is by Monckton Hoffe and Roger Burford, with lyrics provided by John Drinkwater. The musical sequences were under the supervision of Hans Eisler, and the music arranged and conducted by Albert Coates and Boyd Neel.

## J. T. Holmes Elected Warner Club President

At the annual elections of the Warner Club held Saturday at the home office, the following officers were elected: J. T. Holmes, president; Sam Schneider, finance committee chairman; Nat Fellman, vice-president in charge of membership; Frank L. Gates, vice-president in charge of claims; Ruth Weisberg, vice-president in charge of welfare; Harry Mayer, vice-president in charge of entertainment; Stuart Aarons, secretary; Robert Salomons, treasurer, and Sam Wolowitz, assistant treasurer.

The executive committee of the club is composed of the officers and Phil Abrahams, W. V. Brooks, R. W. Budd, T. J. Martin, W. S. McDonald, Dave Newman, George O'Keefe, Paul Lazarus, Edward Savin, Harold Rodner, Marg. Victorson, Max Blackman, Jules Levey, Edward Hinchy, A. W. Schwalberg, H. M. Doherty and Arthur Sackson. Following the elections the club held a dinner-dance at the Casa Manana.

## Rowland Joins Edward Small

Completing plans for an expanded production schedule, Edward Small, who releases through United Artists, announced Tuesday the appointment of Richard Rowland as his executive assistant in Edward Small Productions, Inc. Mr. Rowland assumes his new duties immediately with headquarters in Hollywood. (Picture on pictorial page.)

Small's current new schedule calls for production of five pictures for the 1938-39 United Artists program. He is now working out plans for further activity. His first picture, "The Duke of West Point," goes into production in a few days with Alfred E. Green directing. This will be followed by "King of the Turf," to star Adolphe Menjou. Both are originals by George Bruce.

Director James Whale is under contract to make "The Man in the Iron Mask," from the novel by Alexander Dumas, with production to start in January. Howard Emmett Rogers is completing the original, "South of Pago-Pago," and Cameron Rogers is adapting "Kit Carson, Avenger," from the newspaper serial written by Evelyn Wells.

Rowland, as executive assistant, will share with Mr. Small the responsibility of administration. J. J. Milstein has been appointed by Small as New York representative and he will leave Hollywood to open offices there after he completes studio conferences.

Mr. Rowland's experience covers many phases of the motion picture industry. He started in 1905 as one of the first distributors in the business. He organized and was first president of Metro Pictures Corporation and later became general manager of First National and vice-president and New York production executive of Fox Film. More recently he was associate producer at RKO-Radio and then an independent producer releasing through Paramount.

## Motor Company To Use Films

In presenting Plymouth's 1939 cars to 500 dealers in Chicago this week, H. C. Moock, vice-president in charge of sales of Plymouth division of Chrysler Corporation, indicated that extensive use of sound motion pictures and direct mail will supplement the company's advertising in newspapers, magazines, radio and outdoor advertising in the coming year.

The films, which will be furnished to local dealers for showings to prospects, will tell an institutional story of automobile manufacturing techniques.

## Dana Named District Manager

Pete Dana, Universal Buffalo manager, has been promoted to district manager for Kansas City, St. Louis and Omaha. Mr. Dana's headquarters will be in Kansas City.

## SEC Reports Changes in Monogram and Universal

Disposition of 800 shares of Monogram Pictures common stock in July by Pathe International Corporation is disclosed in the semi-monthly report of the Securities and Exchange Commission, made public this week.

At the close of the month, Pathe International held 65,867 shares of Monogram common stock and 6,017 options for common, the nature of the ownership (whether direct or indirect) not being disclosed by the company.

The only other July transaction in film stocks reported by the SEC was the disposition of 20 shares of Pathe Film common by T. P. Loach, New York, director, who held 11 shares at the close of the month.

The commission's summary of stock transactions by corporation officers and directors included April, 1936, reports on Universal Pictures showing that in that month R. H. Cochrane, New York, by exchange or conversion, disposed of 22,746 shares of common, his entire holdings, and Carl Laemmle, Sr., Los Angeles, officer and director, disposed of 168,867 shares of common, leaving him with 7,016 shares, and 15,707 shares of second preferred, his entire holdings.

## Hudson County Unit Will Censor Films and Plays

Since New Jersey has no censorship board, the Hudson County Holy Name Federation in that state is going to act as a voluntary censorship group to prevent the showing of "immoral pictures and those of foreign origin creeping into the county and state."

Representatives of Holy Name societies will visit theatres in their parishes once or twice a month and request cancellation on any films not coming up to Legion of Decency standards.

## Russell Reserves Decision On "Birth of a Baby"

In special term Supreme Court at Troy last Friday, Justice Pierce H. Russell reserved decision on a motion to submit "The Birth of a Baby" to a court and jury. The motion was made by former Supreme Court Justice Ellis J. Staley, counsel for the American Committee on Maternal Welfare, and Sam Citron. Opposing this was Charles A. Brind, Jr., director of the Law Division of the Department of Education, who held that Judge Russell could either dismiss the proceedings or hold that its merits be determined by the Appellate Division.

Judge Russell's decision, which is expected within the next fortnight, will doubtless be of great importance to the future of motion picture censorship in New York State.

## To Narrate "Going Places"

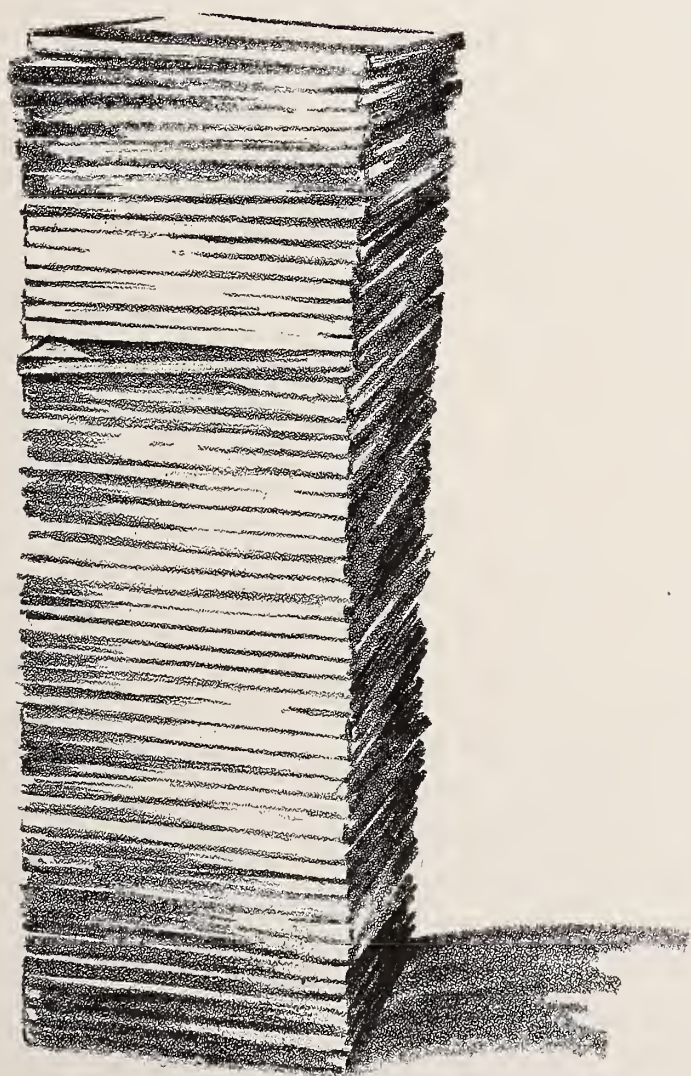
Graham McNamee, NBC announcer, will henceforth be heard in the narration on Universal's "Going Places" short series. Commentary on Universal's "Stranger Than Fiction" series will continue to be supplied by Alois Havrilla. Mr. McNamee does the narration for Universal Newsreel.



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# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Blondie"	From the Chick Young comic strip. Original screen play, Richard Flournoy. Director: Frank Strayer.	Arthur Lake, Larry Simms, Dorothy Moore, Don Mum-mert, Kathleen Lockhart, Gene Lockhart, Ann Doran, Gordon Oliver.	Shooting
"Revolt in the Sahara"	Original story, Sam Fuller. Screen play, Max-well Shane. Director: D. Ross Lederman.	Paul Kelly, Lorna Gray, Stanley Brown, Marc Lawrence, C. Henry Gordon, Robert Fiske, Dick Curtis.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Dramatic School"	Director: Robert Sinclair.	Luise Rainer, Paulette Goddard, Ann Rutherford, Lana Turner, Gale Sondergaard, Alan Marshall, Virginia Grey.	Shooting
"Young Doctor Kildare"	Director: Harry Bucquet.	Lew Ayres, Lionel Barrymore, Nat Pendleton, Emma Dunn, Bobs Watson, Walter Kingsford, Roger Con-verse, Don Castle, Truman Bradley, Philip Terry.	Shooting
"The Shining Hour"	Director: Frank Borzage.	Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Frank Albertson.	Shooting
"Listen Darling"	Director: William Thiele.	Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon.	Shooting
"The Great Waltz"	Director: Julien Duvivier.	Fernand Gravet, Luise Rainer, Miliza Korjus, Hugh Herbert, Lionel Atwill, Henry Hull, Herman Bing, Alma Kruger, Minna Gombell.	Shooting
<b>MONOGRAM</b>			
"Gangster's Boy"	Director: Wm. Nigh.	Jackie Cooper, Robert Warwick, Lucy Gilman, Betty Blythe, Tommy Wonder, Bobby Stone.	Shooting
<b>PARAMOUNT</b>			
"Say It in French"	Based on play by Jacques Deval. Screen play Frederick Jackson. Director: Andrew Stone.	Olympe Bradna, Ray Milland, Janet Beecher, Irene Hervey, Evelyn Kyes, Erik Rhodes, Walter Kingsford, Holmes Herbert, Gertrude Sutton, Forbes Murray, Donald O'Connor, Billy Cook, Porter Hall, Phillip War-ren, Janet Waldo, Clara Blandick.	Shooting
"Tom Sawyer, Detective"	Director: Louis King.		Shooting
<b>PRINCIPAL</b>			
"Peck's Bad Boy with the Circus"	Based on characters created by George W. Peck. Adaptation, Robert Neville. Screen play, Robert Neville, Al Martin, David Boehm. Director: Edward Cline.	Tommy Kelly, Ann Gillis, Benita Hume, Edgar Ken-nedy, Spanky MacFarland, Grant Mitchell, Nana Bryant, William Demarest.	Editing
<b>REPUBLIC</b>			
"I Stand Accused"	Director: John H. Auer.	Robert Cummings, Thomas Beck, Helen Mack.	Shooting
"Bengal Lancer Patrol"	Director: Sidney Salkow.	Patric Knowles, Rochelle Hudson, Richard Cromwell.	Shooting
"Hawk of the Wilderness"	Directors: Jack English, William Witney.	Herman Brix, Jill Martin.	Shooting
<b>RKO RADIO</b>			
"Gunga Din"	Screen play, Ben Hecht, Charles MacArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe.	Shooting
"Law West of Tombstone"	Original and screen play, John Twist, Clarence Young. Director: Glenn Tryon.	Harry Carey, Jean Rouverol, Evelyn Brent, Alan Lane, Paul Guilfoyle, Tim Holt.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Original screen play, Nunnally Johnson. Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"Mr. Moto Takes a Vacation"	Director: Norman Foster.	Peter Lorre, Virginia Field, John King, Joseph Schild-kraut, Lionell Atwill, Iva Stewart, George P. Huntley Jr., Victor Varconi.	Shooting
"The Arizona Wildcat"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Pauline Moore, Henry Wil-coxon, Etienne Girardot.	Shooting
"Hard to Get"	Director: Alfred Werker.	Preston Foster, Phyllis Brooks, Tony Martin, Slim Summerville, Alan Dinehart, Bill Robinson, Jane Dar-well, Eddie Collins.	Shooting
"Kentucky"	Director: David Butler.	Loretta Young, Richard Green, Walter Brennan, Ralph Morgan, Willard Robertson, Douglas Dumbrille, James West, Charles Waldron.	Shooting
<b>UNITED ARTISTS</b>			
"Topper Takes a Trip"	Screen play, Jack Jevne, Eddie Moran. Director: Norman McLeod.	Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Franklyn Pangborn, Alexander D'Arcy, Verree Teasdale.	Shooting
"Made for Each Other"	Screen play, Jo Swerling. Director: John Crom-well.	Carole Lombard, James Stewart.	Shooting
"Trade Winds"	Original story, Tay Garnett. Screen play and dialogue, Dorothy Parker, Alan Campbell, Frank R. Adams. Director: Tay Garnett.	Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern, Alan Baxter.	Editing
<b>UNIVERSAL</b>			
"The Storm"	Original story, Hugh King, Daniel Moore. Screen play, Hugh King, Daniel Moore, George Yohalem. Director: Harold Young.	Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine, Frank Jenks, Samuel S. Hinds.	Shooting
"Exposed"	Screen play, Charles Kaufman, Franklin Coen. Director: Harold Schuster.	Glenda Farrell, Otto Kruger, Herbert Mundin, David Oliver, Charles D. Brown, Lorraine Kreuger.	Shooting
"Strange Faces"	Original story, Cornelius Reece, Arndt Giusti. Screen play, Charles Grayson. Director: Errol Taggart.	Dorothea Kent, Frank Jenks, Andy Devine, Leon Ames, Mary Treen.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Going Places"	From the play by William Collier, Sr., and Victor Mapes. Screen play, Maurice Leo, Jerry Wald, Sig Herzig. Director: Ray Enright.	Dick Powell, Anita Louise, Minna Gombell, Walter Catlett, Thurston Hall, Harold Huber, Allen Jenkins.	Shooting
"Unfit to Print"	Screen play, Nevin Busch, Earl Baldwin, Law-rence Kimble, Robert Buckner. From a story, "Fourth Estate," by Saul Elkins and Sally Sandlin. Director: James Flood.	Joan Blondell, Pat O'Brien, Bobby Jordan, Douglas Dumbrille, Alan Baxter, Joe Cunningham, Ed. Deering.	Shooting
"Nancy Drew, Detective"	Screen play, Kenneth Gamet. Director: William Clemens.	Bonita Granville, John Litel, Frank Thomas.	Shooting
"Women in the Wind"	From a novel by Francis Walton. Screen play, Lee Katz, Albert De Mond. Director: John Farrow.	Kay Francis, William Gargan, Victor Jory, Maxie Rosenbloom, Sheila Bromley, Harvey Stephens, Frankie Burke, Frank Faylen.	Shooting
"Crime Is a Racket"	From an original story by Warden Lewis E. Lawes. Screen play, Don Ryan, Kenneth Gamet. Robert Buckner.	Humphrey Bogart, Gale Page, Billy Halop, John Litel.	Shooting



# EXHIBITORS IN VICTORIA STUDY PRICE INCREASE

## Sliding Scale Tax on Admissions Adds Problem Not Existing in Other Australian States

by CLIFF HOLT  
in Melbourne

Victorian exhibitors are debating the advisability of increasing admission prices. At present a minimum price of one shilling exists throughout Australia. In Victoria this price carries a tax of 1 penny and there is an additional half-penny tax for every sixpence or part thereof by which the price of the ticket exceeds 1/— . Accordingly, if the price of a shilling ticket is raised to 1/1 the cost to the public becomes 1/2½.

There is some difference of opinion as to whether box-office grosses might not be affected adversely rather than improved by the half-penny increase on a low-priced ticket.

Exhibitor organizations in other states declare that they have not considered the question of increased prices; and the Distributors' Association states that so long as exhibitors observe the minimum price which is specified in all contracts, price fixation is a matter for themselves to decide.

Supporting the proposal to increase admission prices, Robert McLeish, president of the Victoria Cinematograph Exhibitors Association, said that exhibitors had recently been faced with a tremendous load of increased expenditure, to balance which there had been no corresponding increase in theatre admission charges. On the contrary, they were lower than for many years past.

"We are faced, for example, with a higher burden of film hire owing to the unfortunate fact that American producing companies are now debarred from selling their product in such countries as Germany, Italy and Japan," he said.

Other factors contributing to an unprecedented situation were the shortage of paper, which added to the cost of printing; the new award, which required staffs to be paid for annual holidays; the higher cost of equipment, and the higher salaries brought about by the increased cost of living.

In addition to a general discussion on prices, the Victoria CEA is also preparing draft legislation for the licensing of theatres. This will be submitted to the Government at an early date in the hope that the necessary bill will be passed during the coming session.

The proposed legislation provides for yearly licenses to be issued and controlled by a committee appointed by the Governor-in-Council.

Spokesmen declare that this is the only way to prevent uneconomic competition and exploitation by distributors.

### Test Match Trouble

As Autumn's mild temperatures gave way to the chilly blasts of winter, theatre business throughout Australia started its annual decline. This early-winter set-back lasts only until such time as the theatre-goer accustoms himself to the cold snap that heralds the coming of winter in June; and by mid-July box-offices return to a normal activity.

This year, Australian theatres had not only the early weeks of winter to contend with, but an opposition that recurs every fourth year,

and one which is peculiar to theatre business in this country.

How much do the Test Matches between Australia and England, when played in England, cost box-offices here? Nobody can supply the answer, but it would run into several figures. Cricket is an institution in the British Empire second to no other sport; the fate of Test Matches is more important than the fate of Governments.

When a Test Match is in progress in England, it is safe to say that more than half the population of Australia at that time is seated around a radio listening to a ball-to-ball description of the play. Through the science of short-wave radio, Australians can know the score instantaneously, they can practically hear the crack of the bat upon the ball. Owing to the difference in time between Australia and the United Kingdom, play takes place in England according to Australian clocks between 8:30 and 3 a. m., and few Australians leave their radios during those hours.

The effect that this has upon theatre attendances can be easily imagined. Play occupies a minimum of four days, and there are five Tests. So that during the Test Series in England, there are 20 nights upon which Australia theatre-owners can reckon on their receipts being reduced by a good 50 per cent.

The Australia theatre-owner's weapons against this form of opposition are impotent to say the least. On a special score-board constructed at the side of the screen he posts the scores during his performance. By advertising this service he feels he is at least doing something to offset the effects of the cricket broadcasts; actually he is not doing much more than to please those of his patrons who are present in spite of the radio and hearth, and to intermittently divert their attention from the picture.

### Church Films Considered

The Australian Methodist Conference, sitting in Adelaide, has given its opinion that the aid of cinematograph films should be extensively used in connection with church work. The debate was led by the Australian Chief Censor, Cresswell O'Reilly, who said that churches should use a type of film not too remotely related to ordinary dramatic films. It had been found possible, he said, to use films originally made for entertainment purposes which had a morally uplifting effect at the end.

### Visual Education Studied

There are evidences that the Australian States will cooperate with the Federal Government in the establishment of a Visual Education Bureau. Already the New South Wales Premier, Mr. Stevens, has expressed his Government's willingness to proceed with the establishment of such a Bureau, the object of which would be to build up a national library of films in cooperation with other libraries in State education departments, to initiate and cooperate with other States in the production of such films, and to act as a central buying agency.

### New Zealand Production Poor

New Zealand's retiring film censor, W. A. Tanner, believes that there is little hope of building up a film producing industry in the Dominion. Apart from scenic films, New Zealand's film output consisted of failures, chiefly because they were of only local interest, he says.

Mr. Tanner said that the chief impression he had gained in the course of his duties was the rapid advance made in the technique of color photography, and he believed that before long every big picture would be in color.

## Tent Shows in South Replace Old Showboats

by PHILLIP G. MUTH  
in New Orleans

Scores of tent shows are carrying motion pictures to isolated communities of Louisiana's coastal section which otherwise would never see them. Very seldom do the inhabitants visit the larger towns and cities.

Mild weather most of the year permits use of tents with seats for 150 to 200 in communities too small to support a permanent theatre and owners of these, booking films through New Orleans exchanges, are doing a lively business this summer.

The tent shows have supplanted the picturesque showboats which once supplied entertainment along Louisiana's bayous and at settlements on the Mississippi river.

Louis Carlos of Houma, with his wife and daughter, comprise a typical family tent show group. Mrs. Carlos sells tickets, the daughter is usher and general overseer in the 65x35 foot tent while Mr. Carlos operates the projector and handles the numerous other details. The tent is pitched and usually remains in one location from two weeks to three months, depending on the patronage.

Jack Terry and "Dad" Wells also are operators of circuit tent shows. These say the small boy with his nickel or dime is the best customer in the usual \$8 or \$10 a night which the tents gross.

Most of the tents exhibit sound films, but a few still use old silent. One exhibitor said he found this an advantage in some of the coastal sections where French is the general language and English is not readily understood.

The tent show operators map regular itineraries, usually managing to arrive at particular communities during a harvest, arrival of the shrimp fleet or some other occasion which brings moderately large groups together.

### Yaeger To Manage Theatres

C. U. Yaeger, Bank Night distributor, is taking over the management of several southside Denver houses from A. P. Archer and Joe Dekker. The houses include the Gothic, Santa Fe, Jewel and the Pioneer. The Alameda, also in the partnership, has been leased to R. W. Wooldridge of Denver. The Alameda and Pioneer are closed with the former scheduled for September reopening. Mr. Archer and Mr. Dekker will continue to operate their five houses in north Denver as well as retain their interest in the other houses.

### "Idiot's Delight" Shelved

Metro-Goldwyn-Mayer has abandoned plans for production in the near future of the play, "Idiot's Delight," written by Robert Sherwood and intended as a starring vehicle for Norma Shearer, as a result of possible international complications in Italy, where the story unfolds. It is reported that MGM may replace the Sherwood play with Clare Boothe's "The Women."



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# The FALL BUYERS NUMBER

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October 15th issue of

# *BetterTheatres*



# IN THE CUTTING ROOM

## Heart of the North

(Warner)

Melodrama

As were the recent Warner features, "The Adventures of Robin Hood" and "Valley of the Giants," "Heart of the North" is being filmed in color. The locale is Alaska. Practically all the action takes place out of doors. The backgrounds are all natural.

The principal players are Dick Foran, last seen in "Boy Meets Girl," Gloria Dickson, now in "They Made Me a Criminal," five-year-old Janet Chapman, who had an auspicious start towards a screen career in "Little Miss Thoroughbred," Patric Knowles, Anthony Averill, Allen Jenkins, Arthur Gardner and Russell Simpson. Also important in the general scheme are James Stephenson, Alec Harford, Gordon Hart, Pedro de Cordoba, Jack Mower, John Harron and Joseph Sawyer.

The story basis is a novel by William Byron Mowery, author of many widely read books that have Far Northwest backgrounds. The screen play is the work of Robert Rossen, Vincent Sherman and Lee Katz. It is being directed by Lewis Seiler, maker of "Unlawful" and "Crime School."

Thematically the picture will tell a story of adventure, romance, conspiracy, danger and duplicity in the rugged wilds of Alaska. Its hero is a member of the Royal Canadian Mounted Police. The villains are a slick and ruthless band of thieves of gold ore and fur. The principal suspect happens to be the father of the girl whom the hero loves. When he is suspended from the force, he is saved from lynching by a couple of friends, and the trio combine, after a sensational airplane chase, to apprehend the real criminal.

Release date: To be determined.

## St. Louis Blues

(Paramount)

Musical Melodrama

"St. Louis Blues" will be a story of a showboat. There will be music in it with Dorothy Lamour, Tito Guizar, blues singer Maxine Sullivan, Matty Malneck and His Boys and The King's Men. Substantially, however, as comedy, romance and melodrama are blended, the production will tell a story of showboat folk, an entertainer who wants to be an actress and not just a glamorous mysterious wearer of sarongs as her small time carnival manager has been flaunting her about the Mississippi River Country, and the exciting happenings when she joins the traveling troupe, falls in love with its owner, runs away when she feels he was in danger, only to return to give a "singing for her own pleasure" performance that saves the showboat.

The picture also promises to be unusual in action, as the script calls for the refloating of the boat which has been stuck in the mire, a rousing battle with a rival carnival crew, the girl's unhappy wanderings and the big finale showboat performance.

Lloyd Nolan, who took the role when George Raft rejected it, will be featured with Miss Lamour, whose latest picture is "Spawn of the North." Jessie Ralph has been seen many times, as have William Frawley, Jerome Gowan,

Victor Kilian and Cliff Nazarro. Guizar was last in "Tropic Holiday." Dusky singer Maxine Sullivan has been featured on the radio, as have Mary "Punkins" Parker, Malneck's Band and "The Kings Men."

Not all the writing or music composition credits for the Jeff Lazarus production have been decided. However, it is coming to screen realism under the direction of Raoul Walsh, whose musical film credits include "College Swing," "Hitting a New High" and "Artists and Models."

Release date: November 18, 1938.

## The Last Express

(Universal)

Mystery Melodrama

"The Last Express" will be a number in Universal's Crime Club series. It will be produced by Irving Starr, the man who established the idea and made "The Westland Case," "The Black Doll," "The Lady in the Morgue" and "Danger on the Air." Otis Garrett, who directed the two last mentioned, will function similarly on this picture. The story is based on a novel by Baynard Kendrick, rated by literary critics as one of the topmost authors of melodramatic mysteries. The screenplay was prepared by Edmund L. Hartman, credited recently with "Law of the Underworld," "Hideaway" and "Behind the Headlines," all RKO-Radio.

Kent Taylor, last in "The Jury's Secret," "A Girl with Ideas" and "Prescription for Romance," and Dorothea Kent, prominent in "Youth Takes a Fling" and "Having a Wonderful Time," are to be starred. The principal supporting players will be Don Brodie, Greta Granstead, who appeared in "Marie Antoinette" and "There Goes My Heart," Paul Hurst, who was lauded for his work in "Alexander's Ragtime Band," and the oldtime vaudeville team of Shaw and Lee, who were seen in "The King and the Chorus Girl" and "Ready, Willing and Able." Others are Edward Raquello, Robert E. Keane, Charles Trowbridge and Addison Richards.

The story is complex murder mystery with bewildering ramifications which will accentuate the suspense, but with a thread of romance and comedy. The locale is New York City and the time is the present. The tale concerns itself, in novel ways, with melodramatic elements which have been liked by general audiences.

Release date: October 21, 1938.

## Dawn Patrol

(Warner)

War Aviation

When released in 1930 by First National the first "The Dawn Patrol" made screen history. Then the principals were Richard Barthelmess, Douglas Fairbanks, Jr., Neil Hamilton, William Janney and Frank McHugh. Then Seton I. Miller and Dan Totheroh adapted the John Monk Saunders story, "The Flight Commander." They are doing the same job again. They have made some changes but none affects the basic plot. It is a "men without women" story of a unit in the Royal Flying Corps. Its action takes place during a critical time in the World War.

The squadron gets only the dirty assignments.

It is continually decimated, and untrained recruits are slaughtered. Two veterans, miraculously, always come back. When the commander, who considers his job only as that of an executioner, is transferred, one of the brothers-in-arms succeeds him. He must send the brother of his pal to his death, and his order transforms a great friendship into a vicious enmity. An order comes through for a dangerous mission. The commander must send his erstwhile pal. Instead, he gets him drunk and takes the job himself. In sensational style, besieged on all sides, above and below, with anti-aircraft shells bursting all about him, he destroys an enemy ammunition dump and prevents a drive on the Allied lines. Death is his reward and his pal succeeds to his duty.

Now Errol Flynn, David Niven, Basil Rathbone, newcomer Morton Lowry and James Burke will be seen in the roles. They will be supported by Donald Crisp, Melville Cooper, Barry Fitzgerald, Michael Brook, Carl Esmond and a score of personalities of lesser prominence.

Where Howard Hawks directed "The Dawn Patrol," Edmund Goulding will handle "Dawn Patrol." He did "White Banners" for Warners a short time ago. Before the original "Patrol" was made he had directed Barthelmess in "Tol'able David" and Gloria Swanson in "The Trespasser."

Release date: To be determined.

## Peck's Bad Boy

## With the Circus

(RKO Radio - Lesser)

Comedy

Eighteen years ago, Sol Lesser first brought to the screen the impish mischievous character "Bill Peck," created by author George W. Peck, in "Peck's Bad Boy." Like the Mark Twain stories, it had been a juvenile American literary classic. Jackie Coogan then was the star. Four or five years ago, Lesser remade the story with Jackie Cooper in the title role. Now comes a brand new version which Al Martin, David Boehm and Robert Neville wrote. Tommy Kelly, who made a successful film debut and was widely publicized in "The Adventures of Tom Sawyer," is the inheritor of the Coogan-Cooper role. Edward F. Cline again directs. The extended Lesser-Cline association, as it concerns the story property and its entertainment and commercial potentialities, demonstrates that the producer thinks well of the property.

It is a story of an American boy in trouble of his own making. To be frank, it merely takes advantage of the entertainment value of old gags. A boy, working around a circus for admission passes, is denied that bonanza and must pay the admission for himself and his gang. He puts sleeping powder in the food of a lot of lions, which is very embarrassing to their trainer. Then he is talked into substituting for a little girl bareback rider. The action makes use of a standard vaudeville gag. There is a cross country chase in a circus chariot after which the youngster wins a boys camp obstacle race.

For support, young Kelly will have the services of Ann Gillis, who was with him in "The Adventures of Tom Sawyer," Edgar Kennedy, who is given much opportunity to indulge in his

(Continued on following page)



(Continued from preceding page)

"slow-burning," Benita Hume, Grant Mitchell and Nana Bryant, who are Tommy's parents, William Demarest, Wade Boteler, Harry Stubbs, Fay Helm and Mickey Rentschler, who is appearing in "Boys Town."

Release date: About Oct. 15, 1938.

## Disbarred

(Paramount)

Legal Melodrama

Long ago production found in the ethics of the legal profession and the unethical practices of some of its members a fertile source of screen material. Practically every exhibitor knows the technique, reality welded to imagination, all the devices of modern pictorial story telling summoned to amplify the premise, in which plots which concern shady maneuverings resorted to by some lawyers are brought to screen realism. Generally, besides the names values of the personalities, all know what to do about it from the standpoint of exploitation.

The attorney in the case makes big money by selling legal protection to racketeers. He discovers a bright young woman lawyer and, as he carefully conceals from her the real nature of his operations, she wins case after case. Clashes with her prosecuting opponent lead to mutual fondness. Yet, at the big blowup, the prosecutor is convinced that the girl is innocent and she helps the man she loves to expose the unethical lawyer and trap the criminals he has been protecting.

Based on a story by Harry Sauber, for which Lillie Hayward and Robert Presnell did the screen play, "Disbarred," is being directed by Robert Florey. It will feature Gail Patrick as the Portia, Otto Kruger as the shady lawyer, and Robert Preston as the prosecutor. Supporting players include Sidney Toler, Helen MacKellar, Clay Clement, Edward Marr, Olin Howland and a varied assortment of gangsters and courtroom hangers-on.

Release date: January 20, 1939.

## Thanks for the Memory

(Paramount)

Romantic Discord

When Bob Hope and Shirley Ross made a hit singing the song "Thanks for the Memory" in "The Big Broadcast of 1938," Paramount executives decided that they would make an appealing starring team.

Their first production will not be a musical, though the meaning associated with the title might suggest it. Rather it is a story of how the ship of happy married life goes on the rocks temporarily because of too many friends—all as odd and interesting characters as the figure in the yarn. But it is the husband's bull headed determination to be both housekeeper and provider for all as he tries to finish a novel that effects the real rift. Divorce is imminent, though the more than fair weather friends scurry back and forth with all manners of flags of truce between the spatting pair. But it is the advent of an heir that brings the couple together again. The principal musical number in the piece will be a new topical version of the title song.

The picture comes under the direction guidance of George Archainbaud, who made "Her Jungle Love," previous to which he was credited with "Thrill of a Lifetime" and "Blonde Trouble," both of which were more or less concerned with romantic problems and conflicts.

The cast in support is made up of experienced players, among them the whimsical comedian Charles Butterworth, Otto Kruger, Hedda Hopper, playing a newspaper columnist role which is also her extra curricular job in real life for the Los Angeles Times, Laura Hope Crews, Roscoe Karns, Elizabeth Patterson, Eddie Anderson, Ed Gargan and Jack Norton.

Release date: November 18, 1938 (tentative).

## IN NEWS REELS

**MOVIETONE NEWS—No. 2, Vol. 21.**—Sudeten crisis alarms world....John Cobb hits 342 m.p.h....Fashions for girls....Corrigan arrives in California....Colonel Lindbergh in Russia....German Zeppelin ready for trial trip....Ad Lib wins Foxcatcher Steeplechase....Skiing in Australia.

**MOVIETONE NEWS—No. 3, Vol. 21.**—Hitler's Nuremberg Congress filmed....Indians make haul of 60,000 pounds of salmon a day....Honors for Panay heroes....Venice regatta recalls pageantry of long ago....Rodeo held in Oregon....Lew Lehr....Model of Mount Palomar telescope shown....Turnesa wins golf crown....Horsing....Six-day bike race....Football.

**NEWS OF THE DAY—No. 200, Vol. 10.**—Dramatic highlights of Czechoslovakian crisis....Lindbergh in Russia on mystery trip....Tydings beats new deal purge....Unique school trains debutantes....New football razzle dazzle for 1938....Long shot wins steeplechase classic.

**NEWS OF THE DAY—No. 201, Vol. 10.**—Europe awaits Czech decision on surrender....Lindberghs in Czechoslovakia....Holland's queen prays for peace....Vanishing redmen net vanishing salmon....Reveal secrets of largest telescope....Thrills galore at rodeo....Willie Turnesa new amateur golf champion....Battle for world land speed mark.

**PARAMOUNT NEWS—No. 13.**—Corrigan reaches California....Convention of National Small Business Men's Association held in Pittsburgh....Colonel Lindbergh tours Russia....Celebrities return on liners....King Zog leads Albania celebration....Marathon typists pound keys 14 days....James Truslow Adams and Karel Brejska speak on Czech question.

**PARAMOUNT NEWS—No. 14.**—China's envoys here as Japan pushes on....Model of world's biggest reflecting telescope shown....Eskimos attend dedication of monument to Rogers and Post....International convention of florists held in Oregon....Troops take field in Europe's turmoil....Six-day bike race....Turnesa wins amateur golf title....Cobb sets speed record.

**RKO PATHE NEWS—No. 17, Vol. 10.**—Corrigan acclaimed in Los Angeles....Senator Tydings renominated....Michigan prison model for nation....American skippers take trophy....Fish elevators aid spawning salmon....Barton joins "Saints and Sinners" organization....Crews work to save swamped wheat....Jai Alai invades New York.

**RKO PATHE NEWS—No. 18, Vol. 10.**—Cabinet convenes on war crisis....The Czechoslovakia situation....Balloons race in mileage contest....Scots compete before royal family....32 million sheet smash record....Legion army occupies Los Angeles....Turnesa wins U. S. amateur golf title....Roads made of cotton predicted....Six-day bike race held.

**UNIVERSAL NEWSREEL—No. 702, Vol. 10.**—Czechs stand firm in crisis....Tydings wins "purge" fight Cobb nearly hits new record....California celebrates birthday....Hoop skirts are coming back.

**UNIVERSAL NEWSREEL—No. 703, Vol. 10.**—War crisis as seen from Washington, Paris, Scotland, Germany, Italy, Russia, Czechoslovakia....Eyston's car does 357 mph....Mexicans hail independence....Six-day bike race....Famous Oregon rodeo held....Telescope replica shown....Indians make record salmon haul.

## Devil's Island

(Warner)

Melodrama

Although it has been eliminated, almost everybody knows or has heard something about Devil's Island, the penal colony off the South American coast to which France sent its most dangerous criminals. Innumerable books, stories, articles and several pictures have seen to that.

The story to be told in "Devil's Island" is that of the colony, a doctor sent there for the crime of administering to an escaped convict who had been wounded, and the horrors, inhuman injustices and cruelties that were practised on the condemned prisoners by the island's heartless ruler. Sensationalism will be the keynote of all that is said and done.

Even though everything possible to make life miserably hopeless for the doctor is done to him, he performs an operation which saves the life of the keeper's daughter only to have the keeper break his pledge of clemency and send the doctor and his mates to worse punishment. Escaping, undergoing harrowing hardships in a small boat on the tropical seas, he is picked up by a convict transport and returned to the island. Sentenced to death, as the wife and daughter of the commandant attempt to intercede for him, he is saved from the guillotine by the arrival of the French Minister of Justice, who, upon arresting the commandant, gives the doctor his release and allows him to return home.

Based on the original screenplay by Don

Ryan, Ken Gamet and Anthony Coldeway, "Devil's Island" is being directed by William Clemmens. Boris Karloff, James Stephenson, Nedda Harrigan and Rolla Gourvich will be featured. The lengthy supporting cast includes Adia Kuznetsoff, Will Stanton, Frank Reicher, Stuart Holmes, Egon Brecher, Leonard Mudie, Pedro de Cordoba, Charles Richman, Paul Panzer, Sydney Bracey and George Lloyd.

Release date: To be determined.

## Vacation from Love

(MGM)

Comedy-Romance

The story to be told in "Vacation from Love" follows the path of excitement, comedy and romance. In tone it is breezy, flippant and sometimes daring, yet underneath it deals with the social problems of what to do when love gets fed up with itself.

The story starts off with a gag that breaks up a wedding and leads to another which has for its vows love, honor and have a good time, with such emphasis on the third that, following misadventures, the romance goes on the rocks. There's a spat and out come knives. Things can't be patched up and the knives are supplanted by bayonets. The groom deserts his bride and divorce threatens, but the pair fall in love again in Paris. Another clause is written into the marriage pact; a three months' vacation from love every year.

Dennis O'Keefe, featured in "Bad Man of Brimstone" and "The Chaser," and Florence Rice, of "Navy Blue and Gold," "Beg, Borrow or Steal" and "Fast Company," are featured. The principal support includes Reginald Owen, June Knight, Edward Brophy, Andrew Tombes, Herman Bing, George Zucco and Matthew Boulton. A newcomer, Truman Bradley, will be presented in an important part.

John W. Considine, Jr., who was executive in charge of "Too Hot to Handle" (previewed in last week's issue) is the producer. The film is being directed by George Fitzmaurice, long experienced in handling pictures that have a comedy romance premise.

Release date: October 7, 1938. (tentative).

## Illegal Traffic

(Paramount)

Action Melodrama

Screaming sirens, speeding automobiles, night flights of mysterious planes, battles between G-men and desperate criminals will be the action background of this melodramatic story.

To all appearances the business of a nationwide transportation company is legitimate. Actually it provides service for escaping convicts, bankrobbers, jewel thieves and others who seek to put as much distance between themselves and the law as possible. It is not until an undercover G-man gets a pilot's job that the head of the company meets his match, the organization is broken up, and of course romance is possible for the hero and heroine.

Louis King has directed many crime melodramas, numbers in the "Bulldog Drummond" series, "Prison Farm" and "Tip-Off Girls" recently. Likewise the trio of authors who prepared the original screen play are long experienced in developing this kind of screen material. Stuart Anthony and Robert Yost collaborated on "Prison Farm" and "Tip-Off Girls." Lewis Foster did "Armored Car."

Melodramatic characterizations are J. Carroll Naish's specialty. Though she occasionally moves into more romantic productions, Mary Carlisle has been seen on the screen often with tough guys and tough cops. Robert Preston is a comparative newcomer, but he helps carry the brunt of the story. The trio will be supported by Judith Barrett, Eddie Marr, Broderick Crawford, George McKay, Richard Denning, Regis Toomey, Dorothy Howe, Sheila Darcy and Dolores Casey.

Release date: October 21, 1938.



# THEATRE CONSTRUCTION SHOWING INCREASES

## Most New Houses Seat 600 to 1,000; Slow in Large Metropolitan Centers

Theatre construction and remodeling is taking a new fall spurt throughout the country. The majority of new theatres will have seating capacities ranging from 600 to 1,000, in contrast with the 1,200 average of several years ago.

In relation to the entire construction program, there is comparatively little activity in the large metropolitan centers, according to *Motion Picture Daily*, reporting on the results of a national study.

However, newsreel theatre construction is spurring in New York. Newsreel Theatres, Inc., will open a new 455-seat house this week at 72nd Street and Broadway, and will have another of like capacity in the new Associated Press Building in Rockefeller Center, to open in December. Recently a newsreel theatre was opened on 34th Street, opposite Pennsylvania Station, and plans are being drawn for another newsreel house on Park Avenue at 53rd Street. Trans-Lux is building a house in Boston.

It is noted by architects, also, that the trend continues strong toward rejuvenation of old houses, with substantial amounts being spent to bring outmoded theatres up to date. In many cases this virtually amounts to reconstruction.

### Middle West Active

Ohio, Wisconsin and the Kansas-Missouri area report an upturn in new building and modernization.

In the New York metropolitan area the Century Circuit is building a 1,000-seat house at Flatbush and Nostrand Aves., Flatbush, at an estimated cost of \$200,000, to open about Thanksgiving; also a theatre to seat 600 on Nostrand off Kings Highway, Brooklyn, to open about Jan. 1. The circuit has remodeled the Albemarle, Brooklyn. With the two new theatres, Century will have 31 houses under direct operation.

The Interboro circuit is building a 600-seat theatre at Linden Blvd. and 218th St., St. Albans, L. I., to open about Nov. 1.

Loew's is remodeling the State, White Plains, at a cost of about \$100,000, increasing the seating capacity. Walter Reade will open the new 800-seat Warren Theatre about Oct. 15, construction costing \$125,000.

Among major remodeling projects in the New York metropolitan area are the Lane, New Dorp; Adelphi, Brooklyn, costing \$45,000; Little Carnegie, Manhattan; Essex, Newark; Central, Pearl River, N. Y., and Liberty, Irvington, N. J. Frank Moscato recently opened a new theatre at 93rd Street and Polk Avenue, Jackson Heights, L. I.

The first of six theatres being built for Warners was opened in Silver Springs, Md., last week. Under construction for the circuit are a 2,000-seat house in Wilmington; the Lane, with 1,000 seats, in Philadelphia; the State, State College, Pa., with 1,000 seats; and the Beverly and Kenedy, on the outskirts of Washington, each with 1,000 seats. Warners' Cameo, Bridgeport, was recently reopened after extensive remodeling.

RKO has no new theatre plans, but is remodeling Keith's in Lowell, Mass., at a cost of \$20,000 for opening early next year. The

## IT'S "IRISH THEATRE" NOW, BOOKING IRISH PICTURE

*The Miami theatre, 47th Street and 6th Avenue, New York, has changed its name to the "Irish Theatre," to be "devoted exclusively to Irish pictures," opening early in October with the "Rose of Tralee."*

*The "Rose of Tralee" is being distributed in this country by Dublin Film Company. The company also will release "The Mountains O'Mourne" and plans to release two or three additional Irish pictures this year.*

*Benjamin Brodie is president of Ben-Mir Amusement Company, operating the theatre, and Nat Goren is manager.*

circuit spent about \$35,000 on modernizing the Orpheum, Kansas City, and converting it to a film theatre.

### New Theatres in Ohio

New building is gaining in the Ohio territory. A 1,300-seat house is going up near Mt. Union College, Alliance, costing \$90,000. At Mansfield a new \$150,000 house has been opened by Interstate Theatres. The Schine circuit is spending \$15,000 to modernize the Schine, Ravenna. Ada Amusements is building a 500-seat house in Cincinnati costing \$60,000. The new Chakeres Colony Theatre, which cost \$75,000 and seats 800, was opened in Hillsboro September 15th. The Mozart, Canton, has been reopened after remodeling.

A number of new theatres are going up or slated for construction in the Milwaukee territory. H. L. Miller is erecting a 300-seat house at Waterloo; Fred H. and William Smith are building a 780-seat house in Menomonee; N. A. Anderson has started construction on a \$30,000 house at Arcadia; Frank Milavetz has announced plans for a new theatre at Hurley, and Henry Ringling will remodel a store building at Baraboo for a theatre.

### Kansas - Missouri

In the Kansas, western-Missouri area, new theatres totaling more than \$250,000 in cost have been opened during the last 30 days, including E. E. Webber's Colonial, Kansas City; Glen W. Dickinson's Carlton, Manhattan, Kan.; O. H. Gregg's Gregg, Sedan, Kan.; Dubinsky's Hollywood, Leavenworth, Kan., and a George Hartmann theatre at Mound City, Mo.

In addition, M. A. Summerour is designing a \$50,000 theatre for Overland Park, Kan., to seat 700; Dickinson is building a house near Kansas City, and Gus Diamond is remodeling a Salina, Kan., building for a \$30,000 theatre.

Fox Midwest recently modernized the Downtown, Kansas City, at a cost of \$50,000, will remodel the Broadway, Cape Girardeau, Mo., and is rebuilding the Illinois, Jacksonville, Ill., adding 100 seats.

### Additional Reports

Additional reports on construction in the field follow:

COLORADO—Fox Intermountain is building a \$100,000 house to seat 600 at Sterling; is enlarging the Kiva, Durango, at a cost of \$15,000,

and has reopened the Rialto, Durango, which was closed several years.

CONNECTICUT—Frederick Van Doren, operator of the 720-seat Hamilton in Waterbury, will build a 640-seat house on the west side of the city, to be opened in the spring; Stamford Theatre Corp. is building a 600-seat theatre in Stamford.

FLORIDA—Construction is underway on the Surf in Miami, to cost \$75,000, the second of a new circuit being built in this area; improvements totaling \$3,000 have been completed at Paramount's Hialeah, Miami.

GEORGIA—New theatre under construction in Macon, to be opened in October under lease to F. & W. Amusement Co.; Gortatowsky Bros. have modernized the Albany, Albany.

### New Des Moines House

IOWA—Tri-States Theatre Corp. will open the new \$40,000 Hiland Theatre, Des Moines, seating 650, Sept. 21; Cass Theatre Co. of Sumner, Iowa, has taken a long lease on a house in Lime Springs and is remodeling it into a first-class theatre to open in October.

KENTUCKY—Harrodsburg Amusement Co. has purchased property for a 600-seat theatre in Harrodsburg.

LOUISIANA—The Bijou, new 1,100-seat house at Houma, La., was opened September 15 by the Breaux brothers.

NEBRASKA—The Varsity, Lincoln, is undergoing major rejuvenation by State Theatres of Oklahoma City.

NORTH CAROLINA—Visulite Corp. of Norfolk, Va., on October 1 will start construction of a theatre in Greensboro, to be finished in 90 days; Charlotte's largest house, the Carolina, will be closed several weeks for complete modernization.

WASHINGTON—The Hollywood, Seattle, has reopened after extensive remodeling.

WEST VIRGINIA—West Virginia Theatrical Enterprises, Inc., has rebuilt the Court, Wheeling, at a cost of \$175,000, increasing the seating capacity from 950 to 1,750.

BRITISH COLUMBIA—J. Howarth is building a \$30,000 theatre in Ladysmith; the National ballroom, Vernon, is being converted into a 900-seat theatre at a cost of \$50,000, under lease to Famous Players Canadian.

## Miner Named President Of Century Circuit

Henry Clay Miner, chairman of the board of Century Circuit, Inc., was elected president of the company at a meeting of the board this week. He succeeds Abraham H. Schwartz, who died recently. Fred J. Schwartz, son of the late circuit president, was elected a director to succeed his father. No other appointments were made and no changes are anticipated, a company official said.

Active executive direction of the circuit of 50 theatres in the New York metropolitan area will be in the hands of Mr. Miner and Albert A. Hovell, vice-president and general counsel of Century. Mr. Miner will continue as chairman of the board, a post to which he was elected three years ago when he retired as active head and Mr. Schwartz was elected president. Prior to that time Mr. Miner had been president of the company since its inception upwards of 25 years ago.

Mr. Miner has been in the theatre business some 50 years. His father, Henry Clay Miner, Sr., was identified with Miner's Bowery theatre and a number of early-day houses.

Post Pictures Corporation has obtained the exclusive 16mm. rights to the feature "The Fight for Peace" from Warwick Pictures, Inc., and the featurette "Dawn to Dawn" from Cameron O'Day Macpherson.



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN  
in London

## In Full Swing

Activity at the Denham Studios of London Film Productions will shortly reach its highest peak for several months, with the floor taken by at least five pictures which will be in full swing.

"Four Feathers," the adaptation of A. E. W. Mason's yarn, is still in full production on one of the stages, with the exterior lots, meanwhile, occupied by the recreation of the Nile and its surrounding territory.

"Goodbye Mr. Chips," the new MGM picture, is scheduled to start during the next few weeks. Location shots have already been taken at Repton School.

Due to launch forth into production activity is the first Irving Asher picture for Columbia release, "Q Planes," in which it is expected that Ralph Richardson, Valerie Hobson and Laurence Olivier will have leading roles, and which is to be directed by Tim Whelan.

A new Herbert Wilcox production, not yet titled, is scheduled for early shooting, and by November 1st work will have started on a new Technicolor production of "The Thief of Bagdad." Meanwhile away in Burma Michael Powell will be shooting sequences on location for his production of "Burmese Silver," in which Sabu and Conrad Veidt are to play.

## "Citadel" Completed

The shooting of central London exteriors concluded actual production work on "The Citadel" for Metro-Goldwyn-Mayer British.

With the aid of cameras concealed in G. P. O. telephone repair tents, or perched perilously thirty feet above ground, and with the assistance of apt timing on the part of the unit, and six cars, scenes were shot in the vicinity of the British Broadcasting Corporation headquarters in Langham Place and around the shopping districts of London's West End. Despite precautions, the stars, Rosalind Russell and Robert Donat, were mobbed several times by fans, but at the end of the week the location material was in the cans.

The film has been shot in sequence, and Robert Donat has worked over 690 hours on the production, which was directed by King Vidor.

## Elstree Resumes

With the vacation period over and executives, producers and technicians now back from their annual holiday, work has been resumed at the Elstree Studios of Associated British. Three pictures are now on the floor under the aegis of producer Walter Mycroft.

They are, "The Outsider," a new screen version of the stage play, a Russian story directed by Herbert Brenon entitled "Black Eyes," and the current production now in its fifth week "Luck of the Navy."

This last is a spy drama with a comedy vein running through it. In it a new Elstree discovery Geoffrey Toone has the lead, with the support of Judy Kelly and Kenneth Kent, and a noted stage comedian Edmond Breon has the role of a retired Admiral.

Recent sequences have included the reconstruction of gas mask drill at an Air Raid Precautions class.



Jessie Matthews and her new leading man, Michael Redgrave, inspect the rushes of their new Gaumont British picture, "Climbing High," now in production at Pinewood.

## Balcon Plans

Plans have been completed by Michael Balcon for the production, following the conclusion of work on "The Gaunt Stranger," of several other pictures all of which will be made at the Ealing studios of Associated Talking Pictures.

Work is reaching a climatic stage on the latter film, which is being directed from the Edgar Wallace story by Mr. Walter Forde.

Next on the floor, and to follow the Wallace film immediately, will be a new version of "The Ware Case," the celebrated play associated with the late Sir Gerald du Maurier. The play has been adapted for the screen by Robert Stevenson and Roland Pertwee, and among those who have collaborated with additional writing are E. H. V. Emmett, Gaumont British News commentator, and on the famous trial scenes, Edward G. Hemmerde K. C.

The film will be directed by Robert Stevenson and produced by Michael Balcon. The cast is a distinguished one and includes many front rank artistes of British screen and stage. Clive Brook plays lead with the support of Jane Baxter, Barry K. Barnes, Edward Rigby, C. V. France, Godfrey Tearle, Athene Seyler, Ernest Thesinger and Frank Cellier.

Following "The Ware Case" is a comedy which will bring to the fore a new comedian Jimmy O'Dea. The film is to be directed by Walter Forde.

Also on the tapis are an original story by Robert Stevenson—sentimental comedy with music, in which Anna Lee is to star—Edgar Wallace's "The Four Just Men"; "There Ain't No Justice" by James Curtice; "Epitaph for a Spy" by Eric Ambler, and a film with the ballet as a background.

## Cooperative

Two major British studios, Pinewood and Ealing, are to join forces in a venture for the production of films on a co-operative basis. The new organization will be known as "Capad" (Co-operative Association of Producers and Distributors).

Plans include the production of pictures by a combination of resources on a co-operative basis and distribution in a similar manner. It is further hoped to bring in another British studio under the Capad banner.

Directors of the new group are: Capt. Richard Norton of Pinewood and Reginald Baker of Associated Talking Pictures, on the executive side; producers Anthony Havelock Allan and Michael Balcon; and financiers Arthur Rank and Stephen Courtald, the men behind Pinewood and ATP respectively.

Presumably the formation of this group will not interfere with the lending of stages of each studios to outside producers.

Captain Norton is a pioneer of co-operative production through his Pinebrook Limited.

## Premiere

Despite the crucial international situation and the potential imminence of an armed conflict, the major battalions of Fleet Street went, on Wednesday night last and during the more rush hours of newspaper production, to the Carlton Theatre, there to see, on the invitation of Paramount, the new Pinewood production "This Man Is News," for Paramount release.

The film, with a British newspaper setting, was witnessed by leading feature and gossip writers, art editors and special correspondents, and was accorded an enthusiastic reception by the journalistic illuminati.

David Macdonald directed, Anthony Havelock-Allan produced, from a story by Roger MacDougall and Allan MacKinnen.

## Personalities

Brought back from Hollywood by Jerome Jackson, Eric Blore, Hollywood's "perfect butler," is to star in a new comedy for Warner Brothers First National at the Teddington Studios, entitled "A Gentleman's Gentleman," the cast of which also includes Marie Lohr. The script has been written by Austin Melford in collaboration with Elizabeth Meehan.

\* \* \*

Robert Newton, whose performance in "Yellow Sands" has impressed most of the leading critics, has the leading romantic role in the Welwyn production "Dead Men Are Dangerous," and in which John Warwick plays the heavy role.

\* \* \*

Following a short provincial tour of the music-halls—his first love—Will Fyfe will return to the screen in an adaptation of Barre Lyndon's stage success "They Came By Night," in which he will play the part of a nervous little jeweler.

\* \* \*

George Formby, leading British comedian, is to star next in "Forging Ahead," an original by Angus McPhail and Michael Hogan, and to be directed by Anthony Kimmins.



# BOOK REVIEW

**EDISON'S OPEN DOOR**, by Alfred O. Tate, his secretary. Cloth. 320 pages. Indexed. E. P. Dutton & Company, New York. \$3.00.

The first time this reviewer came across the name of A. O. Tate, it was that gentleman's signature to an expense account memorandum among a jumble of miscellaneous papers of Thomas A. Edison's first motion picture ventures, "The Kinetoscope Company."

Mr. Tate in that year of 1894 had been, it seems, looking up and down New York for motion picture material, and had spent a matter of a dollar and sixty cents the night before at such places as the Eden Musee and Koster & Bial's. Variety acts were the favorite fodder of the camera at the peep show film mill over at West Orange.

Now comes Mr. Tate, with a surprisingly interesting book about the life and times of Thomas A. Edison, and with astonishingly little about the inventor's labors in bringing forth the motion picture. In fact, Mr. Tate's book makes no reference at all to his functions as a scout of talent and material for the dawn era of the art of the screen.

To the student of the motion picture this book will, however, serve more accurately to orient the status of the motion picture—likely to be Edison's greatest attainment in terms of popular fame—in his actual life and career. Obviously Mr. Tate did not think much about the movies—and Edison was not overwhelmingly impressed with them, either, although Mr. Tate's generally illuminating book does not say so. Mr. Tate says that it was he who rented the space for that first Edison Kinetoscope peep show "parlour" at 1155 Broadway in New York, opening in April of 1894, but he makes no reference to Andrew M. Holland of Ottawa, who was the concessionaire. Also Mr. Tate forgot how to spell the name of the late Frank R. Gammon, of Raff & Gammon, who was so much a factor in what went on in the little world of the films of their natal year.

Showmen will enjoy, though, Mr. Tate's telling of his notion, along with a somewhat blithe party of Edison employees, that night of April 14, 1894, while preparing for the grand opening the next day, that they would give some window shoppers a preview and collect money for dinner at Delmonico's. The boys got the premature show open, but the crowds came so fast that they could not get it shut, and they never did get to dinner that night.

For the first time, in Mr. Tate's book of lively memories, there is a telling of some aspects of the rise of the late Samuel Insull, some insides of the electrical industry and how Edison was maneuvered out of the Edison General Electric Company, some curious phases of the phonograph trade, and how little Edison cared for the amusement business.

More important still, in the large, is an excellent close-up picture of many phases of the upbuilding of industrial America. A pageantry of human and industrial adventure sweeps through the pages. Mr. Tate saw and dealt with important events, and was never dazzled, even by Mr. Edison.

TERRY RAMSAYE.

**MODERN PHOTOGRAPHY 1938-39**, The Studio Annual of Camera Art—eighth annual edition. Edited by C. G. Holme. Studio Publications, Inc., New York. Cloth. \$3.50.

To the pictorially minded the arrival of Modern Photography is an event, comparable with the blooming of the first crocus of the springtime or the burgeoning of the bock beer signs. This volume, arriving annually since 1931, is habit forming.

The present issue, fresh from the presses, records and reflects the increasing vitality of the camera work of the day, with a showing of a freer technique and indications of a new order of adventurousness among the photographers, without, one is happy to record, abandon to the manipulations of the painful ultra modernists. No doubt the editor had plenty of that to deal with among the offerings, too, but he has served the more substantial progress of the art by his constructive selections. Any picture editor these days has many temptations if he is vulnerable to sheer sensationalism.

Modern Photography is competently comprehensive in its presentation of some 110 reproductions, including eight plates in color and eight in monochrome, under an enamel which gives an effect amazingly like an original glossy print. Eighteen countries are represented, including America, Great Britain, France, Germany, Italy, Hungary and Japan. The array of classic nudes, discreetly presented, indicates that there are several pretty girls who have not yet gone to Hollywood.

One of the best pictures in the book is of a Kansas wheat farmer, under the title of "Prairie Squint"—only the revealed fact is that the subject was a Great Lakes sailor pictured by flashlight in a Detroit studio. The still camera is getting to be as terrific a dissembler as the cinema. Another landscape entitled "Dune Dawn," credited to California, looks very much like a bit of that eternal Mojave desert that has served so many motion pictures since "Beau Geste."

The book includes an excellent article on "Cameras of Today" and a comprehensive tabular presentation of detailed particulars pertaining to the instruments now on the market. The job is of high professional caliber.—T. R.

## National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Black Bandit," "The Renegade Ranger," "Room Service," "Sons of the Legion," "Too Hot to Handle," "Wanted by the Police." Class A-2, Unobjectionable for Adults: "Avocate D'Amour" (French); "The Edge of the World," "Road to Reno," "Solo per Te" (Italian). Class B, Unobjectionable in Part: "Paroled from the Big House."

## Strip Tease Films Showing in Chicago Under City License

Scantly clad women who cavort capriciously on the beach, spicy smoking room stories illustrated with fair actresses, strip tease contests and various other "unusual" screen subjects are now to be seen in film form in Chicago—under license.

"Turn on the Heat," "Nature in the Raw," "Tease for Two" and the "Silk Stocking Series" are some of the titles of these screen productions which can now be seen on Chicago's South State street at the Sportland Arcade. The films, on 16 mm. stock, are shown in automatic "peep-hole" machines that offer approximately 100 feet of film for five cents. The films are usually in two or four episodes and one must see the entire group to grasp the idea of what the story is about.

### Films Licensed

The films are all licensed by Police Commissioner Allman, at least the attached "pink" permits, so state. The fees run from \$1.00 to \$3.00 a reel.

Although the films get little attention aside from a consistent play at the Arcade, film men protest having such films licensed when oftentimes films of legitimate intent are censored for local consumption.

The films shown at the Arcade and other places leave nothing to the imagination. For example, consider two of the pictures, "Wife Vs Secretary" (not to be confused with the MGM feature of that title) and "Turn on the Heat."

The first picture opens with a secretary receiving dictation from her employer. She keeps raising her skirt to attract his attention. It goes on from there.

"Turn on the Heat" starts out with several comely girls engaging in a bridge game. Protesting that the room is cold they call the janitor and ask for more heat. They get it, with the result that they have to disrobe to be comfortable.

### "Art Studies"

Others of the films are so-called "art studies" and that's about all they are.

The licenses for the machines are made out to one Charles E. Timroth, who, it is reported, obtains his films from "out-of-town producers." From the locale of some of the films they seem to be from Hollywood or its environs.

About a year ago similar films were to be found on South State street along with the strip-tease burlesque theatres and wide-open night spots. A cleanup of the street closed the penny arcades, burlesque shows and night spots, and not until the last sixty days has the street again been "wide-open." Reputedly ruled by "Bathhouse John Coughlin," political figure, South State street is probably the "Barbary Coast" of Chicago.



# WHAT THE PICTURE DID FOR ME

## Columbia

**GLADIATOR, THE:** Joe E. Brown, June Travis—A dandy Joe Brown comedy. Audience in hysterics.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**START CHEERING:** Jimmy Durante, Joan Perry, Charles Starrett, Walter Connolly—Fair picture. Business was on the bum. The print was like a nightmare. Running time, 78 minutes. Played September 4-5.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**THERE'S ALWAYS A WOMAN:** Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—Nothing to write home about, as the saying goes. Played August 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WEST OF CHEYENNE:** Chas. Starrett, Iris Meredith—Did as much business on this single feature as I've been doing on a double bill. Pleased my farm trade. They liked it. Running time, 53 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**WIDE OPEN FACES:** Joe E. Brown, Jane Wyman—One of those "A" pictures: "A Mess." It drew extra business, but will they come back?—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**WIDE OPEN FACES:** Joe E. Brown, Jane Wyman—A typical Joe E. Brown picture which seemed to please. This, doubled with "Prison Nurse," did above average Sunday-Monday business. Second day surprisingly good. (I've always wanted to take a crack at writing for your column, so I am taking this opportunity while my Dad, J. E. Stocker, is on his vacation.)—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland—Was very agreeably surprised at the business this picture did. Knew it was a swell picture, but hardly expected small town patronage to go for it. But it did! It is a beautiful picture with a thrilling story and the costume effect was soon worn off. Played August 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**CRIME SCHOOL:** Humphrey Bogart, Gale Page, "Dead End" Kids—Very good. Humphrey Bogart swell in a role other than that of the gangster. Okay draw. Played August 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SLIGHT CASE OF MURDER, A:** Edward G. Robinson, Jane Bryan—We dusted this one off and it was swell b. o. Edward G. Robinson turns in an unusually good performance, ably assisted by a top-notch supporting cast. Played September 7-8.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

## Gaumont British

**KING SOLOMON'S MINES:** Roland Young, Sir Cedric Hardwicke, Paul Robeson—The picture, story and acting ok. Business was not so good. The ones that came liked it. Played September 6.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**NINE DAYS A QUEEN:** Nova Pilbeam, Sir Cedric Hardwicke—"Nine Days a Queen" is a picture that should not go by unnoticed. No box office but let's forget that for a minute. In the first place the stars were picked carefully and settings were selected with the utmost care. The story is portrayed in its highest beauty and is handled with great technique. Not only acting was superb but directing and costumes were, I think, faultless. Many people told me afterwards that it stayed in their minds for a long while afterwards. Yes, we must have funny pictures, romantic pictures, but for a change it is great to see a picture that is real life and not covered with a sugar coating to soften it for people who do not want to think. I showed many foreign pictures when I ran the Owl theatre in Grand Rapids but never have I seen a picture such as this. It was one of my poorest nights but I gained by creating good will among my clergy, teachers and women's clubs. May Gaumont British be proud of their masterpiece; may it live forever.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

Running time, 80 minutes. Played September 2-3.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

## Grand National

**RENFREW OF THE ROYAL MOUNTED:** James Newill, Carol Hughes—As good a western of the Royal Mounted as we have ever played. I lost a bit on this. Mr. Irving Cohen, you get your tie. It did more business than "Snow White and the Seven Dwarfs."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**UTAH TRAIL, THE:** Tex Ritter, Adele Pearce—An excellent western with enough action to suit anybody's fancy. The plot is different and well made for the satisfaction of any western fan. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WALLABY JIM OF THE ISLANDS:** George Houston, Ruth Coleman—Played on double bill. The picture was good but was not as good as anyone would think. Did fair. No kicks. Running time, 60 minutes. Played September 3.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**WHIRLWIND HORSEMAN:** Ken Maynard, Joan Barclay—We need good westerns. Universal needs a good western star. Maynard needs better production. How about it? Remember "Strawberry Roan"?—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

## Metro-Goldwyn-Mayer

**BLOCKHEADS:** Laurel and Hardy, Patricia Ellis, Billy Gilbert—For slapstick I guess this is about as good as you'll find. Kids loved it and though adults had little comment, they laughed long and heartily.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**BLOCKHEADS:** Laurel & Hardy, Patricia Ellis—Without a doubt the best in some time from these boys. Sorry to hear it'll be their last. The house was in one big uproar from start to finish and everyone went out laughing. Finish of picture rather abrupt, otherwise fine for us little town boys. Running time, 55 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd—Very nice and clever with no draw, but must say it pleased those who came. Melvyn Douglas is very good in part. Same to Florence Rice, but that gal Dodd sure made a guy sit up and take notice. How that girl played her part! Running time, 75 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice—A good picture and very well liked. Everything about it was entertainment. Let's have more like this. Running time, 74 minutes.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. General patronage.

**HOLD THAT KISS:** Mickey Rooney, Dennis O'Keefe, Maureen O'Sullivan—Not the draw we expected but a darn good picture, nevertheless. Cast is all good and Mickey perfect. Played August 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOLD THAT KISS:** Dennis O'Keefe, Maureen O'Sullivan, Mickey Rooney—Three cheers for that Irish trio, Dennis O'Keefe, Maureen O'Sullivan and Mickey Rooney. Give the small town more features like this one and the key cities can have the colossal, stupendous, magnificent extravaganzas. This is my idea of a perfect cast. George Barbier, Jessie Ralph, Frank Albertson, Phillip Terry and Edward S. Brophy are all outstanding. My patrons are beginning to ask when I will have another Dennis O'Keefe picture. Plenty good, and pleased. Even the big St. Bernard came in for a lot of praise. Running time, 79 minutes. Played September 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**JUDGE HARDY'S CHILDREN:** Lewis Stone, Mickey Rooney, Cecilia Parker—Splendid. Well liked by everybody. Lots of good comments from the cash customers. Running time, 77 minutes.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. General patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Judy Garland, Ann Rutherford, Lana Turner—Easily the biggest draw since "Test Pilot." What's more, every customer was a satisfied one and will bring more quarters back to the B. O. when other Hardy pictures arrive. A natural. Played August 28-29.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**PICK A STAR:** Patsy Kelly, Jack Haley, Rosina Lawrence, Mischa Auer, Lyda Roberti—Beat "Snow White and the Seven Dwarfs" at box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—An excellent picture in any spot. Beery is still the draw he always has been and, although the theme is one that is not especially adapted for the younger patrons, it is handled with such delicacy that it is not offensive. Morgan steals the acting honors and O'Sullivan is again a washout. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Frank Morgan and company put on a pretty good show. I didn't see Beery.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—The story is the thing and this picture has it. Excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**SHOPWORN ANGEL:** Margaret Sullavan, James Stewart, Walter Pidgeon—An excellent picture for any spot. MGM certainly is finishing their contract with knockout productions, "Swiss Miss," "Woman Against Woman," "The Crowd Roars," "Port of Seven Seas," "Love Finds Andy Hardy." What more could any exhibitor ask from a company. Miss Sullavan is wonderful in her role and James Stewart continues on the high plane he has established in the past few pictures. We consider him one of the ace draws in pictures. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THREE COMRADES:** Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—Good but not tops. They tried too hard for the unhappy ending. A more agreeable last reel could have been written without sacrificing the plot, in our opinion. Fair draw. Played August 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**THREE LOVES HAS NANCY:** Janet Gaynor, Robert Montgomery, Franchot Tone—A good picture, but not colossal by any means. I enjoyed it, and most of my patrons enjoyed it. A light picture that should stand up fairly well under ordinary circumstances. Montgomery always plays his part extremely well, and Tone and Miss Gaynor do exceedingly well. To small single feature towns, I don't advise playing it for over two days at the most. Running time, 70 minutes. Played September 4-6.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**WOMAN AGAINST WOMAN:** Virginia Bruce, Herbert Marshall, Mary Astor—Very good marital story. Pretty short running time for rental classification. Suppose argument would have it, quality not quantity. Running time, 63 minutes. Played August 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(Continued on following page, column 2)





TRUE STORIES FROM ALTEC FILES



W. T. MACNEILLY, Manager  
of the Uptown Theatre,  
Utica, N. Y., and  
district manager of the  
Kallet Theatre Circuit

## Finds 2 Troubles; Show Hits Sheet in Less Than Hour

UTICA, N. Y.—"At 3:30 P. M., during a matinee recently, I lost sound completely," said W. T. MacNeilly, manager of the Uptown Theatre here.

"I at once put in a call for Jack Sanford, the Altec man. He was in Rome, 16 miles away. He got me on the phone in less than five minutes and correctly diagnosed the trouble over the phone. Driving the 16 miles from Rome, Sanford himself arrived in the theatre 20 minutes later.

"He connected up his emergency amplifiers, cleared two separate troubles, and in a few minutes the show went on as usual—all told, less than an hour from the time the sound went dead."

The Altec Service Agreement takes worries about sound off your shoulders. Let the Altec man in your neighborhood explain why he gives you greater protection.

**ALTEC**  
SERVICE CORPORATION



ALTEC SERVICE CORPORATION  
250 West 57th Street  
New York City.

Gentlemen: Yes, I'll listen; tell the Altec Inspector in my neighborhood to call me for an appointment. No obligation to me.

NAME

THEATRE

ADDRESS

CITY

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from preceding page)

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—O. K. but Montgomery had too much to say. Others had very little. But business was the best on this day than in a month. Running time, 83 minutes. September 2.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone—Very agreeably surprised with the attendance on this picture. Business was good both nights. The picture was very good although a little "talkish" at times. Swell cast. An interesting sidelight for our community was the fact that the Dr. Reed played by Lewis Stone was the same doctor who took care of "Old Jules" at Fort Robinson when he was taken there after falling in the well and breaking his leg. "Old Jules" locale was just 13 miles from our town and many of its characters are still living here. Played August 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—Very good. Fair box office. Played August 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**BULLDOG DRUMMOND IN AFRICA:** John Howard, Heather Angel—A fair picture as the co-feature on a double bill program. Running time, 60 minutes. Played September 7-8.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**DANGEROUS TO KNOW:** Anna May Wong, Akim Tamiroff, Gail Patrick—Very good picture and how that boy Tamiroff can act. But as usual with these pictures built for duals, the box office was 'way off. Played September 2-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PROFESSOR BEWARE:** Harold Lloyd—Too long off the screen. Younger folks would not come to see him. Picture much along the lines of former ones. Can well continue to stay off the screen. Business poor. Running time, 90 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. General patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Local interest sold this one more than quality of the product. It can be said that it is a good western, although nothing like "Wells Fargo," "Bad Man of Brimstone" or pictures of that calibre. An effort was made to recreate authentic settings, on which score Paramount failed miserably to the amusement of oldtimers here. Played August 31-September 1.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Ray Milland, Bob Burns, Martha Raye—Very poor. Could all be in a two-reel short. A few more like this for Burns and he will be a has-been. No business. Running time, 75 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. General patronage.

## Republic

**ARIZONA GUNFIGHTER:** Bob Steele—Average Steele western. Average business. OK.—C. E. Fisher, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**MAN FROM MUSIC MOUNTAIN:** Gene Autry, Smiley Burnette, Carol Hughes—One of the best of the Autrys and deserves your best playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**PRISON NURSE:** Henry Wilcoxon, Marian Marsh—Here is a prison story with a different slant. Plenty of thrills and patrons enjoyed it.—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## RKO Radio

**BLIND ALIBI:** Richard Dix, Whitney Bourne—Good even if a little draggy and lacking somewhat in story. Dix is always so sincere; his acting is liked. Played August 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BREAKING THE ICE:** Bobby Breen, Charlie Ruggles, Dolores Costello—I believe this tops anything Bobby Breen has done before, and I am one exhibitor who is glad to see him pick up again in his pictures. This carried very good audience reaction and it will make money in any theatre. Irene Dare, the five-year-old skater, who is prominently cast in the picture, can be looked upon to be one of the future's box office personalities. Played September 9-10.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**CAREFREE:** Fred Astaire, Gingers Rogers, Ralph Bellamy—A great show and enjoyed by everyone.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**GUN LAW:** George O'Brien, Rita Oehmen—Swell. Not a kick in the whole six reels. Most any western

goes over big but O'Brien's go over bigger. Running time, 60 minutes. Played September 4.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine—A very good aviation picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**BRINGING UP BABY:** Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles—Very good comedy which set well with those who attended. Plenty of empty seats but played between two big pictures. Not a big picture but a satisfactory one. Played August 30.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney—The biggest box office disappointment of the year.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Special Pictures Corp.

**BIRTH OF A BABY, THE:** Well, we hesitated a long time before booking this picture. Now that we have played it, we are glad. Drew a nice business from adjoining towns but lacked our own farmer trade. Our town people attended quite freely. Think it is all right to show. Many parents brought their younger children and we have heard no regrets from them for having done so. Running time, 70 minutes. Played August 30-September 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Spectrum

**RANGERS ROUNDUP, THE:** Fred Scott—Fred Scott has a good singing voice and this is a better than average western. Given good material, he should go places. Business average.—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## Twentieth Century-Fox

**ALWAYS GOODBYE:** Barbara Stanwyck, Herbert Marshall, Ian Hunter, Binnie Barnes—Excellent. Stanwyck and Marshall are such topnotch players and the story is good in this one. Result a good attraction. Played August 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Peter Lorre—The poorest top allocation picture from Fox this year unless it was "Ali Baba Goes to Town." No drawing power in spite of the fact that Baxter is popular here. Believe Baxter should be kept in roles which do not require him to play romantic leads with young girls. Played September 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PANAMINT'S BAD MAN:** Smith Ballew, Evelyn Daw—A very good western. Better than average and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RASCALS:** Jane Withers, Borrah Minnevitich and his Gang—Our Jane is growing up, but we should worry while she keeps growing better. In this one she is ably assisted by Borrah Minnevitich and his Gang, and an all-around good cast. Hilarious entertainment from start to finish. Running time, 77 minutes. Played August 31-September 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**RAWHIDE:** Lou Gehrig, Smith Ballew, Evalyn Venable—Satisfactory western. Played August 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SAFETY IN NUMBERS:** Jed Prouty, Shirley Deane, Spring Byington—"Jones Family" series. Enjoyable, although this series doesn't compare with the Hardy Family series. Everyone, however, is sure to enjoy it. It's a strictly family picture, and should be billed in a like manner. Book in appropriate shorts and co-feature, if you have two features, to round out the program. Running time, 55 minutes. Played September 9-10.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**TARZAN'S REVENGE:** Glenn Morris, Eleanor Holm—From the reports I had read on this picture, I dreaded the date on which I was due to play it. However, by the use of some good shorts, I managed to please my crowd. In fact, the kids thought the feature was swell. Some of the adults told me that it was "corney." I agreed. Running time, 73 minutes. Played August 1st.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Small town patronage.

**THREE BLIND MICE:** Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver—Good comedy drama. Played August 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TRIP TO PARIS, A:** Jed Prouty, Shirley Deane, Spring Byington—Typical "Jones Family" fare which is always liked by our patrons. Will not draw extraordinary business, but usually draws somewhat above normal. Played August 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.



## United Artists

**ACTION FOR SLANDER:** Clive Brooks, Ann Todd—Only fair. It cannot overcome its English atmosphere which is so alien to Hollywood product. The idea was okay but too dragged out in this telling. Played August 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ADVENTURES OF TOM SAWYER:** Tommy Kelly, May Robson—Playing against a festival and a carnival did an exceptional business, which was most gratifying. Was a very fine picture and all that has been said about it is true. Played August 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**32ND STREET:** Kenny Baker, Leo Carrillo, Pat Paterson, Zasu Pitts—This is some mixup. The songs fair. Leo Carrillo was at his best but always is in any picture. But no one understood this picture. Too mixed up. Business no good. Running time, 81 minutes. Played September 7-8.—Oaty Elmore, Best Theatre, Charleston, W. Va. General patronage.

**GOLDWYN FOLLIES, THE:** Adolphe Menjou, Ritz Bros., Andrea Leeds, Edgar Bergen and "Charlie McCarthy"—An extravaganza in color. Certain scenes are breath-taking, but it is too long and much of it is too high-brow for our neighborhood patronage. The ballet dancing and opera singing were not appreciated. Scenes of inside Hollywood very interesting. "Charlie McCarthy" is always good, but his part is not very large. Heard some comments complimenting Kenny Baker's voice. With all its name cast, color and production, it failed to draw and hardly did average business.—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

**I MET MY LOVE AGAIN:** Joan Bennett, Henry Fonda—A good romantic drama with no drawing power.—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## Universal

**BOSS RIDER OF GUN CREEK:** Buck Jones—Old release. Good print. Swell business.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

## Warner Brothers

**FOUR'S A CROWD:** Errol Flynn, Olivia de Havilland, Rosalind Russell—A good, screwy comedy that pleased our audiences. Played September 4-6.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**LITTLE MISS THOROUGHbred:** Janet Chapman, John Littel, Ann Sheridan, Frank McHugh—The little girl is good, even if the story is pretty stale. Small draw. Played August 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**VARSITY SHOW:** Dick Powell, Fred Waring, Rosemary and Priscilla Lane—Here is a big, long, peppy college musical. It has the kind of music, dancing and comedy that our patrons enjoy. Double billed with "The Port of Missing Girls," which helped. Business above normal.—Seymour Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## Short Features

### Columbia

**COMMUNITY SING SERIES:** Think this series is building up for us as Don Grayson is getting a following from our western fans.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**COMMUNITY SING SERIES:** Good. These shorts can be worked to advantage if advertised in the proper manner. See some of my other reports on "Community Sing" shorts for further information. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**OH, WHAT A KNIGHT:** Herman Bing—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SCREEN SNAPSHOTS SERIES:** Always acceptable for our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THREE MISSING LINKS:** Three Stooges—Typical Stogie slapstick comedy. Our audiences like them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## Educational

**BEAUTIFUL BUT DUMMIES:** Buster West, Tom Patricola—Fairly funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ELIZA RUNS AGAIN:** Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**HOW TO DANCE THE SHAG:** Song and Comedy

Hits—OK and will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**JITTERBUGS:** Buster West, Tom Patricola—A very good West and Patricola slapstick two-reel comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**ROBINSON CRUSOE'S BROADCAST:** Terry-Toons—Very good. Full of laughs. Running time, 7 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**UNCLE SOL SOLVES IT:** Two-Reel Comedies—Average musical short.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

## Metro-Goldwyn-Mayer

**ANAESTHESIA:** Pete Smith Specialties—Very interesting. Had enough humor to hold interest of all. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**CANARY COMES ACROSS, THE:** Musical Comedies—Very poor; no music; no laughs; no good.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**COUNTY HOSPITAL:** Laurel and Hardy Reissues—A riot and pleased very much and drew additional business. Wish Metro would reissue more of them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**COUNTY HOSPITAL (Reissue):** Laurel and Hardy—Still tops. When better comedies are made, Laurel will be back with Hardy, only in shorts. This one was an uproar from title to end. Sat through it twice myself.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**COURTSHIP OF A NEWT, THE:** Robert Benchley—For those who like Benchley's humor this picture is excellent. His wit, however, is too subtle for the majority of our small town audiences, so would say no go for the average fan. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FEED 'EM AND WEEP:** Our Gang—Saved the day. We played it with "An Optical Poem" and without Our Gang the shorts for that show would have been a washout.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WHAT A LION!** Captain and the Kids—This is a real cartoon and the first real good one of this new series by Metro.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**WHAT A LION!** Captain and the Kids—Drew its share of laughs. Good. Running time, 8 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**WHAT PRICE SAFETY:** Crime Doesn't Pay—Interesting. Any Crime Doesn't Pay series goes over good here. Running time, 20 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

## Paramount

**HALL'S HOLIDAY:** George Hall and His Orchestra—A better Headliner but poorer than most we have run from this company this season. Just average. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**JUNGLE GLIMPSES:** Paraphraphics—For a reel that was taken in some zoo this is a fairly entertaining reel except for the poor color. It is very apparent that this was not taken in the jungle. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PARAMOUNT NEWS:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**PLUMBING IS A PIPE:** Popeye the Sailor—An extra good Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**UNUSUAL OCCUPATIONS SERIES:** In color and very unusual. Sure to please the whole audience. An excellent short. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## RKO Radio

**JITTERS, THE:** Leon Errol Comedies—A dandy Leon Errol two-reel comedy. Audience in an uproar. Errol intoxicated and with the rubber legs is a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MAIDS AND MUSIC:** Nu-Atlas Productions—A very good girl band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MAIDS AND MUSIC:** Nu-Atlas Productions—The girl leader of the band tries to steal Ina Ray Hutton's stuff and is terrible. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MICKEY'S TRAILER:** Walt Disney Cartoons—One of the best Disney cartoons we had this season. Ex-

cellent in all respects. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**UNDERWATER:** RKO Pathe Sportscope—An excellent sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## Twentieth Century-Fox

**CHRIS COLUMBO:** Terry-Toons—A very fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**FOX MOVIE TONE NEWS:** O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

**WHAT EVERY BOY SHOULD KNOW:** Lew Lehr—Fairly good. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

## United Artists

**DOG CATCHER:** Skippy Cartoon—Poor. We'll not want any more like this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Universal

**GOING PLACES, NO. 54:** A very interesting reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**LATIN HI-HATTIN':** Mentone Musical Comedies—A would-be singer wrecks this one. Without her it is okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MYSTERIOUS JUG:** Oswald Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SOMEWHERE IN PARIS:** Mentone Musical Comedies—Why do they do it? Looks like somebody tipped over a theatrical boarding house and spilled out a lot of vaudeville, good, bad, indifferent. No direction, just a jumble.—C. L. Niles, Niles Theatre, Ligonier, Ind. General patronage.

**STRANGER THAN FICTION, NO. 49:** This single reel average for this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**UNIVERSAL NEWS:** Still giving the most. Nothing fancy, just a newsreel that shows news.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**YOKEL BOY MAKES GOOD:** Oswald Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Vitaphone

**BOLTED DOOR, THE:** Floyd Gibbons' "Your True Adventure"—Just a fair thrill reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**DANGER—HIGH VOLTAGE:** Floyd Gibbons' "Your True Adventure"—An average Floyd Gibbons single reel. Some like them and some do not.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**FREE AND EASY:** Edgar Bergen, "Charlie McCarthy"—Not so hot. These reels will do "Charlie McCarthy" no good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**ISLES OF ENCHANTMENT:** Colortour Adventure—The color was so washed out in our print that the entire effect of the reel was lost. An excellent subject. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**JOE PALOOKA IN "CALLING ALL KIDS":** Broadway Brevities—A poor comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MY LITTLE BUCKAROO:** Merric Melodies—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RAINBOW'S END:** Eddie Leonard—Bert Swor, Lou Lubin, Gus Van and the rest give this all they've got and they scored admirably, so much so that I hope Vitaphone gives us more of these subjects.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Summer patronage.

**SWING CAT'S JAMBOREE:** Louis Prima and His Orchestra—Bad. Very bad. Prima can't sing and his facial distortions are terrible. When they go into swing, it is so over-emphasized that it spoils the reel and leaves a bad taste in your mouth. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Miscellaneous

**MAN MADE STEEL (Jam Handy):** An excellent colored reel on the making of steel. A very high class reel and very interesting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.



## IN COURTS

### Court Grants Warner Motion

The first court attack by the major distributors on allegedly illegal practices of the poster rental exchanges resulted in a temporary decision in favor of Warner Brothers this week in federal district court in New York.

In a four page opinion granting Warners a temporary injunction against the Behrend Motion Picture Supply House, Inc., New York, Judge Francis G. Caffey ruled that the defendants infringed the distributor's copyright material by rearrangement and unauthorized reproduction of star photos.

"I do not think there is any merit in the objection that some of the complainant's articles have on them the name of First National Pictures. The proof is satisfactory that this is merely a trade name belonging to Warner," the judge stated.

Counsel for Behrend has decided not to appeal the temporary injunction obtained by Warners. The Behrend company will take its chances on the trial for a permanent injunction, which may be heard in two months if calendar preferences can be obtained. Otherwise, it may not come up for a year or more. Percy Freeman, attorney for Behrend, said an appeal on the temporary writ would be useless because no law exists covering the case.

The ultimate outcome of the case will probably affect 40 poster renters throughout the country. Other major distributors are following the action closely.

### Seeks More Defendants In Sam Fox Music Suit

Application was to be made this week to New York Supreme Court Justice Samuel I. Rosenman by Sam Fox and Harry Fox, partners in the Sam Fox Publishing Company to bring in Twentieth Century Music Corporation, Leo Feist, Inc., and Miller Music, Inc., as additional defendants in the \$1,500,000 damage suit now pending against Loew's, Inc., Robbins Music Corporation, Jack Robbins, Twentieth Century-Fox Film Corporation and Movietone Music Corporation.

Sam Fox Publishing Company, the plaintiff, seeking damages for, it is claimed, breach of a contract for the exclusive privilege to exploit the musical compositions of Twentieth Century-Fox states in its application that the defendants assert they are entitled to assignments of the musical compositions owned by Movietone, and which the plaintiff claims under its contract should be exploited by it. An injunction against the additional defendants, restraining them from allegedly interfering with the plaintiff's contract, is sought.

## SHORT PRODUCT PLAYING BROADWAY

Week of September 17

### CAPITOL

How to Read.....MGM  
Cairo, the City of Contrast.....MGM  
Joaquin Murieta.....MGM

### CRITERION

Fistic Fun.....Columbia  
Wings Over Czechoslovakia.....A. B. Studios  
(Prague, Czechoslovakia)

### PARAMOUNT

Bulldozing the Bull.....Paramount

### RIVOLI

Styles and Smiles.....RKO Radio  
Stranger Than Fiction, No. 54.....Universal

### ROXY

Lew Lehr's Kindergarten...20th Cent.-Fox  
Land of Contentment.....20th Cent.-Fox  
Chris Columbo.....20th Cent.-Fox  
Filming Big Thrills.....20th Cent.-Fox

### STRAND

Wholly Smoke.....Vitaphone

### Theatre Operator Sued

Louis Barton, Stroud, Okla., theatre operator and mayor of Stroud, has been named defendant in a breach of agreement suit for \$874.75 by the Universal Film Exchanges, Inc., in Oklahoma County district court. The petition is answerable on October 6th in Oklahoma City. Plaintiff attorneys are Keaton, Wells and Johnston, Oklahoma City.

### To Examine MGM Officers

Nicholas M. Schenck, president of Loew's and J. Robert Rubin, vice-president and general counsel, have been notified to appear at the office of Emil K. Ellis, attorney, in the RKO Building, Rockefeller Center, Friday for examination before trial of the Loew's minority stockholder suits. Six other directors of the corporation are also to be questioned by Mr. Ellis, who recently obtained depositions from MGM executives and directors on the coast. The consolidated suits seek to abrogate salary and bonus agreements ratified by the stockholders.

### MGM Enters Denial

Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and Culver Export Corporation have filed denials in United States district court in New York to the \$1,000,000 damage suit of Delores Lacy Collins, suing individually and as administratrix of James H. Collins for, it is charged, plagiarism of the book "Test Pilot" in the picture of the same name.

### Theatre Deal Closed By Pizor, Comerford

Lewen Pizor, Philadelphia exhibitor leader, this week transferred his interest in the Hollywood, Pottsville, to the Comerford circuit. At the same time he entered into an association with the Comerford organization, assuming an executive position.

Mr. Pizor still retains his interest in the operation of 14 houses on his own, however.

## OBITUARIES

### Pauline Frederick Dies on the Coast

Pauline Frederick, star of the stage and silent picture, died at her home in Beverly Hills Monday, apparently from asthma and a heart attack. She was 53. An inhalator squad worked for an hour in an effort to revive her. She was stricken by an asthma attack last Friday and was under the doctor's care.

Born in Boston on August 12, 1885, she was the daughter of Richard O. and Loretta E. Fisher Libby. After leaving school in Boston, she went on the stage, having adopted the name Pauline Frederick, and made her debut with the Rogers Brothers in "Harvard" at the Knickerbocker theatre in New York, September 1, 1902.

Her debut on the screen was in "The Eternal City." She appeared later in numerous pictures including "Three Women," "Married Flirts," "The Guilty One," "Smoldering Fires," "Her Honor the Governor," "Devil's Island," "On Trial," "Evidence" and "The Sacred Flame." More recently she appeared in "Social Register" and "Wayward."

Of her numerous parts on the legitimate stage, her performance in "Madame X," "Joseph and His Brethren" and "Samson" are the best remembered.

She was first married to Frank M. Andrews. Her second husband was Willard Mack, actor and playwright. Then she was married to Dr. Carlton Rutherford. They were divorced and she married Hugh Chisholm Leighton. Her last husband, to whom she was married in January, 1934, was the late Colonel Joseph A. Marmon.

### Robert Hester Dies

Robert William Hester, 36, manager of the Stevenson theatre, Henderson, N. C., and for 20 years connected with the company, died there recently.

### George Caldwell

George Caldwell, 51, one of the most widely known colored employees in the industry, died September 16th in Harlem Hospital, New York, of a cerebral hemorrhage. Mr. Caldwell was associated with the amusement industry in New York for more than 30 years. At the time of his death he was employed by Pat Casey. He was associated with E. F. Albee for almost 20 years and traveled widely with the founder of the Albee vaudeville circuit.

### Frank Huss

Frank Wesley Huss, Sr., president of Associated Theatres, Cincinnati circuit, died at his Hyde Park home September 11th after several months illness. He was in the motion picture business in Cincinnati 40 years.

### Service for Schwartz

A memorial service for A. H. Schwartz, late head of the Century Circuit who died at Lake Placid, N. Y., September 9th, was held last Saturday at Temple Beth Emeth of Flatbush, Brooklyn.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## INDIAN SUMMER

These be the Golden Months for showbusiness. There's a raft of things ahead: Kid clubs organizing, football tieups in the making, Hallowe'en hijinks to anticipate, Thanksgiving parties to contemplate—all manner of promotions to put on for good product on hand and to come. Important, also, are high-spirited exploitations in full bloom in behalf of the industry drive. It is a pleasant prospect to observe.

Gone are the sweltering summer days and strenuous endeavors to "beat the heat". Far ahead is December and its terrific holiday shopping competition. October and November belong to the theatre and well do expectant theatremen realize it.

In the issue of September 10 and in this have been set down analyses by knowing showmen on the *modus operandi* of successful kid clubs. Praiseworthy campaigns from various sectors on the progress of Motion Pictures' Greatest Year have already been reported, with more to come. Detailed are listings of football exploitations already arranged by the experts in this form of promotion. To follow will come campaigns for Hallowe'en, for Thanksgiving, and what have you.

No excuse for inaction is left to the laggard. No more asks the conscientious theatremans than to be turned loose in this verdant pasture of promotion, to reap the harvest in full growth for his talents.

It's Indian Summer for showmen. These are the golden box-office days.

△ △ △

## FRONT PAGE PUBLICITY

It's about time to turn the spot in the direction of the home office and studio publicity departments doing a laudable job of planting their pictures and players over the front pages through gags and stories garnished with ticket-selling possibilities. Sharing page one attention with the world's happenings, one finds, for instance, Carole Lombard paying taxes cheerfully, Alan Mowbray seeking adoption by an American city, the "Jesse James" units remodeling Missouri communities for "shooting" purposes, Ozark mountaineers regarding "Spawn of the North" their first picture show.

The publicity boys have taken a lot of the blame for reams of wordage destined only for editorial waste baskets. Let them now take a bit of a bow for turning out more of the stuff that newspapers (and theatremen) welcome.

*From a correspondent in the Southwest spot where it took place, comes now the details of a terrific campaign for "Marie Antoinette". It was Hollywood down to the last light bulb, with all the local gentry on hand to welcome this important date. To insure attendance of top local names, the manager invited 1,000 of the city's prominents to be his guests.*

*Now, it is neither our province nor desire to evaluate the worth of a campaign suspended from a society opening, where the local names are photoed for the papers and radioed from the lobby for the listening public. If a theatremans feels that he should have batteries of lights out front to emphasize the occasion, let him, if he will, round up enough illumination to pierce the very Stygian darkness. That's his business, and more power to him.*

*But when he goes so far as to offer 1,000 invitations to prominent citizenry and siclike, that's something else again.*

*There may be times when passes are necessary in effecting promotions that definitely pay their way. But we are still to be convinced that such wholesale distribution for one engagement can be of benefit, lasting or otherwise, to an enterprise dependent solely for existence upon the cash sale of theatre tickets.*

## ONE REASON WHY IT CLICKS

Since your best type of theatremans is the boy who looks ahead and is generally prepared for the coming season, it is not surprising to know that many Round Tablers were setting their plans for local Drives even before the Motion Pictures' Greatest Year campaign was announced.

For instance, such forward-looking members as Joe Kinsky and Bill Exton had heaps of smart selling slants in action and ready to go when the Big Word was passed around. Many others were "dug in" for battle.

It is no wonder, then, that the industry drive started to roll in high from the beginning. Local plannings toward the same goal did a mighty job of breaking through ahead of the industry's Big Guns.

*A-Mike Vogel*



Submitted by City Manager Ed Crabtree, Publix Great States Theatres, is lobby display constructed for opening date on "Alexander's Ragtime Band" at the Fischer Theatre, Danville, Ill. Large head photos in color were placed in yellow, orange and blue frames. Dark background with lettering in bright yellow and blue, outlined with metallics, gave entire display a glittering effect.

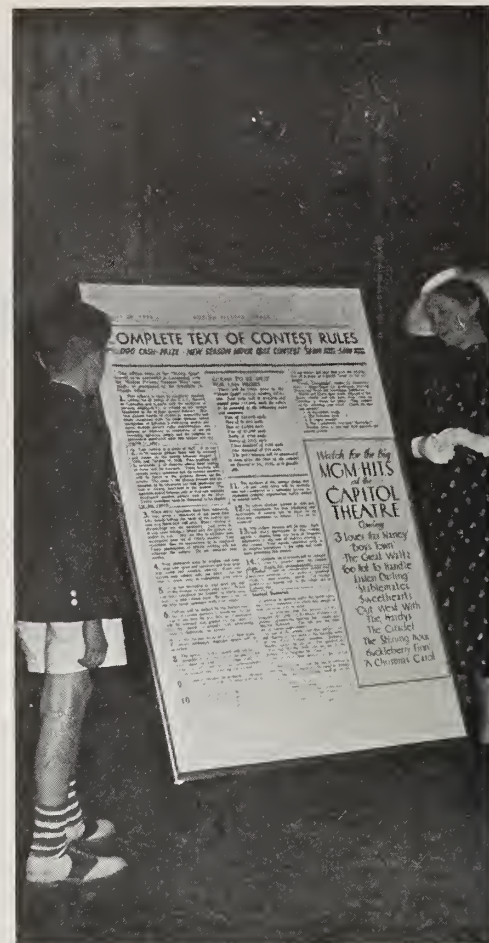


# Round Table in Pictures



On behalf of "Her Jungle Love" at the Queen's Theatre, Penang, Straits Settlement, Manager Ong Eng Chye created this atmospheric street float. On center of display, attractive native girl was planted as it toured main streets.

Original story of "Mother Carey's Chickens" was made the basis for display cards used in all RKO lobbies. Popular novel first appeared in Ladies' Home Journal in 1910 and pages from this edition were mounted along with stills from the picture. Display at right shows Anne Shirley reading the first installment of the novel.



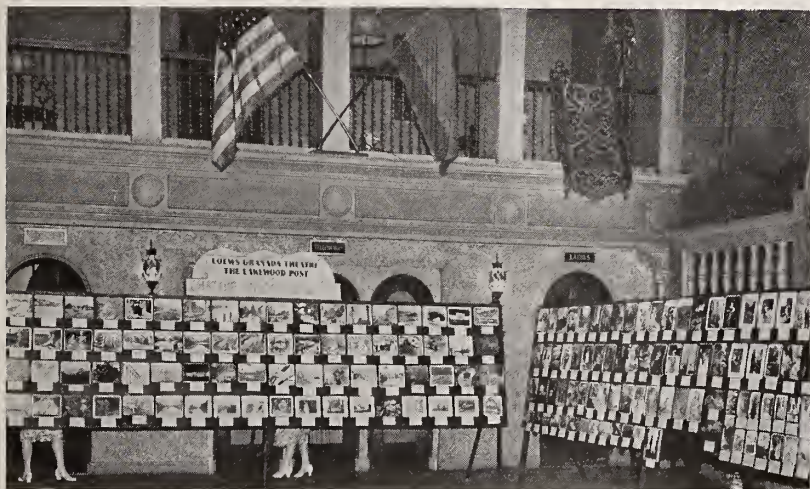
Dipping into a recent copy of MOTION PICTURE HERALD, with complete text of rules in the Movie Quiz Contest, Ben Serkowich, chairman Broadway publicity committee, and advertising director of the New York Capitol, had the page blown up for a lobby poster. Included was a panel listing coming MGM pictures eligible for the contest. It is Serk's thought that the idea has proven itself potent enough for duplication in other situations where theatremen are looking about for further suggestions to aid their Movie Quiz.



Eye-arresting lobby display was constructed by Manager Jerry De Rosa, Loew's Paradise Theatre, Bronx, N. Y., for "Lord Jeff". Cutouts of Freddie Bartholomew and Mickey Rooney were planted in lifesavers and various ship models stationed at base of display.



Lad shown at right with scrambled title letters illustrates Rex Williams' street bally on "Romance of the Limberlost" at the Hoosier Theatre, Whiting, Ind. Shown above are the letters correctly assembled after crowd had gathered. Rex, incidentally, was the Monogram winner in the July-August contest, held recently, which nets him a week's all-expense paid trip to New York.



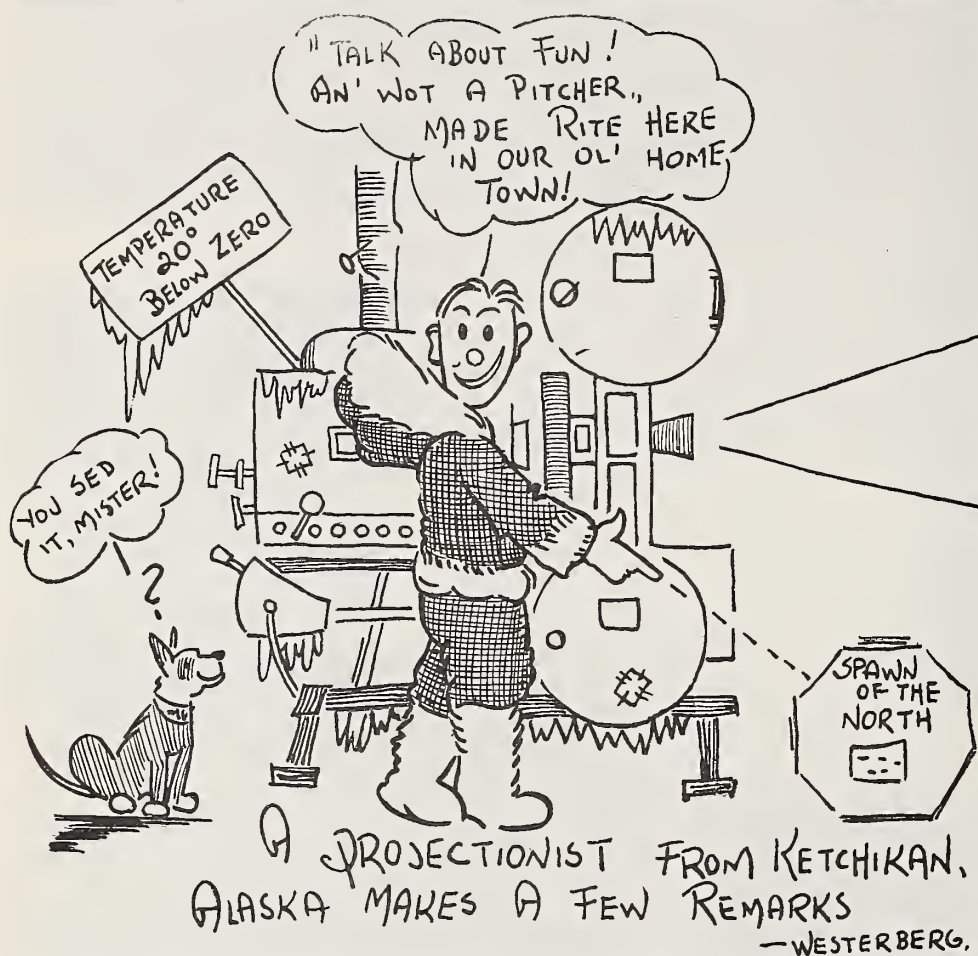
Reported to have been highly successful was Johnny Newkirk's amateur photo exhibition at Loew's Granada, Cleveland. Hundreds of entries, tagged with owners' name were displayed in lobby. Cooperating newspaper aided with stories and reproductions of entries. Winners were awarded prizes promoted from merchants who had tied in on the stunt.

Twelve-foot landing field constructed from compo-board was created by George Stoves, Maspeth Theatre, Maspeth, L. I., for "Test Pilot" lobby display. Pylon made from lattice strips with beacon light atop flooding the landing field. Clippings from aeroplane magazines, together with one-sheet and press-book cover were also planted. Stoves also held a model aeroplane contest in which cooperating merchants awarded prizes, and devoted windows to picture and contest plug.





## Delays Spawning, Averts Indian Strike; Saves Fish, Saves Show



The creation of some new house records at the Coliseum, in Ketchikan, Alaska, on "Spawn of the North" was not accomplished without difficulties peculiar to that sector and the Indians who inhabit it. How these obstacles were removed to make way for successful midnight showing is herewith detailed by Manager H. E. Cawthorn.

"We had a rather unique situation confronting us during the showing of this picture. As you probably know, most of the fish trap scenes were made around Annette Island and close to the town of Metlakatla. This town is comprised of a colony of Canadian Indians which located there with the famous Father Duncan 50 years ago. They are now wards of the United States Government and they operate one of the finest canneries in this district. On last Saturday I got a wireless telephone call from the Superintendent of the cannery asking me if it would be possible for me to run 'Spawn of the North' for Metlakatla on Sunday. I explained to him that it would be impossible. He then informed me that if we couldn't arrange some way to show the picture at a later date, that the Indians were going on strike and move out in a body for Ketchikan. He said there were thousands of dollars worth of fish on the floor that would spoil if the Natives left at that time. So, to save the situation, we ran a matinee starting at midnight Sunday night and about 25 boats arrived at about 10 o'clock, loaded with the almost entire population of Metlakatla."

### Mexican Lobby Plugs "Tropic Holiday" Date

Display of Mexican articles, including shawls, sombrero etc., were planted in the lobby of the Fox Carmel Theatre Hollywood by Dick Moss as his advance on "Tropic Holiday." Over bull's horns, also on display, a card was placed reading:

"Martha Raye fights the bull and Bob Burns throws it."

Mexican outfit used by Dorothy Lamour in the picture and secured through the Paramount Studios was worn by spot girl ten days in advance. Canary in cage was hung in lobby sign advising that bird was singing with joy because the picture was coming soon. Dick reports that his assistant, Henry Madigan aided on the campaign.

## Savings Banks Plug 'You Can't Take It'

Reported as a first time savings banks tied up with a motion picture locally was arrangement made by the Columbia exploiteers and Radio City Music Hall on the opening of "You Can't Take It With You." The banks went for the idea that Barrymore must have saved his money in his youth in order to be able to enjoy himself in later life, following through with an ingenious newspaper advertising campaign sponsored by mutual savings banks of Manhattan, Bronx and Westchester, in all New papers over a period of 14 days starting with the opening of the film. Full credit was given the picture and playdate in each ad. In addition, color posters were framed in the windows of member banks.

Specially arranged interview was planted with Crosby Gaige, play producer and culinary expert, which broke papers opening day. Subject of interview was mainly the Love Dream fudge which plays a featured role in the picture. In cooperation with Sam Taylor on Station WHN, a special broadcast was arranged whereby members of Taylor's listening audience caught the picture opening day at the Music Hall and went on the air the following day to review it.

Numerous window displays were planted, including florists, book shops, etc., and Wanamaker's department store devoted an entire window to interpreting the "everyman-for-himself" room in which most of the humorous action of the picture occurs. Full playdate credit was given in the windows.

"Let's Hear From You"

### Sabu, Star of "Drums" Is Feted in New York

As a buildup for the advance on "Drums" at the Radio City Music Hall, Sabu, Indian lad star of the picture recently arrived on this side, was greeted by delegations representing the Boy Scouts of America and the Boys' Clubs of America. A series of activities for the star have been arranged by United Artists, which includes a personal appearance on Rudy Vallee's program, ball games and the star will also be entertained by Jock Whitney at a polo match.

The New York Port Authority will entertain Sabu, taking him on a tour of the city, before starting on his cross country trek. Other activities in which he will participate include a tea in his honor to be given by the English Speaking Union and a special ceremony whereby the star will be inducted as a member of the YMCA and Boys' Clubs of America.

"Let's Hear From You"

### Novel Contest Sells "Four Daughters"

For date on "Four Daughters" at the Warner, Atlantic City, N. J., theatre ran a contest conducting a search for the family consisting of four daughters who most closely resembled the four sisters in the picture. Basis of selection was made on the facts that the "four" resided at home with their mother, that their ages were closest to the ages of the girls in the picture and finally that there was a similarity of family background with that in the film.



## American Legion Tied to "Sons"

The world premiere of Paramount's "Sons of the Legion" was accorded a smash opening at the Orpheum Theatre, Phoenix, Ariz., where Harry Nace, manager, assisted by Jack Daily of the studio advertising department, put over several outstanding tie-ups with the pre-convention gathering of American Legion members in this city en route to their national convention in Los Angeles next week.

Several days ahead, local newspapers carried special feature stories on the players in "Sons of the Legion" backed with plenty of art, and local merchants cooperated by using special window displays with title the center of each display.

Nace arranged several special screenings for the gathered Legion Post Commanders and leaders of the auxiliary group, comments from those legionnaires were highly enthusiastic and resulted in additional feature stories.

Opening night, a huge parade consisting of sons of the American Legion marched to theatre. Youngsters also assisted in the distribution of special heralds which were gotten out on the attraction.

With legionnaires from all over the country pouring through this city on their way to Los Angeles, a tieup was made with the Chamber of Commerce for the distribution of 25,000 novelty maps of the vicinity with a plug for "Sons of the Legion" imprinted. Prior to the opening Jack Daily addressed the local American Legion Post which resulted in members attending the picture in a body.

Mayor Fiorello LaGuardia, of New York, arrived for a three-day stay and was escorted to his hotel by a guard of honor consisting of Sons of the Legion.

*"Let's Hear From You"*

## Old Sheet Music Helps Sell "Alexander's Ragtime Band"

As an advance on "Alexander's Ragtime Band," Betty Powley, advertising manager for the Quimby Theatres, Fort Wayne, Ind., inserted a one-column three-inch ad in the classified section of the *News-Sentinel*. Want ad requested that readers having original song covers of Irving Berlin's songs bring them to the Embold Theatre in connection with the opening of the picture. Miss Powley reports that over 500 telephone calls were received and innumerable copies of old music, including pieces dating back to 1911, which were used for lobby display.

*"Let's Hear From You"*

## Disney Art To Be Exhibited

The Walt Disney Studios have arranged with the Courvoisier Art Galleries of San Francisco for the display and distribution of original art work not only from "Snow White and the Seven Dwarfs," but from future feature and short subject productions. The pictures, mounted by Disney artists will be of painted celluloids which are photographed to create the finished productions. Through the Courvoisier Galleries, these originals will be distributed to one outstanding art gallery in each principal city of the world.

## Motion Pictures' Greatest Year Campaigns Eligible for Awards

Since campaigns for Motion Pictures' Greatest Year have called upon theatre-men for their best efforts, and since these efforts have resulted in the finest kind of showmanship, let it be hereby noted that campaigns put over locally in the interest of the Drive are distinctly eligible in the Quigley Awards.

This answers directly the inquiry of a Round Tabler who writes he has taken a major part in his local campaign, drafting the complete set-up which was adopted with few additions or exceptions. He reports working night and day and takes credit for putting over or being connected with every major item that was accomplished. He writes:

*"What I am trying to find out from you is the correct procedure for my getting credit for the work I did in this campaign. My first thought was to include it among my entries but stipulate that it represents a concerted effort. I intend to do the fair thing or forget it entirely."*

\* \* \*

Let the inquiring theatreman, and all others similarly concerned, select those items in the local drive campaigns for which they wish to be credited individually. Then list these items with the accompanying visual "evidence" in the same manner as any other campaign for Awards consideration and forward to insure delivery at this office no later than the deadline date for the Third Quarter, midnight, October 15.

## Vacation Atmosphere Used On "Having Wonderful Time"

The camp angle of "Having Wonderful Time" was stressed in Joe Sirkin's lobby display at the Maspeth Theatre, Maspeth, L. I., by use of a full size tent and regulation cot equipped with blanket, sweat shirts and shorts carelessly thrown on it. Entire floor was covered with dirt and scattered about were hiking shoes, sneakers, boxing gloves, tennis racket, fishing pole and aluminum utensils.

Vacations at a summer resort were promoted and given in connection with a lucky number contest, stunt publicized in papers, heralds, programs and on screen.

## War Vets Aid Shaffer On "Yellow Jack" Date

The fact that Major Reed had spent the greater part of his life in Harrisonburg, Va., and his home a nationally known hotel there, was sufficient reason for Frank Shaffer, Warners' Virginia Theatre, to get behind the opening of "Yellow Jack" with a bang. Spanish War Veterans were invited to a special screening of prominents, immediately after which Frank contacted three of the audience, a veteran, doctor and historian from local college. These men delivered three ten minute talks over Station WSWA gratis on three consecutive nights. Newspapers were generous with space.



**EXHIBITORS**

**SOMETHING DIFFERENT—  
THE GREATEST STORY  
EVER PRODUCED**

ALL HAVE READ HER BIOGRAPHY  
NOW SHOW THEM HER LIFE STORY  
ON THE SCREEN

**BOX OFFICE HIT OF THE YEAR**

**THE ONLY**

**ENGLISH TALKING PICTURE**

OF THE ENTIRE LIFE OF SAINT THERESE OF THE CHILD JESUS

TESTIMONIALS

"A fine and beautiful piece of work."—*Jean Cardinal Verdier, Paris*

"For those communities in which *Cloistered* and *Monastery* have been shown with success, this production should do equally as well . . . a deeply beautiful and reverent offering. . . ."

—*Showmen's Trade Review*

**" . . . THERE IS MORE UNITY HERE THAN  
IN EITHER 'CLOISTERED' OR 'MONASTERY' . . . "**

*Commonweal*

WRITE OR WIRE FOR PRESS-BOOK

**SUNRAY FILMS, INC., 220 West 42nd St., New York**



# ROUND TABLERS SPOTLIGHT PIGSKIN WITH WIDESPREAD FOOTBALL TIEINS

## Theatre Men Make Arrangements with Local Newspapers and Schools for Contests; Stunts To Be Stressed at Top Games

One of our most promising tieups has just been completed with Canisius College, local institution, which is planning to use the new 35,000-seat Civic Stadium for all its games this year. Briefly, it's this: We've taken a standing ad in the football program, inviting fans to come to the show after the game. Inserted in the ad is a number (which is changed each game). An announcement is made over the public address system at the Stadium during the game asking the fans to look at the Shea Theatres ad on page so-and-so. They then announce the number, with a tiein on our current show such as: "The holder of program number 1234 may stop at the boxoffice of Shea's Buffalo and will receive a pair of guest tickets to see Clark Gable and Myrna Loy in "Too Hot to Handle." All it costs us is the initial nominal charge for the ad and the one pair of tickets for each game.

Another stunt we use occasionally is the distribution of heralds on our shows at the weekly high school and college games, especially on pictures bearing unusual interest to the schools. Last year we got out schedule cards with a complete list of their games for the season. On front page is: "Compliments of Shea Theatres," etc., etc. We found the students really went for this stunt, and hung on to them for the season.

### Special Nights Arranged

There are several big national college games slated for the local Civic Stadium. We'll invite the squads to the show as guests of one of the newspapers. Especially when we play college atmosphere pictures, such as "Hold That Co-Ed," we plan to hold parades on Main Street, with the college bands playing in front of the theatre and then being guests of the management. At important games the squads will be invited to the show, and we'll call it "Canisius Night," "University of Buffalo Night," etc., etc. We are also making arrangements to erect signs at the best football fields.—CHARLES B. TAYLOR, advertising manager, Shea's Theatres, Buffalo, N. Y.

### Newspapers To Participate In Welcome to Players

We tie up the High School games every year. This year a semi-pro team is being formed and with the picture "Hold That Co-Ed," we are bringing the team to the theatre before their first game. The sport writers of the paper will act as guest master of ceremonies and local sport promoters and sport personalities will attend. At the games we print up score cards for the teams with our ad on the back of the cards. The field is also decorated with a 30-foot banner with our attraction. As some 5,000 people attend these games, we get quite a plug out of it, as well as the good will attending same.

## MGM FOOTBALL SHORTS AVAILABLE FOR TIEINS

*For exploitation on its three football shorts now ready for release, MGM suggests special screenings for local teams under newspaper sponsorship, a sports page contest offering guest tickets to readers who submit closest advance guesses on scores in various games, newspaper photographer to shoot candid shots of fans at local games, with tickets offered to those whose pictures appear; radio contest identifying titles of famous college football songs, football player bally-hoos. Also offered is a school playground competition, under newspaper auspices, to find the kid who can make the longest kick or throw the longest pass, etc.*

*The subjects for which these ideas are intended are: Robert Benchley's "How to Watch Football" and Pete Smith's "Football Thrills" and "Grid Rules."*

With cheer squads on the stage and the teams, it makes a colorful picture and tied in with a football picture lends the necessary atmospheric touch.—MORRIS ROSENTHAL, Manager, Majestic Theatre, Bridgeport, Conn.

### Popularity Contest Arranged To Cover Football Season

We are going to have the members of the S.M.U. football team present on the stage, where they will autograph footballs which we have promoted from a local sporting goods house. The schools here play their games on Friday night and we will have the winning team on the stage the following Saturday night as our guests, and believe me, it really brings the students in.

We are giving special cards to the students of one certain school at a time, which enables them to be admitted into the theatre by presenting their cards and only ten cents. By giving the cards to only one school at a time, the high schools are rotated each five to seven weeks. This system has proven itself to really boost our mid-week business. Last year, just before school started, we had a back to school jamboree, in which the school bands and the students participated. We promoted a complete football outfit from a local sporting goods store to be given to a lucky school student, at a drawing, held for the students on a Saturday morning.

We have already started a popularity contest for the football players of the schools here. The students will be permitted to cast one vote per each paid admission into the theatre, for his or her favorite football player. This contest will close as soon as football season is over and the winner will be determined as soon as possible. This, we have also found, brings the students

back several times to cast their votes for their favorite. The winner will receive \$25 in cash and there will be several other prizes which we have promoted from local concerns.—LOUIE CHARNINSKY, Capitol Theatre, Dallas, Texas.

### Finds P. A. Announcements At Local Games Effective

We have exclusive public address announcements at all games that are playing in the Portland Stadium. This covers all football as is played in Portland. We reach approximately 10,000 persons a week through this system and, in fact, ours are the only commercial announcements made during these games.

This is a simple football tieup, yet is one which is more effective than any other football tieup we ever had, due to the fact that it gets across our show directly and effectively and better still, at a much lower cost than the usual programs, score cards, giveaways, etc. Our announcements go on, approximately, three times; the first at the end of the first quarter, again at the half and at the end of the game.

### New Tieup This Year

We also have a small stereopticon machine in our lobby which is focused against a screen on our main floor entrance and as scores of games come in on Saturdays, and other days when local games are played, we flash scores and other vital information on this screen. This is also very effective and inexpensive due to the fact that our slides are typewritten, so that this stunt costs us practically nothing.

Our third tieup is a new one this year for us and is in conjunction with the Portland papers. As the tieup is now definitely set, we give away a football a week to the person who can guess the correct scores or outcome of all high school and scholastic games. For college games, we are going to give away a \$5.00 bill and guest tickets to the theatre to the winners each week.—HARRY BOTWICK, Manager, State Theatre Portland, Maine.

### Unique Herald Idea Functions For Warner Coast Theatres

Distributed within the gates of the Coliseum, most important Los Angeles football stadium, by Warner Brothers Theatres, is a four-page herald entitled "Warner Brothers Theatres Sport News." First page is given over complete with montage shot of various athletic activities with circle below containing names of competing teams.

Center spread is devoted to lineups of the teams of the day. Above and below advertising current and coming attractions at the Hollywood and Downtown Theatres. Back stage contains list of coming attractions.

In addition, the Goodyear blimp is frequently used with trailing banner announcing current attractions, and Mort Goodman, publicity director, reports these two means of reaching football public as most effective for their theatres.



# OHIO WARNER MEN SUGGEST PLANS FOR BUILDING SATURDAY KID CLUBS

## Effective Ideas Based on Past Efforts Detailed by Managers; Importance of Kid Business Stressed by Division Heads

What some of the Warner managers in Nat Wolf's Ohio zone are doing to plug their kid clubs is here reported by district chief, Dick Wright. Suggestions found helpful in the past are headed by Ray C. Brown, District Manager southern division, who favors inaugurating tap dancing school sponsored by local dancing studio. Children enter at the regular ten cent admission and are given a series of tap dancing lessons by the school instructors on the stage of the theatre and stay to see the regular afternoon performance. This series of lessons extends for a period of 16 weeks, at the end of which time two or three hundred kids, who have been trained privately, are put into a mammoth kiddie revue which runs on the stage for one, two or three nights.

Years ago, this proved very successful, reports Brown, in some situations over 1,000 kids attended on a Saturday morning. Best results are obtained by working in conjunction with the local newspapers on a coupon enrollment idea, he says.

The first two boys and first two girls in line for each kid show are made head ushers and hostesses. These boys and girls are given badges with their titles on them and they take complete charge of the children who attend on that particular day.

Another Brown idea, handled some years ago in the Ohio zone, in conjunction with Radio Station WLW, was as follows: Hollywood star, preferably a child star, send dog or two to be given away on the stage of the theatre, one for boy and one for girl. Build this up two or three weeks in advance by showing the wire in the lobby on a board, from the star announcing the gift to your club. Have the dog or dogs on display in the lobby for one or two successive Saturdays preceding the day of the giveaway, and announce that they may be seen at kennels nearby. The dogs, can be purchased from the kennels mentioned.

Promote or buy five single one dollar accounts to be given away on a lucky number morning to five lucky children. Also tie up with a local bank to secure small individual banks to present to the kids on birthdays. Christmas Clubs will start in November, promote from the bank or tie in with a merchant to secure a number of 25 cent Christmas Funds to be given away one Saturday before Christmas.

Tie in with a bakery to send small birthday cake to each child in your club, having a birthday. A card should be enclosed with the cake saying: "Happy Birthday from the Blank Theatre, and the Blank Bakery." Tie in with local florist on the same angle, promoting flowers for club members who are ill. Announcements should be made from the stage at each meeting of the Club asking for reports on members who are ill.

### "TODAY'S KIDS FUTURE ADULT PATRONAGE"

*Box-office receipts plainly show those houses with going kid clubs have been deriving benefits from these sources regularly. There are enough of these clubs going in our various towns to make us aware of two things: first, they can be successful, and second, that success is not an easy or rapid thing. You cannot expect to make a success of your kid club unless you give them material that will interest the youngsters, from their point of view.*

*Checking with a number of our men to determine how many kiddies we were playing to on Saturdays, we found that we had never reached the saturation point. Your city records will tell you how many kids live in or near your city. You will be surprised at the room for improvement.*—DICK WRIGHT, District Manager, Warner Ohio theatres.

Contests which can be worked out with the girls are to have ten girls come up on the stage, each one to be presented with a nursing bottle full of milk, and with a nipple top. The first girl to drain the bottle of milk wins the contest.

Lollypop pick up contest—prize going to the member picking up and holding the greatest number of lollypops in a specified number of minutes.

Harmonica playing contest—select winners from each group of entries for four consecutive Saturdays; the winners to become a Harmonica Unit for the club.

If you can obtain the cooperation of the newspaper, another successful idea is to run a comic strip party, having the children impersonate in dress and actions their favorite comic strip character. The best impersonation judged by impartial judges on the stage of the theatre, wins a prize.

### La Due Suggests Plan For Merchant Tie-in

The easiest method of tying in a store on a giveaway promotion for a kiddie show is to frame the advertising in such a manner that the store becomes the direct sponsor of the show as well as contributing prizes to be awarded to the kids, says John La Due, manager of the Strand in Akron. The store owner or advertising man is approached with the idea that for a period of weeks or months the Saturday show will be advertised and known as the Blank Theatre-Blank Department Store kiddie show.

An approach and contact of this type gives the store a certain sense of responsibility for the success of the project and plants it in the minds of the store officials as as much of a store promotion as it is a theatre promotion. In other words, it puts it on a strictly cooperative and mutual

benefit basis. The store will benefit from the tieup fully as much as the theatre for its name is carried in all theatre advertising pertaining to the show.

Under this setup the store is apt to devote a generous share of its newspaper and window display space—a larger share than they would if they were merely donating prizes. It provides the store with a shopping angle for busy mothers—along the lines that the mothers may take advantage of the unusual bargains at the Blank store and know that their children are safe and happy at the show.

La Due stresses extreme care in the selection of the items to be given away. The main fault of most awards, he finds, is that the prize or prizes have a limited appeal. Success in this department is a matter of child psychology, La Due says. Further, stating a hypothetical case, the theatremen uses the instance of the same show booked in two similar theatres adjoining one another. In one giveaway three bicycles at a total cost of \$75. In the other giveaway ten novelty sweaters and ten Ingersoll wrist watches at a total cost not exceeding \$30.

"You may bet your bankroll with safety that the latter will outgross the former," says La Due. "It will, for the bicycles appeal to a limited group and only involve the awarding of three prizes. A kid of any age would like to have a new novelty sweater or a watch and feels that he or she has a much better chance to win one of 20 prizes. It is true that adults attend theatres in hopes of winning a large cash prize. Kids don't have that outlook. They do not fully appreciate the value of money and get a kick out of winning a prize of some sort, whether it is a one dollar sweater or a two dollar watch.

"For a thorough check on the exact type of prizes, a ballot containing a list of some 20 can be prepared. Let each kid vote for the three he likes best. Appoint tellers from the kids in the audience—let them tabulate the votes and announce the prizes the kids want. That way it will be strictly their show and that's the way they like it."

### Somers Stresses Terms With Baker and Dairy

Every holiday such as Easter, Washington's Birthday, etc., Bunny Somers, City Manager, Sydney, Ohio, gives candy to all kiddies attending the Mickey Mouse show. With every 30 bread wrappers presented by any kid at the boxoffice, they receive an admission ticket. Theatre is re-imbursed for these tickets by cooperating bakery and this enables quite a number of the poorer children to attend the show.

Similar tieup with local dairy can be arranged, whereby any child presenting 10 milk bottle tops at the boxoffice receives a free ticket.

A party on the stage of a half hour duration is held during the winter months by Somers and any kid out of the audience who wishes to participate has the opportunity. Games such as pin the donkey's tail, duck for apples, etc., are played with the winners receiving prizes.



# YOU ARE INVITED TO JOIN UP

## JUANITA K. HEATON

manages the Fort Theatre in Poplar, Montana, and we are always glad to welcome the female contingency to the ranks of Round Tablers. Juanita started as cashier for C. Jensen at the Glacier Theatre there and then worked for John Survant in the same capacity. After a spell at that we find our friend promoted to manager of the Fort and we extend a cordial welcome with the hope that we shall be hearing from her at not too infrequent intervals.



## W. W. LINEBERGER

manages the Strand Theatre in Florida, Alabama, for the Martin Theatres Circuit. Lineberger started at the tender age of fourteen as doorman of the Palace in Valdosta, Ga. At seventeen he says he was promoted to assistant manager there and then left Valdosta to continue as manager with Stein Theatres, located throughout Georgia. In 1937 Lineberger accepted a position with the Martin Theatres, headquartering in Columbus, Ga., and was later transferred to his present spot.



## E. N. OLSEN

is in the advertising department of the Minnesota Amusement Company in Minneapolis. Everett started in 1929 at the Lyric in Duluth as usher. In 1931 he left as assistant manager to attend Northwestern University and after a year in college returned to showbusiness at the Egyptian in Sioux Falls. In 1935 Olsen left that house to take over the managership of the Orpheum and a year later was transferred to the Time Theatre. Last January Olsen went into the home office advertising department, from which spot we expect to hear from him frequently.



## BRYANT WILLIAMS

manages the Roxy in Cochran, Ga., which is a college town. He started as sign artist in Baxby, Georgia in 1932, subsequently going to other jobs in Perry, McRae, Ft. Valley and Hawkinsville. Please remember, Bryant, we are on the lookout for stories on your activities, so send them along.



## SHELBY McCALLUM

started his career in showbusiness at the very ripe age of 12, not only acting as an usher at the Rex Theatre in Humboldt, Tenn., but also helping with advertising. Dividing his time between schoolwork and the theatre he procured an operator's job four years later and immediately became manager. His present post is managing the Palace in Greenfield, Tenn., which is a new and modern house.



## DON BALLARD

goes back to the time he started passing bills for the Princess Theatre at New Castle, Pa., a Publix Great States house. He followed the usual route of extra usher, usher, doorman, assistant and manager and we now find him managing the Lyric and Sherman Theatres in Sullivan, Ind.

## Birthday Greetings

George M. Aurelius  
J. Gordon Bason  
J. H. Berlinger  
Fred Bixby  
A. G. Buchanan  
Burr W. Cline  
Nathan S. Cohen  
Norman T. Cohen  
Al Cooper  
Albert K. Cormier  
Arlie Crites  
William J. Currie  
J. Ramos Defontaine  
John J. Delson  
Thomas DiLorenzo  
Fred J. Dollinger  
Tom W. Edwards  
W. A. Jake Gallemore  
Walter B. Garver  
Leonard Goldberg  
Harold Goldman  
Leonard Gordon  
Leo A. Guimond  
Raymond Hasselo  
Jack Huwig  
C. L. Hollister  
Harris L. Humphries  
Leon Jarodsky  
Bill Johnson  
Carl E. Jones  
Leon E. Junette  
U. B. Kantharia  
Charles A. Koerner  
Sol Krim  
Jim Landers  
Joseph Levenson  
Irving Levine

Thomas J. McCoy  
R. V. McGinnis  
Douglas W. Mellott  
Howard Mercer  
John E. Palmer  
Alex C. Patterson  
Robert Patterson  
William L. Perley  
J. H. Phillips  
Clyde Pratt  
Max Reizes  
Jarrell B. Rhea  
Dozier B. Roberts  
Scott Roberts  
Robert O. Robison  
Ernest C. Rogers  
G. O. Romine  
Ashton C. Rudd  
Dave D. Samuels  
Harry Sanders  
E. E. Seff  
Gerald Shaffer  
Joseph W. Shuck  
Martin Simpson  
J. E. Spencer  
Norman Stancliffe  
Tony Stern  
Jim T. Stroud  
Louis Sylvester  
Jack Tiernan  
Bert H. Todd  
Eric Van Dyck  
E. K. Vollette  
E. M. Waltz  
Peck Westmoreland  
James W. Work  
Jack Zaitzow

## WENDELL RICHARDSON

was a stage hand and janitor in 1925 and after three years became assistant operator and promotion manager. His following jobs were operating Smalley's houses in Fort Plain, Stamford, Cooperstown, and now St. Johnsville, at the St. Johnsville Theatre. Richardson says nice things about the ROUND TABLE, for which we certainly are appreciative and invite him to forward his "dues."



## JUDE E. POYNTER

who is manager of the San Clemente Theatre in San Clemente, Cal., was an usher at the Ohio Theatre in Indianapolis, Ind., in 1927, gradually moving up the rung to chief of service, assistant manager and treasurer and then attaining a managerial post. His activities have had him on the go both in the East and West and his connections have been with Skouras Bros., Fox West Coast, Gore Bros. and Pacific States Theatres Inc.



## SAMUEL BLEIWEISS

manages the Waldorf Theatre in New York City, just a "wave of the handkerchief" from ROUND TABLE headquarters. Before securing this theatre he worked at the New York Paramount as assistant and chief usher. We invite you to pay us a visit, Sam, and make it soon.



## WALTER L. CULPEPPER

is the manager of the Plaza Theatre in Norfolk, Virginia, being promoted to this post after serving as extra usher, usher and doorman at the Colony. Don't forget to inform us of your various theatre activities, Walt, for they should prove of interest to our members and readers.



## HEROD JIMERSON

was aided and abetted by his father in showbusiness when dad presented him with a toy picture machine during Herod's tender years. As he grew older the machines became larger so that by 1930 he was able to procure a job of relief operator at the New Theatre and three years later found himself as advertising and publicity manager for the New, Roxy and Prospect Theatres. Early this year he managed the Prospect house for the Arkansas Amusement Corp. and then resigned to take over his present managerial job at the Best in England, Ark.



## RAY R. SUMMERS

started as an usher at the age of 19 and before long was transferred to the booth as assistant operator. His next job was to operate at Angels Camp Theatre where he remained for over a year. Thereafter, he reported to the Westwood Theatre as assistant manager and then became skipper of the Avenal, where he won two contests held in the company, Gross and Advertising Contest and Fashion Show Contest. A year later he was given charge of a couple of theatres in Palo Alto, staying on for six months and then coming to the McCloud Theatre in McCloud, Cal.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name.....  
Position.....  
Theatre.....  
Address.....  
City.....  
State.....  
Circuit.....

*Absolutely No Dues or Fees!*



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Rockies.....	Chas. Stewart-Iris Meridith.....	Apr. 30,'38.....	54.....	
Cattle Raiders .....	Chas. Stewart-Iris Meridith.....	Feb. 12,'38.....	61.....	
City Streets .....	Edith Fellows-Leo Carrillo.....	July 1,'38.....	68.....	
Colorado Trail, The.....	Chas. Starrett-Iris Meridith.....	Sept. 8,'38.....	55.....	
Convicted (G) .....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58.....	3,'38
Extortion .....	Scott Colton-Mary Russell.....	Apr. 25,'38.....	58.....	
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65.....	Mar. 19,'38
Gladiator, The (G).....	Joe E. Brown-Jane Travis.....	Aug. 15,'38.....	72.....	Aug. 13,'38
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13,'37.....	67.....	Nov. 27,'37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75.....	
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58.....	June 11,'38
Holiday (G) .....	Katharine Hepburn-Gary Grant- D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94.....	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie- Barbara O'Neill-John Beal.....	Sept. 2,'38.....	*80.....	Aug. 27,'38
I'll Take Romance (G).....	Grace Moore-M. Douglas-Stuart Erwin .....	Dec. 1,'37.....	85.....	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Juvenile Court .....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15,'38.....	61.....	
Lady Objects, Tha.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	61.....	
Law of the Plains.....	Chas. Starrett-Iris Meridith.....	May 12,'38.....	56.....	
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38.....	64.....	Apr. 2,'38
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67.....	
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55.....	
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	66.....	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10,'38.....	64.....	Mar. 5,'38
Outlaws of the Prairies.....	Charles Starrett-Donald Grayson.....	Dec. 31,'37.....	56.....	
Overland Express, Tha (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55.....	Apr. 9,'38
Penitentiary (A) .....	Walter Connolly-Jean Parker.....	Jan. 17,'38.....	79.....	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Phantom Gold .....	Jack Luden-Beth Marlon.....	Aug. 31,'38.....	56.....	
Pioneer Trail .....	Jack Luden-Jean Barclay.....	July 15,'38.....	55.....	
Reformatory (G) .....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	61.....	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rolling Caravans .....	Jack Luden-Eleanor Stewart.....	7,'38.....	55.....	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9,'37.....	59.....	Dec. 4,'37
South of Arizona .....	Chas. Starrett-Iris Meridith.....	July 28,'38.....	56.....	
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55.....	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days .....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58.....	
Start Cheering (G).....	Jimmy Durante-Jean Perry.....	Mar. 3,'38.....	79.....	Feb. 5,'38
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas- Mary Astor-Frances Drake.....	Apr. 20,'38.....	81.....	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 18,'37.....	63.....	Nov. 20,'37
West of Cheyenne.....	Chas. Starrett-Iris Meridith.....	June 30,'38.....	53.....	
When G-Men Stop In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	61.....	Mar. 19,'38
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61.....	May 14,'38
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67.....	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69.....	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59.....	Mar. 12,'38

## Coming

"Blondie" .....	Penny Singleton-Arthur Lake- Larry Sims-Don Mummert.....			
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrilla .....	Oct. 5,'38†.....	*61.....	May 7,'38
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Det. 12,'38†.....		
Girls' School .....	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30,'38†.....		
(See "In the Cutting Room," July 30,'38.)				
Homicide Bureau .....	Bruce Cabot-Rita Hayworth.....	Det. 19,'38†.....		
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....			
Law of the Texans.....	Buck Jones-Dorothy Faye.....	Sept. 22,'38†.....		
North of Texas.....	Charles Starrett-Ann Doran.....			
Not for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....			
"Our Wife" .....	Cary Grant-Jean Arthur.....			
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce.....	Det. 31,'38†.....		
Thoroughbred .....	Edith Fellows-Richard Fliske.....			
West of the Santa Fe.....	Chas. Starrett-Iris Meridith.....	Det. 3,'38†.....		
You Can't Take It With You.....	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. By- ington-E. Arnold .....	Sept. 29,'38†.....	127.....	Aug. 27,'38

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, Tho (G) 251 .....	Errol Flynn-O. de Havilland- B. Rathbone - C. Rains - I. Hunter .....	May 14,'38.....	102.....	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262 .....	Edw. G. Robinson-C. Trevor- Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87.....	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 287.....	Bonita Granville - Dolores Cos- tello - Donald Crisp - Natalie Moorhead .....	Apr. 30,'38.....	62.....	Feb. 19,'38
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids .....	May 28,'38.....	86.....	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 85; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts- Gloria Blondell-Gordon Dillver.....	Feb. 12,'38.....	59.....	
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lom- bard - Ralph Bellamy - Allen.....	Apr. 16,'38.....	81.....	Mar. 19,'38
Gold Is Where You Find It (G) 255 .....	George Brent-D. de Havilland- Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97.....	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
Hollywood Hotel (G) 253.....	Dick Powell - Lano Sisters - H. Herbert-B. Goodman's Orch.....	Jan. 15,'38.....	109.....	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59; Sept. 3,'38, p. 63.)				
Missing Witnesses (G) 273.....	D. Purcell-J. Dalo-J. Little.....	Dec. 11,'37.....	61.....	Oct. 30,'37
My Bill (G) 260.....	Kay Francis-John Little-Anita Louise-Bonita Granville.....	July 9,'38.....	60.....	June 16,'38
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	58.....	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Patent in Room 18, The 274.....	Patric Knowlton-Ann Sheridan.....	Jan. 8,'38.....	59.....	
Penrod's Double Trouble(G).....	Billy and Bobby Mauch.....	July 23,'38.....	*60.....	Apr. 2,'38
Secrets of an Actress.....	Kay Francis-George Brent.....	Sept. 10,'38.....		
(See "In the Cutting Room," Apr. 9,'38.)				
She Loved a Fireman (G) 270 .....	Dick Foran-Ann Sheridan-Rob- ert Armstrong .....	Dec. 18,'37.....	57.....	Dec. 16,'37
Sh! the Octopus (G) 268.....	Hugh Herbert - Allen Jenkins - Marcia Ralston .....	Dec. 11,'37.....	54.....	Nov. 13,'37
Slight Case of Murder, A (A) 259 .....	Edw. G. Robinson-Jano Bryan- Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85.....	Feb. 12,'38
Torchy Blane in Panama (G) 275 .....	Paul Kelly-Lola Lano.....	May 7,'38.....	59.....	Apr. 30,'38
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65.....	June 18,'38
Women Are Like That (G) 261 .....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper .....	Apr. 23,'38.....	78.....	Apr. 23,'38

## Coming

Broadway Musketeers (G).....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter .....	Oct. 8,'38†.....	*63.....	Sept. 3,'38
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....			
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn.....	Sept. 24,'38†.....	90.....	Aug. 13,'38
G. Page-C. Rains-M. Robson..				
Garden of the Moon (G).....	Pat O'Brien-Margaret Lindsay- John Payne-Johnnie Davis.....	Det. 1,'38.....	*90.....	July 30,'38
Girls on Probation.....	Ronald Reagan-Jane Bryan.....	Det. 22,'38†.....		
Murder Plane .....	Ronald Reagan .....			



## (THE RELEASE CHART--CONT'D)

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007..	Margot Grahame-P. Cavanaugh...	Aug. 15, '38	80.	Nov. 7, '38
Evergreen (re-issue) (G) 8005..	Jessie Matthews-Barry Mackey...	July 15, '38	98.	June 23, '34
F. P. I. Doesn't Answer (re-issue) 7014 .....	Leslie Fenton-Conrad Veldt.....	May 1, '38	71½	.....
Girl In the Street 7002.....	Anna Neagle-T. Carminati.....	Jan. 15, '38	70	.....
Girl Was Young, The (G) 7004..	N. Pilbeam-Derrick de Marney...	Feb. 17, '38	70.	Dec. 11, '37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G) 7013 .....	Madeleine Carroll-H. Marshall...	Jan. 1, '38	89.	Sept. 23, '33
Man With 100 Faces.....	Lilli Palmer-Noel Madison.....	Oct. 1, '38	.....	.....
Sailing Along (G) 8001.....	Jessie Matthews-Reland Young...	Apr. 15, '38	87.	Feb. 12, '38
Show Goes On, The (G) 8003..	Anna Neagle - T. Carminati - Leslie Banks .....	June 15, '38	71.	Aug. 1, '36
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006.....	Tom Walls-Renee Saint Cyr....	Aug. 1, '38	.....	.....
Thirty-Nine Steps, The (re-issue) (G) .....	Robt. Donat-Madeleine Carroll...	Sept. 15, '38	85.	July 6, '35
Three on a Weekend (G) 8004..	John Lodge-Margaret Lockwood...	July 1, '38	86.	Mar. 28, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002.....	Will Fyfe-John Leder.....	May 1, '38	78.	Feb. 19, '38
(Exploitation: May 28, '38, p. 92.)				
Wife of General Ling (G) 7015..	Griffith Jones-Adrienne Renn...	Feb. 1, '38	70.	Feb. 5, '38

## Coming

Asking for Trouble.....	Jessie Matthews-Kent Taylor.....	.....	.....	.....
Empty World .....	Nova Pilbeam .....	.....	.....	.....
Frog, The .....	Noah Beery-Gordon Barker.....	Oct. 15, '38	.....	.....
Girl Must Live, A.....	Lilli Palmer-Margaret Lockwood...	.....	.....	.....
Lady Vanishes, The (A).....	Margaret Lockwood-Paul Lukas...	Oct. 15, '38	96.	Sept. 3, '38

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175.....	Pedro de Cordoba.....	Mar. 15, '38	60.	July 10, '37
Frontier Town 217.....	Tex Ritter .....	Mar. 4, '38	58.	.....
He Loved An Actress 217.....	Ben Lyon-Lupe Velez.....	Mar. 25, '38	68.	.....
Held for Ransome 222.....	Blanche Mehaffey-Grant Withers...	June 17, '38	59.	.....
Here's Flash Casey (G) 211..	Eric Linden-Boots Mallory.....	Jan. 7, '38	58.	Oct. 9, '37
High Command 227.....	Lionel Atwill-Lucy Mannheim.....	July 15, '38	59.	.....
I Married a Spy 225.....	Neil Hamilton-Brigitte Horney...	July 1, '38	59.	.....
International Crime (G) 219..	Rod La Roque-Astrid Allwyn.....	Apr. 22, '38	60.	Apr. 23, '38
Life Returns 223.....	Lols Wilson-Onslow Stevens.....	June 10, '38	.....	.....
Mr. Boggs Steps Out (G) 216..	Stuart Erwin-Helen Chandler....	Feb. 18, '38	66.	Nov. 20, '37
Renfrew on the Great White Trail 228 .....	James Nowell-Terry Walker.....	July 22, '38	59.	.....
Rollin' Plains 228.....	Tex Ritter-Harriet Spencer.....	July 8, '38	57.	.....
Six Shootin' Sheriff 224.....	Ken Maynard-Marjorie Reynolds...	May 21, '38	59.	.....
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton....	Dec. 3, '37	61.	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris.....	Apr. 1, '38	66.	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4, '38	57.	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214 .....	Tex Ritter-Boy Scouts.....	Jan. 21, '38	66.	Nov. 8, '37
Utah Trail, The 229.....	Tex Ritter-Adele Pearce.....	Aug. 12, '38	.....	.....
(See "In the Cutting Room," July 2, '38.)				
Wallaby Jim of the Islands 213 .....	Geo. Houston-Ruth Coleman.....	Dec. 17, '37	61.	Mar. 6, '37
Whirlwind Horseman 221.....	Ken Maynard-Joan Barclay.....	Apr. 29, '38	58.	.....

## Coming

Frontier Scout (G) .....	George Houston-Beth Manon.....	.....	62.	Sept. 17, '38
Murder on Sunset Blvd.....	Sally Rand .....	.....	.....	.....
Shadows Over Shanghai (G)...	James Dunn-Ralph Morgan.....	.....	65.	Sept. 17, '38

## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824..	Virginia Bruce-Melvyn Douglas- Warren William .....	Feb. 25, '38	81.	Jan. 29, '38
Bad Man of Brimstone (G) 812..	Wallace Beery-Virginia Bruce- Dennis O'Keefe-Bruce Cabot....	Dec. 31, '37	89.	Jan. 8, '38
Beg, Borrow or Steal (G) 814..	Frank Morgan - Florence Rice - John Beal-Janet Beecher.....	Dec. 3, '37	72.	Dec. 4, '37
Blockheads (G) 844.....	Laurel & Hardy-Patricia Ellis- Billy Gilbert .....	Aug. 19, '38	57.	Aug. 20, '38
Boys Town (G) 902.....	S. Tracy-M. Rooney-H. Hull.....	Sept. 9, '38	93.	Sept. 10, '38
Chaser, The (G) 842.....	D. O'Keefe-A. Morris-L. Stone...	July 29, '38	75.	July 30, '38
Crowd Roars, The (G) 840.....	Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander....	Aug. 5, '38	92.	Aug. 8, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, pp. 102, 105; Sept. 17, '38, p. 62.)				
Everybody Sing (G) 819.....	Allan Jones-Judy Garland-Fanny Brice-Billie Burke .....	Feb. 4, '38	91.	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G).....	Melvyn Douglas-Florence Rice- Claire Dodd-Nat Pendleton.....	July 8, '38	74.	July 2, '38
First Hundred Years, The (G) 825	Robt. Montgomery - V. Bruce - B. Barnes-W. William.....	Mar. 11, '38	73.	Mar. 12, '38
Girl of the Golden West (G) 827..	Joanette MacDonald - N. Eddy - Walter Pidgeon .....	Mar. 18, '38	121.	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 68; May 28, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833.....	Dennis O'Keefe-M. O'Sullivan- Mickey Rooney .....	May 13, '38	79.	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Ceclia Parker .....	Mar. 25, '38	77.	Mar. 26, '38
(Exploitation: July 30, '38, p. 64; Aug. 20, '38, p. 68; Sept. 3, '38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lord Jeff (G) 837.....	F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn .....	June 17, '38	85.	June 25, '38
(Exploitation: Sept. 3, '38, p. 61; Sept. 10, '38, p. 102; Sept. 17, '38, p. 61.)				
Love Finds Andy Hardy (G) 841 .....	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker....	July 22, '38	91.	July 16, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Love Is a Headache (G) 821..	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy.....	Jan. 14, '38	73.	Jan. 15, '38
Mannequin (G) 820.....	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan.....	Jan. 21, '38	95.	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 66; Mar. 26, '38, p. 70; Apr. 2, '38, p. 69.)				
Man-Proof (A) 817.....	Mryna Loy - Franchot Tone - R. Russell-Walter Pidgeon....	Jan. 7, '38	71.	Dec. 18, '37
(Exploitation: May 21, '38, p. 56.)				
Marie Antoinette (A) 845.....	Norma Shearer - Tyrone Power - Merley - Robt. Merley - Anita Louise-Gladys George....	Aug. 26, '38	157.	July 16, '38
(See production article, Mar. 26, '38, p. 16; exploitation: Sept. 10, '38, p. 98.)				
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly.....	Mar. 4, '38	95.	Feb. 26, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Navy Blue and Gold (G) 811..	Lionel Barrymore-Robt. Young- James Stewart-Florence Rice...	Nov. 19, '37	94.	Nov. 20, '37
(Exploitation: Apr. 23, '38, p. 70.)				
Of Human Hearts (G) 822.....	Walter Huston-James Stewart- Beulah Bondi .....	Feb. 11, '38	105.	Feb. 12, '38
Paradise for Three (G) 818...	Frank Morgan - Robert Young - Florence Rice-Mary Astor....	.....	75.	Jan. 22, '38
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829..	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal.....	July 4, '38	81.	Apr. 9, '38
Rich Man, Poor Girl (G) 843..	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres.....	Aug. 12, '38	72.	Aug. 13, '38
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver .....	Dec. 24, '37	122.	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)				
Shopworn Angel (G) 835.....	Margaret Sullivan-Jas. Stewart- Walter Pidgeon-Alan Curtis...	July 15, '38	85.	July 9, '38
Swiss Miss (G) 830.....	Laurel and Hardy-Della Lind- Walter W. King.....	May 20, '38	73.	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22, '38	119.	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 56, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker...	Nov. 26, '37	80.	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Three Loves Has Nancy (A) 901 .....	Janet Gaynor-R. Montgomery- Franchot Tone .....	Sept. 2, '38	69.	Sept. 3, '38
Three Comrades (A) 832.....	Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbee .....	June 3, '38	98.	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Too Hot to Handle (G) 903..	Clark Gable - Myrna Loy - Walter Pidgeon-Lee Carrillo...	Sept. 16, '38	106.	Sept. 17, '38
Toy Wife, The (A) 836.....	Laise Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner .....	June 10, '38	96.	June 4, '38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher....	June 24, '38	61.	June 18, '38
Yank at Oxford, A 823 (G)...	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh....	Feb. 18, '38	103.	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78.)				
Yellow Jack (G) 834.....	R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn....	May 27, '38	83.	May 28, '38
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85-90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				
You're Only Young Once (G) 815 .....	Lewis Stone - Mickey Rooney - Ceclia Parker-Anner Rutherford...	Dec. 10, '37	77.	Nov. 27, '37

## Coming

Citadel, The .....	Robert Donat-Rosalind Russell...	Nov. 4, '38	.....	.....
David Copperfield (reissue) (G) 533 .....	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans.....	.....	133.	Jan. 19, '35
Dramatic School .....	Laise Rainer-Paulette Goddard- Alan Marshall - Ann Ruther- ford - Lana Turner .....	Dec. 9, '38	.....	.....
Great Waltz, The.....	Laise Rainer-Fernand Gravet- Maliza Karjus .....	Oct. 28, '38	.....	.....
(See "In the Cutting Room," July 9, '38.)				
Honolulu .....	E. Powell-Robert Young .....	.....	.....	.....
Listen, Darling 904 .....	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon....	Oct. 14, '38	.....	.....
(See "In the Cutting Room," Aug. 20, '38.)				
Out West with the Hardys...	Lewis Stone - Mickey Rooney - Ceclia Parker-Fay Holden.....	Dec. 2, '38	.....	.....
Pygmalion (A) .....	Leslie Howard-Wendy Hiller...	.....	96.	Sept. 10, '38



# (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shining Hour, The.....	Joan Crawford-Margaret Sullivan - Melvyn Douglas - Robert Young	Nov. 25, '38†		
Spring Dance .....		Nov. 18, '38†		
Stablemates 906.....	Wallace Beery-Mickey Rooney	Oct. 7, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
Sweethearts .....	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Nov. 11, '38†		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G)				
403 .....	Wallace Beery-J. Cooper	103, July 14, '34		
Vacation from Love 905.....	Dennis O'Keefe-Florence Rice	Sept. 30, '38†		
Young Doctor Kildare.....	Lew Ayres-Lionel Barrymore	Oct. 21, '38†		

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G).....	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3, '38†	*63, Sept. 3, '38	
Boy of the Streets (G) 3743.....	Jackie Cooper-Maureen O'Connor	Jan. 8, '38	76, Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)				
Coda of the Rangers 3728.....	Tim McCoy	Mar. 9, '38	56	
County Fair (G) 3708.....	John Arledge-Mary Lou Lender	Nov. 24, '37	72, Nov. 20, '37	
Danger Valley 3735.....	Jack Randall-Lois Wilde	Nov. 3, '37	53	
Female Fugitive (G) 3713.....	Evelyn Venable-Craig Reynolds	Apr. 15, '38	58, Apr. 28, '38	
Gunsmoke Trail 3740.....	Jack Randall	May 13, '38	57	
(See "In the Cutting Room," Apr. 23, '38.)				
Land of Fighting Men 3739.....	Jack Randall	Mar. 11, '38	53	
Luck of Roaring Camp 3714.....	Owen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59	
Man's Country .....	Jack Randall	July 6, '38	55	
(See "In the Cutting Room," June 4, '38.)				
Marinos Are Here, The 3712.....	June Travis-Gordon Oliver	June 8, '38	60	
(See "In the Cutting Room," Apr. 23, '38.)				
Mexical Kid (G).....	Jack Randall	Sept. 14, '38†	56, Sept. 10, '38	
My Old Kentucky Home (G)				
3749 .....	Grant Richards-Evelyn Venable	Feb. 9, '38	72, Feb. 12, '38	
Numbered Woman (G) 3709.....	Sally Blane-Lloyd Hughes	May 22, '38	63, May 14, '38	
Painted Trail (G) 3733.....	Tom Keene	Feb. 16, '38	50, Mar. 19, '38	
Phantom Ranger, The 3730.....	Tim McCoy	May 27, '38	53	
Port of Missing Girls (G)				
3725 .....	Judith Allen-Milburn Stone	Feb. 23, '38	65, Mar. 5, '38	
Remance of the Limberlost (G) 3702 .....	Jean Parker-Erie Linden	June 22, '38	81, June 18, '38	
(Exploitation: Sept. 17, '38, p. 63.)				
Romance of the Rockies 3731.....	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Reso of the Rio Grande (G)				
3715 .....	Mevita-John Carroll	Mar. 16, '38	60, Apr. 2, '38	
Saleslady (G) 3724.....	Anne Nagel-Weldon Heyburn	Feb. 2, '38	65, Jan. 29, '38	
Starlight Over Texas.....	Tex Ritter-Carmen LaRoux	Sept. 7, '38†		
Telephone Operator 3722.....	Judith Allen-Grant Withers	Dec. 8, '37	62	
Two Gun Justice (G) 3729.....	Tim McCoy-Betty Compton	Apr. 30, '38	57, June 4, '38	
Under the Big Top (G).....	M. Main-A. Nagel-J. La Rue	Aug. 31, '38†	*65, Sept. 17, '38	
West of Rainbow's End 3727.....	Tim McCoy-Nora Lane	Jan. 12, '38	57	
Where the West Begins 3736.....	Jack Randall	Feb. 2, '38	54	

## Coming

Gang Bullets .....	Anne Nagel	Nov. 9, '38†		
Gangster's Boy .....	Jackie Cooper	Nov. 2, '38†		
Gun Packer .....	Jack Randall	Oct. 26, '38†		
I Am a Criminal.....	Jackie Moran	Nov. 2, '38†		
Mr. Wong, Detective.....	Boris Karloff - Evelyn Brent	Oct. 12, '38†		
(See "In the Cutting Room," Sept. 17, '38.)				
Sweetheart of Sigma Chi .....	Mary Carlisle - Betty Grable			
(re-issue) (G) .....	Larry Grable-Leif Erickson	Sept. 28, '38†	74, Oct. 14, '38	
Wanted by Police.....	F. Darro-E. Knapp-R. Kent	Sept. 21, '38†		
(See "In the Cutting Room," Sept. 10, '38.)				
Where the Buffalo Roam.....	Tex Ritter-Dorothy Short	Oct. 19, '38†		

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barrier, The (G) 3716.....	Leo Carrillo-Jean Parker-James Ellison-Otto Gruger	Nov. 12, '37	90, Nov. 6, '37	
(See production article, Sept. 18, '37, p. 14.)				
Bar 20 Justice (G) 3758.....	Wm. Boyd-Russell Hayden	June 24, '38	70, Apr. 23, '38	
Big Broadcast of 1938 (G)				
3730 .....	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18, '38	90, Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)				
Blossoms on Broadway (G)				
3718 .....	Edward Arnold-Shirley Ross	Nov. 19, '37	82, Nov. 20, '37	
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734 .....	Claudette Colbert-Gary Cooper - E. E. Horton-David Niven	Mar. 25, '38	87, Mar. 28, '38	
Boeloe (G) 3745 .....	Colin Tapley-Suratna Asmaka	July 2, '38	61, July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)				
Born to the West 3721.....	John Wayne-Masha Hunt	Dec. 10, '37	66	
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal-Aklim Tamiroff - Marget Grathame	Feb. 4, '38	128, Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 28, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)				
Bulldog Drummond in Africa				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(G) .....	J. Howard - H. Angel - H. B. Warner .....	Aug. 5, '38	*60, July 30, '38	
Bulldog Drummond's Peril (G) 3733 .....	J. Barrymore - L. Campbell - John Howard .....	Mar. 18, '38	66, Mar. 12, '38	
Bulldog Drummond's Revenge (G) 3725 .....	J. Barrymore - L. Campbell - John Howard .....	Jan. 7, '38	60, Nov. 6, '37	
Cassidy of Bar 20 (G) 3756.....	Wm. Boyd-Frank Darlen.....	Feb. 25, '38	56, Feb. 12, '38	
Cocoanut Grove (G) 3740.....	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis.....	May 20, '38	88, May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)				
College Swing (G) 3737.....	Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan .....	Apr. 29, '38	86, Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)				
Dangerous to Know (A) 3732.....	Anna May Wong-Aklim Tamiroff-Gail Patrick .....	Mar. 11, '38	70, Mar. 5, '38	
Daughter of Shanghai (G) 3722 .....	Anna May Wong-Chas. Bickford.....	Dec. 17, '37	67, Dec. 18, '37	
Doctor Rhythm (G) 3739.....	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine.....	May 6, '38	80, Apr. 30, '38	
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald .....	Nov. 26, '38	94, Oct. 2, '37	
Every Day's a Holiday (A) 3728 .....	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.....	Jan. 14, '38	80, Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Give Me a Sailor (G).....	Martha Raye-Bob Hope-Betty Grable-Jack Whiting .....	Aug. 19, '38	*80, July 30, '38	
(Exploitation: July 9, '38, p. 46.)				
Heart of Arizona (G) 3757.....	Wm. Boyd-Natalie Moorhead.....	Apr. 22, '38	68, Apr. 16, '38	
Her Jungle Love (G) 3736.....	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe.....	Apr. 15, '38	81, Mar. 26, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78.)				
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle.....	Nov. 5, '37	67, Oct. 23, '37	
Hunted Men (G) 3741.....	Lloyd Nolan-Mary Carlisle.....	May 27, '38	65, May 14, '38	
In Old Mexico (G).....	William Boyd-George Hayes.....	Sept. 9, '38†	*60, Aug. 6, '38	
Leve on Toast 3720.....	Stella Arldor-John Payne.....	Dec. 3, '37	65.....	
Pride of the West (G) 3854.....	William Boyd-Charlotte Field.....	July 8, '38	55, June 25, '38	
Prison Farm (A) 3743.....	Lloyd Nolan-Shirley Ross.....	June 17, '38	68, June 25, '38	
Professor Beware (G).....	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander.....	July 29, '38	*95, July 16, '38	
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 63.)				
Romance in the Dark (G) 3731 .....	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd.....	Mar. 4, '38	80, Feb. 19, '38	
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell.....	Feb. 11, '38	62, Feb. 12, '38	
Sing, You, Sinners (G).....	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor.....	Sept. 2, '38†	*85, Aug. 13, '38	
Sons of the Legion (G).....	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley .....	Sept. 16, '38†	*60, Sept. 17, '38	
Spawn of the North (G).....	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman .....	Aug. 26, '38	*112, Aug. 20, '38	
Stolen Heaven (G) 3738.....	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell.....	May 13, '38	85, Apr. 23, '38	
Texans, The (G).....	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings .....	Aug. 12, '38	*90, July 23, '38	
(Exploitation: Sept. 3, '36, pp. 59, 60; Sept. 17, '38, p. 64.)				
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 26, '37	63, Oct. 9, '37	
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs.....	Jan. 21, '38	72, Nov. 13, '37	
Tip-Off Girls (G) 3735.....	Lloyd Nolan-Mary Carlisle.....	Apr. 1, '38	62, Mar. 19, '38	
Tropic Holiday (G) 3744.....	Dorothy Lamour-Ray Milland - Bob Burns-Martha Raye.....	July 1, '38	75, June 25, '38	
True Confession (A) 3723.....	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy .....	Dec. 24, '37	84, Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)				
Wells Fargo (G) 3724.....	Joel McCrea-France Dee-Bob Burns-Lloyd Nolan .....	Dec. 31, '37	115, Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)				
You and Me (G) 3742.....	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane.....	June 3, '38	90, June 4, '38	
<i>Coming</i>				
Arkansas Traveler .....	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal.....	Oct. 14, '38†		
(See "In the Cutting Room," Sept. 10, '38; exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)				
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland.....			
(See "In the Cutting Room," Aug. 27, '38.)				
Arrest Bulldog Drummond.....	John Howard-Heather Angel.....			
Campus Confession (G).....	Hank Luisetti - Betty Grable - Eleanor Whitney .....	Sept. 23, '38†	*63, Sept. 17, '38	
Disbarred .....	Gail Patrick - Otto Kruger - Robert Preston .....			
Escape from Yesterday.....	Aklim Tamiroff-Frances Farmer-Lief Erikson .....	Oct. 28, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				

## Coming

Arkansas Traveler .....	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14, '38†		
(See "In the Cutting Room," Sept. 10, '38; exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)				
Artists and Models Abroad.....	Jack Benny-Jean Bennett-Yacht Club Boys-Mary Boland			
(See "In the Cutting Room," July 2, '38.)				
Arrest Bulldog Drummond.....	John Howard-Heather Angel			
Campus Confession (G).....	Hank Lulsetti - Betty Grable - Eleanor Whitney	Sept. 23, '38†	*63, Sept. 17, '38	
Disbarred .....	Gail Patrick - Otto Kruger - Robert Preston			
Escape from Yesterday.....	Aklim Tamiroff-Frances Farmer-Lief Erikson	Oct. 28, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Nov. 24, '38	*100	Sept. 17, '38
Illegal Traffic	J. Carroll Naish-Mary Carlisle			
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Oct. 21, '38†		
Men With Wings	Fred MacMurray-Ray Milland - Louise Campbell-Andy Devine	Oct. 21, '38†	special	
(See "In the Cutting Room," June 11, '38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21, '38†		
(See "In the Cutting Room," July 23, '38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16, '38.)				
Say It In French	Olympe Bradna-Ray Milland			
Soubrette	Olympe Bradna-Ray Milland			
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar			
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
Touchdown Army	Mary Carlisle-John Howard	Oct. 7, '38†		
Zaza	C. Colbert-H. Marshall-B. Lehr			
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15, '38	88	July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65	Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38†	56	
Born to Be Wilde (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16, '38	66	Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6, '37	55	Dec. 18, '37
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38	65	Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6, '38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Talli-chet-Marian Marsh-E. Blore	Aug. 15, '38	65	July 30, '38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29, '37	64	Dec. 11, '37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22, '38	55	
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64	Dec. 18, '37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4, '38	55	
Gangs of New York (G) 7004	Chas. Blackford - Ann Dvorak - Alan Baxter	May 23, '38	67	May 28, '38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6, '37	60	May 15, '37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4, '38	60	July 16, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38	56	Aug. 8, '38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29, '38	64	Sept. 10, '38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38	65	Mar. 28, '38
King of the Newsboys (G) 7009	Lew Ayres - Allison Skipworth - Helen Mack	Mar. 18, '38	68	Mar. 19, '38
Ladies in Distress (G) 7012	Allison Skipworth-Polly Moran - Bob Livingston	June 13, '38	66	June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Nell Hamilton - Joseph Schildkraut	Jan. 5, '38	70	Jan. 1, '38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19, '38	67	Dec. 25, '37
Man from Muscle Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38	58	Aug. 13, '38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora (G) 7118	Three Mesquiteers-Jean Joyce	Apr. 14, '38	55	Apr. 30, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38
Pals of the Saddle 861	Three Mesquiteers - Doreen McKay	Aug. 28, '38†	55	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Nell Hamilton	Nov. 8, '37	72	Nov. 8, '37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24, '38	68	Feb. 5, '38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38	55	June 25, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11, '38	68	May 7, '38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15, '37	60	Nov. 27, '37
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38	65	Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38	65	Apr. 18, '38
(Exploitation: June 25, '38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers-June Martel	Dec. 6, '37	56	Dec. 18, '37

## Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset	Roy Rogers - Mary Hart - Smiley Burnette	Nov. 12, '38†		
Down in "Arkansas"	Ralph Byrd - Weaver Bros. - Elvira - Pinky Tomlin	Sept. 29, '38		
I Stand Accused	R. Cummings - H. Mack - L. Talbot - T. Beck			
Lady in the News	Frieda Inescort			
Night Hawk, The	Robt. Livingston-June Travis - Robert Armstrong	Oct. 3, '38†		
Oderland Stage Raiders 862	Three Mesquiteers-Louise Brooks	Sept. 20, '38†		
Prairie Moon	Gene Autry - Shirley Deane - Smiley Burnette	Sept. 25, '38†		
Santa Fe Stampede 813	Three Mesquiteers-Jill Martin	Nov. 12, '38†		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38†	68	July 16, '38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20, '38	61½	May 14, '38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17, '38	62	May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38	60	June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 28, '38	*80	Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38	83	Sept. 3, '38
(Exploitation: Sept. 17, '38, p. 60.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38	77	Mar. 12, '38
Crashing Hollywood 818	Lee Tracy-Joan Woodbury	Jan. 7, '38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 838	Allan Lane-Frances Mercer	July 8, '38	70	July 30, '38
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Oct. 2, '37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 16, '38
Gun Law (G) 881	George O'Brien-Rita Dehmen	May 13, '38	60	May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg Conklin	July 1, '38	70	June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63; Sept. 17, '38, p. 63.)				
Hawaii Calls (G) 848	Bobby Breen-Ned Sparks	Mar. 11, '38	72	Mar. 5, '38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Dakie	Dec. 24, '37	85	Dec. 4, '37
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38	66	July 30, '38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr. - Alice Brady-Guy Kibbee	Apr. 15, '38	91	Mar. 28, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10, '38	100	Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 8, '38	61	Mar. 19, '38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8, '38	107	Nov. 11, '38
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15, '38	82	July 30, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38	59	Aug. 8, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Dakie-K. Baker - Ann Miller-Milton Berle	Feb. 11, '38	90	Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	69	Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 18, '38	59	
(See "In the Cutting Room," Aug. 20, '38.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38
(Exploitation: Sept. 17, '38, pp. 61, 62.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	83	Dec. 25, '37	
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)					
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38	
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison-Bulah Bondi-Chas. Coburn	May 13, '38	90	May 7, '38	
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	

## Coming

Annabell Takes a Tour	Jack Oakie-L. Ball-R. Donnelly	Sept. 17, '38			
(See "In the Cutting Room," Sept. 17, '38.)					
Fugitives or a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38	63	Aug. 27, '38	
Gunga Din	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	July 30, '38			
(See "In the Cutting Room," July 30, '38.)					
Mad Miss Manton 906	Barbara Stanwyck-Henry Fonda-Frances Mercer-Whitney Bourne	Oct. 21, '38			
(See "In the Cutting Room," Sept. 10, '38.)					
Man to Remember, A 905	Anne Shirley-Lea Bowman-Edward Ellis	Oct. 14, '38			
(See "In the Cutting Room," Sept. 17, '38.)					
Miracle Racket 907	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38			
Mr. Doodle Kicks Off 904	J. Penner-J. Travis-R. Lane	Oct. 7, '38			
(See "In the Cutting Room," Aug. 13, '38.)					
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Sept. 30, '38	78	Sept. 10, '38	
Room Service (G) 901	Marx Brothers-Ann Miller-Lucille Ball	Sept. 30, '38			

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19, '38	108	May 28, '38	
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99.)					
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38	
Bareness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38	
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 8, '37	
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37	
(Exploitation: Apr. 30, '38, p. 62.)					
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothorn-Jack Haley-Mary Boland	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders-David Niven-Wm. Henry	Apr. 29, '38	85	Apr. 23, '38	
Gateway (G) 901	Don Ameche-Arleen Whelan-L. Talbot-G. Ratoff-B. Barnes	Aug. 5, '38	74	Aug. 8, '38	
Happy Landing (G) 830	Senja Henle-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Belle-Evalyn Knapp	Jan. 14, '38	81		
(See "In the Cutting Room," Dec. 11, '37.)					
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16, '38	80	Sept. 17, '38	
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22, '38	75	July 18, '38	
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 48, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)					
International Settlement (G) 828	Delores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1, '38	87	Mar. 19, '38	
Josette (G) 839	Simone Simon-Don Ameche-Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38	
(See "In the Cutting Room," June 4, '38.)					
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34	
Keep Smiling (G) 902	Jane Withers-Gloria Stuart-H. Wilcoxon-Helen Westley	Aug. 12, '38	77	June 11, '38	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Kentucky Moonshine (G) 844	Ritz Brothers-Tony Martin-Marjorie Weaver-Slim Summerville	May 13, '38	85	May 7, '38	
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)					
Kidnapped (G) 848	Warner Baxter-F. Bartholomew-Arleen Whelan-C. Aubrey Smith	May 27, '38	90	May 21, '38	
(Exploitation: July 30, '38, p. 81.)					
Life Begins at 40 (G) (re-issue) 874	Will Rogers-Rochelle Hudson-Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35	
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy-Edna Mae Oliver	July 29, '38	71	July 9, '38	
(Exploitation: Sept. 17, '38, p. 62.)					
Love and Hisses (G) 825	Walter Winchell-Ben Bernie-Simone Simon	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty-Spring Byington-Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke-Dick Baldwin-Lynn Bari	Mar. 25, '38	71	Apr. 16, '38	
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson-Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
My Lucky Star (G) 905	Senja Henle-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38	
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10, '38	71	May 14, '38	
Panamint's Bad Man 853	Smith Belle-Evelyn Daw	July 8, '38			
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38	
Rascals (G) 849	Jane Withers-Robert Wilcox-Robt. Kent-B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38	
Rawhide (G) 842	Smith Belle-Evalyn Knapp-Leu Gehrig	Apr. 8, '38	59	Mar. 19, '38	
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart-Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38	
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)					
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen-Tony Martin-Jimmy Durante-Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38	
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)					
Second Honeymoon (G) 818	Loretta Young-Tyrone Power-Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 28, '38	62	June 11, '38	
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37	
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 8, '38	63	Mar. 26, '38	
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	89	Feb. 5, '38	
We're Going to Be Rich (G) 857	Graele Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 18, '38	

## Coming

Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38	70	Aug. 20, '38	
Arizona Wildcat, The	Jane Withers-Leo Carrille-Pauline Moore-H. Wilcoxon				
Down on the Farm 920	Jed Prouty-Spring Byington-Louise Fazenda	Dec. 16, '38			
Five a Kind 919	Dionne Quintuplets-J. Hersholt-Claire Trevor-Joan Davis-Slim Summerville	Nov. 25, '38			
Hard to Get	P. Foster-P. Brooks-T. Martin				
(See "In the Cutting Room," July 23, '38.)					
Inside Story	Michael Whalen-Jean Rogers				
Jesse James 921	Tyrone Power-Henry Fonda-Walter Brennan-Nancy Kelly	Dec. 3, '38			
Just Around the Corner 915	Shirley Temple-Joan Davis-Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38			
(See "In the Cutting Room," Sept. 17, '38.)					
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7, '38	66		
Mr. Moto's Last Warning	Peter Lorre-Geo. Sanders-R. Cortez-Virginia Field				
Mr. Moto Takes a Vacation	Peter Lorre-Virginia Field-John King-Joseph Schildkraut				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21, '38	82	June 4, '38	
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2, '38	85	Aug. 27, '38	
Sharpshooters 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18, '38			
Straight Place and Show 911	Ritz Bros.-Ethel Merman-Richard Arlen-Phyllis Brooks	Sept. 30, '38			
(See "In the Cutting Room," Aug. 13, '38.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Submarine Patrol 909.....	Richard Greene-Nancy Kelly-Preston Foster-Geo. Baneroff	Oct. 14, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913 .....	Loretta Young - Tyrone Power - Annabella	Nov. 4, '38†		
(See "In the Cutting Room," Sept. 10, '38.)				
Time Out for Murder (G)				
908 .....	Gloria Stuart-Michael Whalen	Sept. 23, '38†	60	July 2, '38
While New York Sleeps (G)...	Michael Whalen-Jean Woodbury		60	Aug. 27, '38

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Marco Polo (A)...	Gary Cooper-Sigrid Gurle-Basil Rathbone	Apr. 15, '38	104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G)...	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A) .....	Charles Boyer - Sigrid Gurle - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart	Aug. 5, '38†	96	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78; Sept. 17, '38, p. 63.)				
Blockade (G) .....	M. Carroll - Henry Fonda - Lee Carrillo - John Halliday	June 17, '38	84	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77.)				
Divorce of Lady X, The (A)...	Merle Oberon-Laurence Olivier - Blinnie Barnes-Ralph Richardson	Apr. 15, '38	91	Jan. 15, '38
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaiety Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb. 4, '38	109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G).....	Oorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith	Dec. 24, '37	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshall	Jan. 28, '38	80	Jan. 15, '38
Murder on Diamond Row (G)...	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Oesni	Dec. 10, '37	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March - Charles Winninger - Walter Connolly	Nov. 26, '37	75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart	Apr. 29, '38	88	Nov. 13, '37
South Riding (A).....	Ralph Richardson-Edna Best	July 1, '38	90	Jan. 22, '38
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison	Feb. 25, '38	86	June 12, '37
Troopship (G) .....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8, '37	88	May 22, '37
(Reviewed under the title, "Farewell Again.")				
<b>Coming</b>				
Drums (G) .....	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30, '38†	100	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.....	Gary Cooper - Merle Oberon - David Niven-Walter Brennan - Thomas Mitchell-Patsy Kelly	Nov. 1, '38†		
Made for Each Other.....	Carole Lombard-James Stewart	Nov. 15, '38†		
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart.....	Fredric March-Virginia Bruce - Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 14, '38†		
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip.....	Constance Bennett-Roland Young - Billie Burke-Alan Mowbray			
Trade Winds .....	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern			
(See "In the Cutting Room," Sept. 17, '38.)				
Young in Heart, The.....	Janet Gayner-O. Fairbanks, Jr. - P. Goddard-B. Burke-R. Young	Oct. 7, '38†		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038.....	Oick Purcell-Beryl Wallace	May 13, '38	61	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Denald Woods-Edgar Kennedy	Jan. 30, '38	66	Jan. 22, '38
Black Bandit 305 .....	Bob Baker-Marjorie Reynolds	Sept. 16, '38†	57	
Border Wolves 2058.....	Bob Baker-Constance Moore	Feb. 25, '38	57	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss of Lonely Valley 2052....	Buck Jones	Nov. 14, '37	59	
Courage of the West 2054.....	Bob Baker-Lois January	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017 .....	Ralph Bellamy-J. Hutchinson-John King	Mar. 11, '38	68	Mar. 12, '38
Oanger on the Air (G) 2032....	D. Woods-N. Grey-W. Lundigan	July 1, '38	66	July 2, '38
Dark Rapture .....	Mr. and Mrs. Armand Denis	Aug. 26, '38		
Devil's Party, The (G) 2009....	V. McLaglen-Beatrice Roberts	May 20, '38	65	May 28, '38
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshmen Year (G) 3025.....	Dixie Ounbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2, '38†	65	Aug. 20, '38
Girl With Ideas, A (G) 2015....	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7, '37	36½	Nov. 8, '37
Goodbye Broadway (G) 2012....	Alice Brady-Charles Winniger-Tom Brown-Tommy Riggs	Apr. 1, '38	70	Mar. 26, '38
Jury's Secret, The (G) 2019....	Fay Wray-Kent Taylor	Jan. 16, '38	65	Jan. 15, '38
Lady in the Morgue (G) 2077....	Preston Foster-Patricia Ellis	Apr. 22, '38	70	May 14, '38
Last Stand, The 2029.....	Bob Baker-Constance Moore	Apr. 1, '38	56	
Letter of Introduction (G) 2003....	E. Bergen - "Charlie McCarthy" - Andrea Leeds-Adolphe Menjou	Aug. 5, '38	103	Aug. 6, '38
(Exploitation: Sept. 10, '38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041 .....	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25, '38	67	July 10, '37
Little Tough Guy (A) 2008....	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22, '38	83	July 16, '38
Mad About Music (G) 2002....	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4, '38	96½	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Merry-Go-Round of 1938 (G) 2006 .....	Bert Lahr - Alice Brady - Billy House - Mische Auer - Jimmy Savo - Joy Hodges	Nov. 14, '37	87	Oct. 23, '37
Midnight Intruder (G) 2016....	Louis Hayward-Barbara Read	Feb. 6, '38	68	Jan. 29, '38
Missing Guest, The (G) 2031....	P. Kelly-C. Moore-W. Lundigan	Aug. 12, '38	68	Aug. 20, '38
Nurse from Brooklyn (G) 2022....	Sally Eilers-Paul Kelly	Apr. 15, '38	67	Apr. 16, '38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo	June 17, '38	56	
Personal Secretary .....	W. Gargan-J. Hodges-A. Oveline	Sept. 9, '38†	62	
Prescription for Romance (G) 2013 .....	Wendy Barrie - Kent Taylor - Mische Auer	Dec. 12, '37	66	Dec. 18, '37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15, '38	72	July 23, '38
Rage of Paris, The (G) 2005....	D. Oarlieux-D. Fairbanks, Jr. - Mische Auer-H. Broderick	July 1, '38	78	June 18, '38
(Exploitation: Sept. 17, '38, p. 64.)				
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey	Apr. 8, '38	68	Apr. 2, '38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay	Jan. 23, '38	56	
Sinners in Paradise (G) 2011....	John Boles-Madge Evans-Bruce Cabot	May 6, '38	63	May 7, '38
Some Blondes Are Dangerous 2018 .....	Noah Berry, Jr.-Oorotha Kent-Nan Grey	Nov. 28, '37	64½	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman	Jan. 9, '38	61	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore	Mar. 18, '38	61	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent	Dec. 19, '37	59	
Western Trails 2058.....	Bob Baker-Marjorie Reynolds	June 3, '38	57	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G) 2010 .....	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3, '38	68	June 11, '38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent	June 24, '38	68	June 25, '38
You're a Sweetheart (G) 2004....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26, '37	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 83; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				

## Coming

Exposed .....	Glenda Farrell - Otto Kruger - Herbert Mundin			
Guilty Trail 3052.....	Bob Baker-Marjorie Reynolds	Oct. 21, '38†		
Last Express, The.....	K. Taylor-A. Ames-D. Kent			
Prairie Justice.....	Bob Baker-Oorothy Southworth			
Road to Reno (G) .....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23, '38†	69	Sept. 3, '38
Service De Luxe.....	C. Bennett-V. Price-C. Ruggles - M. Auer - H. Broderick - J. Hodges	Oct. 21, '38†		
Storm, The .....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28, '38†		
Strange Faces .....	O. Kent-F. Jenks-A. Oveline			
Swing That Cheer.....	T. Brown-A. Devine-C. Moore	Oct. 14, '38†		
That Certain Age.....	Oeanna Durbin-Jackie Cooper - Melvyn Oouglas - Irene Rich - John Halliday	Oct. 7, '38		
(See "In the Cutting Room," Aug. 6, '38.)				
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
Accidents Will Happen (G) 222 .....	Ronald Reagan-Gloria Blondell - Sheila Bromley	Apr. 9, '38	62	Feb. 26, '38
Blondes at Work 255.....	Glenda Farrell-Barton MacLane	Feb. 5, '38	63	
Bordertown (A) 231 (reissue)...	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22, '38	90	Feb. 2, '35



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213.....	James Cagney - Pat O'Brien - Marlo Wilson .....	Aug. 27, '38.....	86	July 23, '38
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)				
Cowboy from Brooklyn (G) 217.Pat O'Brien - Dick Powell - Priscille Lane - Dick Foran.....	July 16, '38.....	77	June 11, '38	
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)				
Expensive Husband (G) 223.....	Beverly Roberts-Patric Knowles- Ailyn Joslyn-Gordon Oliver.....	Nov. 27, '37.....	62	Sept. 11, '37
First Lady (G) 210.....	Kay Francis - Preston Foster - Anita Louise-Walter Connolly- Verree Teasdale-Victor Jory.....	Dec. 4, '37.....	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Four's a Crowd (G) 306.....	E. Flynn - O. de Havilland - R. Russell-P. Knowles.....	Sept. 3, '38.....	85	July 16, '38
Gold Diggers in Paris (G) 206.Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins.....	June 11, '38.....	85	May 21, '38	
(Exploitation: July 2, '38, p. 54.)				
He Couldn't Say No (G) 221..Frank McHugh - Jone Wyman - Cora Witherspoon .....	Mar. 19, '38.....	57	Dec. 11, '37	
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson.....	Jan. 22, '38.....	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles.....	Nov. 20, '37.....	90	July 31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay .....	Mar. 26, '38.....	104	Mar. 12, '38
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)				
Kid Comes Back, The (G) 214.Wayne Morris - June Travis - Barton MacLane-Maxie Rosen- bloom .....	Feb. 12, '38.....	61	Jan. 30, '37	
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16, '38, p. 84.)				
Little Miss Thoroughbred (G) 219 .....	Ann Sheridan - John Litel - F. McHugh-Janet Chapman.....	June 4, '38.....	65	May 7, '38
Love, Honor and Behave (A) 216 .....	Wayne Morris-Priscilla Lane- John Litel-Dick Foran.....	Mer. 12, '38.....	71	Feb. 19, '38
Men Are Such Fools (G) 215 .....	Wayne Morris-Priscilla Lane- Humphrey Bogart-H. Herbert.....	July 16, '38.....	69	Apr. 23, '38
Mr. Champ 227.....	Johnnie Davis-Lola Lane.....	Aug. 6, '38.....		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212.....	Dick Foran - June Travis -John Litel-Dick Purcell .....	Apr. 2, '38.....	66	Apr. 2, '38
Penrod and His Twin Brother (G) 226 .....	Billy and Bobby Mauch-Frank Craven-Spring Byington .....	Feb. 26, '38.....	63	Jan. 15, '38
Racket Busters (G) 205.....	George Brent - Gloria Dickson - H. Bogart-Walter Abel.....	July 16, '38.....	71	Aug. 20, '38
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire.....	Jan. 1, '38.....	57	Dec. 11, '37
Swing Your Lady (G) 211.....	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins- Nat Pendleton-Penny Single- ton .....	Jan. 8, '38.....	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer- Basil Rathbone-Anita Louise.....	Dec. 25, '37.....	98	Dec. 4, '37
White Bonnets (A) 208.....	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville.....	June 25, '38.....	90	May 28, '38
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103.)				

## Coming

Angels with Dirty Faces.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart.....	Aug. 13, '38.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Blackwell's Island .....	J. Garfield-R. Lane-D. Purcell.....	Aug. 13, '38.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call .....	K. Francis-J. Litel-I. Hunter.....			
Dark Victory .....	Bette Davis .....			
Dawn Patrol .....	Errol Flynn - George Brent - Claude Rains-Basil Rathbone.....			
Devil's Island .....	Boris Karloff .....			
(See "Head Over Heels," "In the Cutting Room," July 9, '38.)				
Going Places .....	D. Powell-A. Louise-A. Jenkins.....			
Hard to Get .....	Dick Powell-D. de Havilland- C. Winger-Allen Jenkins.....			
Heart of the North.....	D. Foran-M. Lindsay-G. Dick- son-J. Chapman-A. Jenkins.....			
King of the Underworld.....	Kay Francis-Humphrey Bogart- Patric Knowles .....			
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Nancy Drew, Detective .....	Benita Granville-John Litel.....			
Phantom Crown, The.....	Paul Muni .....			
Secret Service .....	Benita Granville .....			
Sisters, The .....	B. Davis-E. Flynn-A. Louise- J. Bryan-D. Foran-I. Hunter.....	Oct. 15, '38.....		
They Made Me a Criminal.....	John Garfield-Gloria Dickson- "Crime School Kids" .....			
Torchy Gets Her Man.....	Glenda Farrell-Barton MacLane.....			
(See "In the Cutting Room," July 2, '38.)				
Torchy in Chinatown.....	Glenda Farrell-Barton MacLane.....			
Unfit to Print .....	Pat O'Brien-Jean Blondell.....			
Valley of the Giants (G).....	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford.....	Sept. 17, '38.....	79	Sept. 17, '38
Wings of the Navy.....	George Brent-O. de Havilland- Ronald Reagan-F. McHugh.....			
(See "In the Cutting Room," Aug. 20, '38.)				
Women in the Wind.....	K. Francis-W. Gargan-V. Jory.....			

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G).....	Nature Film .....	Woodward Bros.....	Apr. 10, '38.....	60	Nov. 27, '37
Delinquent Parents .....	Doris Weston .....	Progressive .....	July 15, '38.....		
Dynamite Delaney .....	Weldon Heyburn .....	Imperial .....	Jan. 2, '38.....	80	
Fight for Peace (A).....	War Film .....	Warwick .....	Apr. 30, '38.....	70	Apr. 30, '38
Herlomania .....	Negro Cast .....	Sack .....	Aug. 15, '38.....		
Knight of the Plains (G).....	Fred Scott .....	Spectrum .....	May 12, '38.....	57	May 7, '38
Night Nurse .....	Joby Jordan .....	Advance .....	Jan. 15, '38.....		
Polley Man .....	Negro Cast .....	Seck .....	July 1, '38.....	61	
Rangers Roundup (G).....	Fred Scott .....	Spectrum .....	Feb. 15, '38.....	55	Feb. 5, '38
Rebellious Daughters .....	Verna Hillie .....	Progressive .....	July 1, '38.....		
Scandal House .....	Adienne Ames .....	Progressive .....	July 1, '38.....		
Songs and Bullets.....	Fred Scott .....	Spectrum .....	Apr. 15, '38.....		
(See "In the Cutting Room," Apr. 23, '38.)					
Sugar Hill Baby.....	Negro Cast .....	Sack .....	Jan. 1, '38.....	66	
Two-Gun Man from Harlem.....	Negro Cast .....	Sack .....	May 1, '38.....		

## Coming

Code of the Fearless.....	Fred Scott .....	Spectrum .....			
Religious Racketeer (G).....	Robert Fiske .....	Fanchon Royer.....	9 rls.	Apr. 23, '38	
Terror of Tiny Town, The (G) .....	Billy Curtie .....	Principal .....		60	July 23, '38
Topa Topa (G).....	Helen Hughes .....	Pennant .....		65	Apr. 16, '38

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini.....	Cine Lux .....	Jan. 19, '38.....	78	Feb. 5, '38
Affairs of Maupassant, The (A) .....	Lili Darvas.....	Gallic .....	Feb. 11, '38.....	84	Feb. 12, '38
Al Chet .....	Jewish Film.....	Foreign Cinema Arts.....	Jan. 1, '38.....	90	
Alf's Button Afloat (G).....	Bud Flanagan.....	General Films.....		89	July 23, '38
Alibi, The (A).....	Erich Von Stroheim.....	B. N. Film .....		95	Feb. 26, '38
Break the News (G).....	Maurice Chevalier.....	General .....		78	May 14, '38
Call, The (G).....	Jean Yvonne.....	Best .....	Mar. 28, '38.....	75	Apr. 2, '38
Charm of La Boheme (A).....	Jan Klepura.....	International .....	Mar. 17, '38.....	99	Apr. 30, '38
Convict 99 (A).....	Will Hay.....	General .....		87	June 4, '38
Dance Program (A).....	Marie Bell.....	A.F.E. Corp. ....		120	Jan. 29, '38
Courier of Lyons, The (A).....	Pierre Blanchard.....	Pax .....	June 2, '38.....	92	June 18, '38
Dark Eyes (A).....	Simone Simon.....	Frank Kessler.....	Apr. 18, '38.....	85	May 7, '38
Dark Sands (G).....	Paul Robeson.....	Record .....		75	July 30, '38
Dock on the Hevel, The (G) .....	Marianne Hoppe.....	Casino .....			Apr. 30, '38
Dusky Sentries (A).....	Fosco Ginechett.....	Pollavinci .....			May 14, '38
Dybbuk, The (A).....	A. Morewski.....	Geist .....	Apr. 15, '38.....	120	Mar. 19, '38
Edge of the World, The (A) .....	Finlay Currie .....	Pax .....		75	Aug. 14, '37
Foggy Quay, The (A).....	Jean Gabin .....	Films Victoria.....		90	Sept. 3, '38
Generals Without Buttons (A) .....	Jean Murat.....	Mayer-Burstyn .....	Feb. 4, '38.....	80	Jan. 29, '38
Grand Illusion (A) .....	Jean Gabin .....	World .....		96	July 3, '37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.....	Newsreels .....	Norton .....	Jan. 9, '38.....	90	
Gueule D'Amour (A).....	Jean Gabin.....	A. C. E.....		95	Feb. 5, '38
"Housemaster" (G) .....	Otto Kruger.....	Assoc. British.....		95	Feb. 26, '38
I Married for Love .....	Kabos-Radal .....	Danubia .....	Feb. 4, '38.....	84	
I See Ice (G).....	George Formby.....	Assoc. British.....		81	Apr. 2, '38
I've Got a Horse (G).....	Sandy Powell.....	British Lion .....		76	Sept. 3, '38
Jolly Paupers .....	Jewish Film.....	Foreign Cinema Arts.....	Mar. 1, '38.....	65	
Kete Plus Ten (G).....	Jack Hulbert.....	General .....		81	May 14, '38
Kathleen (G) .....	Sally D'Neill.....	Hoffberg .....	Jan. 22, '38.....	75	Feb. 19, '38
La Dancella di Bard (G).....	Emma Grammetico.....	I. C. I.....	Feb. 5, '38.....	77	Feb. 12, '38
Lady Seeks Room.....	Zilah-Kabos .....	Danubia .....	Mar. 10, '38.....	91	
Lafarge Case, The (A).....	Erich Von Stroheim.....	Cipra .....		100	May 14, '38
Lie of Nina Petrovna, The (A) .....	Fernand Gravet.....	Lenauer .....	Mar. 29, '38.....	80	Apr. 2, '38
Little Flower of Jesus (G).....	Simone Bourday.....	Sunray .....		75	Apr. 30, '38
Love of DuBarry.....	Glitta Alpar.....	Hoffberg .....	Mar. 28, '38.....	78	
Luck of the Irish .....	Richard Hayward.....	Guaranteed .....	Mar. 15, '38.....	63	
Men Sometimes Errs.....	A. Tekos .....	Hungaria .....	Feb. 4, '38.....	10 rls.	
Mademoiselle Docteur (A).....	Dita Parlo .....	United Artists.....		77	Dec. 18, '37
Merlusse (G) .....	Henri Poupon.....	French M. P.....	Jan. 1, '38.....	67	Dec. 25, '37
Ml Candidate (G).....	Domingo Soler.....	Producciones A.R.B.....		85	June 4, '38
Mis Dos Amores (G).....	Tito Guizar .....	Paramount .....		80	Aug. 20, '38
Monastery (G) .....	Monastic Film.....	World .....	Apr. 1, '38.....	55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights .....	Annabella .....	Lenauer .....	May 15, '38.....		
Noches de Gloria (A).....	Esperanza Iris.....	Bueno .....		95	Mar. 26, '38
Nocturno (A) .....	Ria Byron.....	Schwab .....		90	Mar. 12, '38
Drage (A) .....	Charles Beyer.....	Daven-Lauer .....		105	Feb. 12, '38
Pearls of the Crown (A).....	Sascha Guitry.....	Lenauer .....	May 1, '38.....	99	June 5, '37
Refugiados en Madrid (G).....	Marla Conesa.....	Fama .....		95	July 23, '38
Room No. 111.....	Javor-Lazar .....	Danubia .....	Apr. 1, '38.....	91	
Ski Chase (G).....	Hannes Schneider.....	World .....	Feb. 15, '38.....	73	Apr. 30, '38
Sport of Love, The.....	Gy Kehos.....	Hungaria .....	Dec. 24, '37.....	8 rls.	
St. Martin's Lane (G).....	Chas. Laughton.....	Assoc. British.....		85	July 9, '38
Sutyl the Lucky Child.....	Adam Klari.....	Hungaria .....	Jan. 11, '38.....		
Tempest In Chardae.....	Javor-Lazar .....	Danubia .....	Jan. 7, '38.....	90	
Tender Enemy (A).....	Simone Berliou.....	World .....	Mar. 30, '38.....	65	May 7, '38
Texas Mammy .....	Fedak .....	Danubia .....	Feb. 18, '38.....	78	June 18, '38
They Were Five (A).....	Jean Gabin.....	Lenauer .....	June 1, '38.....	89	
T-Kies Koff .....	Jewish Film.....	Foreign Cinema Arts.....	May 15, '38.....	102	
Travelling People (A).....	Francisco Resay.....	Amer-Tobis .....		105	May 21, '38
Vessel of Wrath (A).....	Chas. Laughton.....	Assoc. British.....		95	Mar. 26, '38
Village Rogue, The.....	M. Deyka.....	Hungaria .....	Jan. 21, '38.....	10 rls.	
Voice of India.....	Hoefler Expedition.....	Hoffberg .....	Jan. 28, '38.....	70	
Volga Boatman, The (A).....	Pierre Blanchard.....	J. H. Hoffberg.....	Apr. 30, '38.....	84	Apr. 23, '38
Yellow Roses .....	Gy Kabos.....	Danubia .....	Mar. 1, '38.....	90	
Yellow Sands (G).....	Marie Tempest.....	Assoc. British.....		69	July 23, '38



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13, '38. 15½	
Andy Clyde		
Cuekoo-rancho 8431.....	Mar. 25, '38. 18½	
Joe Besser		
Doggone Mixup (2-12-38)		
8428.....	Feb. 4, '38. 18½	
Harry Langdon		
Fiddling Around (2-19-38)		
8427.....	Jan. 21, '38. 17½	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8438	July 1, '38. 17½	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Oumb		
8407 (6-18-38).....	May 20, '38. 16	
(3 Stooges)		
Jump, Chump, Jump 8432	Apr. 15, '38. 19½	
Andy Clyde		
Many Sappy Returns 9421	Aug. 19, '38. 18	
Charley Chase		
Mind Needer, The 8433..	Apr. 29, '38. 18	
Charley Chase		
Mutts to You 9402.....	Oct. 14, '38.	
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424.....	Oct. 28, '38.	
Charlie Chase		
Not Guilty Enough 9423..	Sept. 30, '38.	
Andy Clyde		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4, '38. 17½	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4, '38. 16½	
(All Star)		
Sue My Lawyer 9422.....	Sept. 16, '38. 2 rls.	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406.....	Apr. 1, '38. 18	
(3 Stooges)		
Termites of 1938 (1-22-38)		
8404.....	Jan. 7, '38. 17	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29, '38. 17½	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18, '38. 18½	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901..	Sept. 2, '38. 18	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18, '38. 17½	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)		
8904.....	Dec. 15, '37. 10½	
Animal Cracker Circus		
9502.....	Sept. 23, '38. 1 r.l.	
Big Birdieast, The		
(8-4-38) 8508.....	May 13, '38. 7	
Bluebird's Baby (3-12-38)		
8504.....	Jan. 21, '38. 7	
Foolish Bunny, The		
(4-2-38) 8506.....	Mar. 26, '38. 8	
Frog Pond, The 8512.....	Aug. 12, '38.	
Hollywood Graduation		
(9-10-38) 9501.....	Aug. 26, '38. 7	
Horse on the Merry-Go-Round, The (3-26-38)		
8505.....	Sept. 17, '38. 8	
Little Moth's Big Flame		
9503.....	Oct. 23, '38.	
Poor Little Butterfly		
(7-23-38) 8510.....	July 4, '38. 8	
Poor Elmer 8511.....	July 22, '38. 1 r.l.	
Snowtime 8507.....	June 3, '38. 7½	
Window Shopping (7-2-38)		
8509.....	Apr. 14, '38. 7	

## COLOR RHAPSODIES

Animal Cracker Circus		
9502.....	Sept. 23, '38. 1 r.l.	
Big Birdieast, The		
(8-4-38) 8508.....	May 13, '38. 7	
Bluebird's Baby (3-12-38)		
8504.....	Jan. 21, '38. 7	
Foolish Bunny, The		
(4-2-38) 8506.....	Mar. 26, '38. 8	
Frog Pond, The 8512.....	Aug. 12, '38.	
Hollywood Graduation		
(9-10-38) 9501.....	Aug. 26, '38. 7	
Horse on the Merry-Go-Round, The (3-26-38)		
8505.....	Sept. 17, '38. 8	
Little Moth's Big Flame		
9503.....	Oct. 23, '38.	
Poor Little Butterfly		
(7-23-38) 8510.....	July 4, '38. 8	
Poor Elmer 8511.....	July 22, '38. 1 r.l.	
Snowtime 8507.....	June 3, '38. 7½	
Window Shopping (7-2-38)		
8509.....	Apr. 14, '38. 7	

Title	Rel. Date	Min.
COLUMBIA TOURS		
Bermuda—Isle of Paradise		
9551.....	Sept. 9, '38. 1 r.l.	
Provincial Quebec 9552..	Oct. 21, '38.	
COMMUNITY SING		
No. 5 (1-22-37) 8655.....	Feb. 5, '38. 10	
(Song Parade)		
No. 6 (3-5-38) 8658.....	Feb. 25, '38. 9½	
(Cowboy Songs)		
No. 7 (4-2-38) 8657.....	Mar. 18, '38. 10	
(Gus Van Song Shop)		
No. 8 8658.....	May 6, '38. 10½	
(Songs of the Southland)		
No. 9 (6-18-38) 8659.....	June 25, '38. 9½	
(Spanish Songs)		
No. 10 (6-18-38) 8660.....	July 4, '38. 10	
(Patriotic Songs)		
No. 11 8861.....	Aug. 26, '38. 10	
Songs of Yesteryear		
No. 12 8862.....	Sept. 15, '38. 10	
Scotch Songs		
(New Series)		
No. 1 (College Songs)		
9651.....	Oct. 1, '38. 1 r.l.	
No. 2 (South Seas) 9652..	Oct. 4, '38.	
No. 3 9653.....	Dec. 2, '38.	
HAPPY HOUR		
Jungle Babies 8473.....	June 1, '38. 1 r.l.	
New Nation, The (Czechoslovakia) 8472.....	June 1, '38. 10	
KRAZY KAT CARTOONS		
21. Sad Little Guinea Pigs		
8702.....	Feb. 22, '38. 6½	
22. Auto Clinic, The 8703	Mar. 4, '38. 6½	
23. Little Buckaroo 8704..	Apr. 11, '38. 8	
24. Krazy Magie (6-4-38)		
8705.....	May 20, '38. 8½	
25. Krazy's Travel Squawks		
(6-25-38) 8706.....	July 4, '38. 6½	
26. Gym Jams 9701.....	Sept. 9, '38. 1 r.l.	
27. Hot Dogs On Ice 9702	Oct. 21, '38. 1 r.l.	
PICTUREGRAPH		
No. 1 9951.....	Aug. 31, '38. 1 r.l.	
SCRAPPY CARTOONS		
City Slicker (7-23-38)		
8758.....	July 8, '38. 6	
Early Bird 9751.....	Aug. 31, '38. 1 r.l.	
Happy Birthday 9752.....	Oct. 7, '38. 1 r.l.	
New Homestead, The		
(2-12-38) 8755.....	Jan. 7, '38. 7	
Scrappy's Playmates 8757	Mar. 27, '38. 6	
Scrappy's Trip to Mars		
8756.....	Feb. 4, '38. 7	
SCREEN SNAPSHOTS		
No. 5 (1-22-38) 8855.....	Jan. 7, '38. 9½	
No. 6 (3-5-38) 8856.....	Feb. 4, '38. 10	
No. 7 (4-2-37) 8857.....	Mar. 4, '38. 10	
No. 8 (5-14-38) 8858.....	Apr. 1, '38. 9	
No. 9 8859.....	Apr. 29, '38. 9½	
No. 10 (6-18-38) 8860.....	May 27, '38. 9½	
No. 11 (7-30-38) 8861.....	June 24, '38. 10½	
No. 12 8882.....	July 29, '38. 10	
(New Series)		
No. 1 9851.....	Aug. 21, '38. 1 r.l.	
No. 2 9852.....	Sept. 16, '38. 1 r.l.	
No. 3 9853.....	Nov. 4, '38.	
SPECIAL		
SPORT THRILLS		
Athletic Youth 8811.....	July 29, '38. 1 r.l.	
Demons of the Deep 8812	Aug. 19, '38. 1 r.l.	
Feminine Fun 8805.....	Feb. 18, '38. 10	
Fistle Fun (7-30-38) 8810	July 1, '38. 9½	
Football Giants 9801.....	Sept. 28, '38. 1 r.l.	
Play Ball (4-23-38) 8807	Apr. 15, '38. 10	
Snow Foolin' (2-12-38)		
8804.....	Jan. 21, '38. 10	
Sport Stamina (6-4-38)		
8808.....	Apr. 10, '38. 9½	
Thrilling Moments		
(6-25-38) 8809.....	June 10, '38. 9½	
Unusual Hunting (3-28-38)		
8806.....	Mar. 15, '38. 10	
STRANGE AS IT SEEMS		
Boy Who Saved a Nation,		
The (1-22-38) 8603.....	Dec. 10, '37. 9½	
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan. 15, '38. 9	
Friendly Neighbors		
(Ontario) (6-18-38) 8553	Apr. 29, '38. 9½	

## EDUCATIONAL

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Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910	Feb. 25, '38. 10	
Cabin Kids		

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520.....	May 12, '38. 6½	
Bugs Beetle and His		
Orchestra 8512.....	Jan. 21, '38. 6½	
Eliza Runs Again 8526...	July 29, '38. 6½	
Gandy the Goose (3-19-38)		
8515.....	Mar. 4, '38. 6	
Happy and Lueky 8516...	Mar. 18, '38. 6½	
Here's to Good Old Jall		
8522.....	June 10, '38. 6½	
His Off Day 8513.....	Feb. 4, '38. 6½	
Just Ask Jupiter (2-19-38)		
8514.....	Feb. 18, '38. 8	
Last Indian, The 8523...	June 24, '38. 6½	
Lion Hunt, The (1-15-38)		
8511.....	Jan. 7, '38. 7	
Maid in China 8519.....	Apr. 29, '38. 7	
Milk for Baby 8524.....	July 8, '38. 6½	
Mountain Romance, A		
(4-39-38) 8517.....	Apr. 1, '38. 6½	
Mrs. O'Leary's Cow 8525	July 22, '38. 6½	
Robinson Crusoe's Broad-		
east (4-23-38) 8518...	Apr. 15, '38. 6½	
TREASURE CHEST		
Kingdom for a Horse		
(5-7-38) 8604.....	Apr. 22, '38. 10	
Music from the Stars		
(4-30-38) 8610.....	Mar. 25, '38. 11	
Horace Lapp and Orch.		
Return of the Buffalo 8608	Apr. 8, '38. 9½	
Sky Fishing (3-26-38) 8607	Feb. 25, '38. 9½	
Songbirds of the North		
Wood (2-12-38) 8606...	Feb. 11, '38. 10	
We Live in Two Worlds		
(8-20-38) 8609.....	July 22, '38. 11	
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113	Jan. 14, '38. 19	
Niela Goodelle		
Beautiful But Oummles		
8117.....	Mar. 25, '38. 17	
Buster West-Tom Patriola		
Cactus Caballeros 8208...	May 27, '38. 19	
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday		
(2-19-38) 8115.....	Feb. 4, '38. 15	
Oanny Kaye		
Cute Crime 8118.....	Apr. 29, '38. 18	
Jefferson Machamer		
Getting an Eyeful (1-22-38)		
8204.....	Jan. 21, '38. 18	
Charles Kemper		
Hi-Ho Hollywood 8203...	Jan. 7, '38. 16	
Harriet Hutchins-Margt. Johnson		
Jitterbugs 8119.....	May 20, '38. 18	
Buster West-Tom Patriola		
Love and Onions (3-26-36)		
8308.....	Mar. 11, '38. 19	
H. Timberg, Jr.-P. Rooney, Jr.		
Miss They Missed, The		
(2-12-38) 8114.....	Jan. 28, '38. 18	
Willie Howard		
Money On Your Life 8205		
(12-4-37) 8108.....	May 13, '38. 18½	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10, '38. 17	
Willie Howard		
Sing for Sweetie 8309...	Apr. 15, '38. 19	
Lee Sullivan		
Uncle Sol Solves It 8303..	Feb. 11, '38. 15	
Wanna Be a Model? 8116	Feb. 25, '38. 18	
Jefferson Machamer		
Winner Lose All 8310...	June 17, '38. 19	
Charles Kemper		
MGM		
Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
(In Sepia)		
Blue Monday (4-2-38)		
W-682.....	Apr. 2, '38. 9	
Buried Treasure W-689...	Sept. 17, '38. 8	
Captain's Pup W-684.....	Apr. 30, '38. 9	
Cleaning House (3-5-38)		
W-681.....	Feb. 19, '38. 8	
Oay at the Beach, A		
W-685 (8-13-38).....	June 25, '38. 10	
Old Smokey W-688.....	Sept. 3, '38. 7	
Pymmy Hunt, The W-687..	Aug. 6, '38. 8	
Poultry Pirates W-683...	Apr. 16, '38. 9	
What a Lion! W-686.....	July 16, '38. 9	
CRIME DOESN'T PAY		
No. 14—What Price Safety		
P-611.....	Feb. 5, '38. 21	
John Wray-George Huston		
No. 15—Miracle Money		
(5-21-38) P-612.....	Mar. 26, '38. 21	

Title	Rel. Date	Min.
No. 16—Come Across		
(6-4-38) P-613	May 14, '38. 21	...
No. 17—Criminal Is Born,		
A (8-27-38) P-614	June 25, '38. 21	...
No. 18—They're Always		
Caught P-615	.....	22....
No. 19—Think It Over		
P-616	.....	2 rls.
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest		
(5-7-38) T-659	Apr. 16, '38. 9	....
Cairo, City of Contrast		
T-851	.....	Sept. 10, '38. 1 r.l.
Czechoslovakia On Parade		
(7-2-38) T-661	June 11, '38. 9	....
Glimpses of Austria T-657	Feb. 19, '38. 9	....
Glimpses of New Brunswick		
(4-2-38) T-658	Mar. 19, '38. 8	....
Land of Incas T-655	Dec. 25, '37. 8	....
Paris On Parade T-662		
(8-20-38)	.....	July 9, '38. 9
Rural Sweden T-660	May 14, '38. 8	....
HARMAN-ISING		
(Happy Harmonies)		
36—Pipe Dream	Feb. 5, '38. 8	....
37—Little Bantamweight	Mar. 12, '38. 8	....
HISTORICAL MYSTERIES		
Bravest of the Brave, The		
(8-27-38) H-728	Aug. 6, '38. 11	....
Face Behind the Mask, The		
(4-9-38) H-725	Mar. 19, '38. 11	....
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38)		
H-726 (sepia)	June 11, '38. 11	....
Man on the Rock, The		
Nostradamus H-730	.....	1 r.l.
Ship That Oied, The		
H-724	Feb. 19, '38. 10	....
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38)		
H-727	July 2, '38. 11	....
Frank McGlynn		
LAUREL and HAROY REISSUES (1937-8)		
County Hospital (4-23-32)		
C-241	Jan. 22, '38. 17	....
M-G-M MINIATURES		
City of Little Men, The		
M-871	Aug. 20, '38. 1 r.l.	....
Forgotten Step, The		
(6-4-38) M-677	May 7, '38. 10	....
Monty Wooley		
Hollywood Handicap		
(7-9-38) M-678	May 7, '38. 10	....
"Original Sing Band"		
Life In Some Town, U.S.A.		
(4-9-38) M-674	Feb. 28, '38. 10	....
Optical Poem, An M-675	Mar. 5, '38. 7	....
Streamlined Swing M-672	Sept. 10, '38. 1 r.l.	....
(In sepia)		
Stroke of Genius M-673		
Cecilia Parker-Wm. Henry	Feb. 5, '38. 11	....
That Mothers Might Live		
M-676	Apr. 30, '38. 10	....
Shepard Struwick		
Mary Howard		
Tracking the Sleeping		
Oeath (8-27-38) M-680	July 9, '38. 10	....
Gilbert Emery-Ooris Lloyd		
Tuppapoo (7-9-38) M-679		
June 11, '38. 11	....	...
Moroni Olsen		
What Do You Think, No. 3		
M-672	Jan. 15, '38. 11	....
MUSICAL COMEDIES		
Billy Rose's Casa Manana		
Revue R-603	Mar. 26, '38. 21	....
Harriet Hoctor-E. Marshall		
Canary Comes Across, The		
(2-5-38) R-602	Jan. 29, '38. 21	....
Erik Rhodes-Virginia Grey		
It's In the Stars (8-27-38)	July 30, '38. 19	....
R-606		
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The		
(8-20-38) R-605	July 16, '38. 18	....
Eleanor Lynn-Frank Albertson		
Snow Gets In Your Eyes		
(6-4-38) R-604	May 14, '38. 20	....
Virginia Grey-Roger Converse		
OUR GANG		
Aladdin's Lantern C-931		
Sept. 17, '38. 10	....	...
Awful Tooth, The (7-23-38)		
C-739	May 28, '38. 10	....
Bear Facts (4-2-38) C-735		
Mar. 5, '38. 11	....	...
Came the Brawn C-737		
Apr. 18, '38. 11	....	...
Canned Fishing C-734		
Feb. 12, '38. 11	....	...
Feed 'Em and Weep C-738		
May 27, '38. 11	....	...
Hide and Shriek (7-2-38)		
C-740	June 19, '38. 11	....



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
Little Ranger, The (8-27-38) C-741	Aug. 6, '38	11....	Blke Parade V7-10	Apr. 22, '38	10....	UNUSUAL OCCUPATIONS (In Color)			PATHE PARADE		
Party Fever C-742	Aug. 27, '38	10....	California Giants V7-7	Jan. 28, '38	.....	No. 4 (2-26-38) L7-4	Feb. 11, '38	10....	No. 3—Baby Party—Male-		
Three Men in a Tub C-736	Mar. 26, '38	10....	Crime Fighters V7-11 (6-4-38)	May 20, '38	10....	No. 5 L7-5	Apr. 15, '38	10....	drama — Miami Beach		
PETE SMITH SPECIALTIES											
Anaesthesia (8-6-38)			Find What's Wrong (7-9-38) V7-12	June 17, '38	10....	No. 8 (8-8-38) L7-6	June 10, '38	10....	Publicity Machine		
S-711	July 9, '38	10....	Gold (3-12-38) V7-8	Feb. 25, '38	10....	(New Series)			(1-22-38) 84,603	Jan. 14, '38	10....
Follow the Arrow S-712 (8-20-38)	July 30, '38	10....	Jungle Glimpses (color)			No. 1 (8-27-38) L8-1	Aug. 5, '38	10....	No. 4—Air College		
Football Thrills of 1937			V7-9	Mar. 25, '38	10....				(2-26-38) 84,604	Feb. 25, '38	8....
S-714	Sept. 10, '38	10....	Mildewed Melodramas	Sept. 9, '38	1 r l.				No. 5—Ventriloquist's		
Fistfuls	Aug. 27, '38	9....	Silver Millions V7-13	July 15, '38	10....				Dummy—ASCAP—Ballot		
Friend Indeed (1-1-38)			Tannhauser (6-4-38)						School 84,605	Apr. 22, '38	11....
S-703	Jan. 1, '38	10....	V8-1	Aug. 12, '38	16....				No. 6—Count of Ten		
Grid Rules S-715		1 r l.							(7-18-38) 84,606	June 17, '38	10....
Jungle Juveniles, No. 2			PARAMOUNT PICTORIAL						No. 7—Expose of Spiritual-		
(2-5-38) S-704	Jan. 29, '38	9....	No. 6—The New Washing-						ism — Trip Thru Walt		
La Savate (4-9-38) S-708	Mar. 12, '38	8....	ten-Arizona Magle—Four-						Disney Studios (7-23-38)	Aug. 12, '38	10....
Modeling for Money S-708	Apr. 30, '38	10....	Footed Flyers P7-6	Jan. 7, '38	1 r l.				PATHE REVIEWS		
(Exploitation: June 4, '38, p. 85.)			No. 7—Let's Visit the Moon						Released once a month		
Penny's Party (color) S-707	Apr. 9, '38	9....	—Autumn in the Alps—						PATHE TOPICS		
Prudence Penny—Gwen Lee			Shadow Man (2-26-38)						Released seven times a year		
Story of Dr. Carver			P7-7	Feb. 4, '38	10....				RADIO FLASH COMEDIES		
(7-2-38) S-710	June 18, '38	10....	No. 8—Styles in the Sun-						Photographer, The		
Surf Heroes (7-23-38)			Sleeping City — Pulchri-						83,203	June 17, '38	15....
S-709	May 28, '38	10....	tude for Pups P7-8	Mar. 4, '38	1 r l.				Jack Rice		
Three on a Rope (3-26-38)			No. 9—Can They Take It—						Stupor-Visor, The		
S-705	Feb. 19, '38	10....	Seeing's Believing—Al-						(1-22-38) 83,202	Feb. 5, '38	17....
ROBERT BENCHLEY											
Courtship of a Newt, The			pine Aqueduct P7-9	Apr. 1, '38	10....				Pat Gleason		
(8-27-38) F-757	July 23, '38	8....	No. 10—Sailboat Time —						RADIO MUSICAL COMEDIES		
Evening Alone, An F-755	May 14, '38	10....	Twilight on the Trail—						Twenty Girls and a Band		
How to Figure Income Tax			Magnetic Music (6-4-38)						(1-22-38) 83,502	Apr. 8, '38	18....
(4-9-38) F-753	Mar. 19, '38	8....	P7-10	May 7, '38	1 r l.				Nick Stuart and Orch.		
How To Raise a Baby			No. 11—Water Symphony—						RAY WHITLEY COMEDIES		
(8-20-38) F-756	July 2, '38	9....	Nothing But Seals —						Western Welcome, A,		
How to Read F-758	Aug. 27, '38	9....	Vineyards of California						93,501	Sept. 9, '38	18....
Music Made Simple			(7-23-38) P7-11	June 4, '38	10....				REELISMS		
(4-30-38) F-754	Apr. 16, '38	8....	No. 12—Gigantic Farming						Trans-America 94,602	Nov. 11, '38	1....
SPECIAL			— Steaming Scenery —						Underwater Circus 94,601	Sept. 16, '38	1....
Jimmy Fidler's Personality			Nobody's Pal (7-9-38)						RKO PATHE SPORTSCOPE		
Parade (1-29-38) J-771	Jan. 8, '38	20....	P7-12	July 1, '38	1 r l.				Bit and Bridle 84,306	May 13, '38	10....
New Audioscopic, The			(New Series)						Brother Gelfers (8-6-38)		
(2-5-36) A-761	Jan. 15, '38	8....	No. 1—P8-1 (8-20-38)	Aug. 5, '38	10....				84,309	July 15, '38	11....
PARAMOUNT			No. 2—P8-2 (9-3-38)	Sept. 2, '38	10....				Fisherman's Paradise		
BETTY BOP CARTOONS			POPEYE THE SAILOR						94,301	Sept. 9, '38	9....
Be Up to Date (2-28-38)			Big Chief Ugh-A-Mugh-						Flying Feathers 84,308	June 24, '38	9....
T7-7	Feb. 25, '38	7....	Ugh (5-14-38) E7-9	Apr. 15, '38	7....				In the Swim (5-5-38)		
Buzzy Boop T7-12	July 22, '38	1 r l.	Bulldozing the Bull						84,302	Feb. 18, '38	10....
Honest Love and True T7-8	Mar. 25, '38	7....	(8-28-38) E8-1	Aug. 19, '38	7....				Pinehurst 84,305	Apr. 22, '38	9....
Lost Kitten (7-23-38)			Fowl Play E7-5	Dec. 17, '37	1 r l.				Swinging Mallets 84,304	Apr. 1, '38	10....
T7-11	June 24, '38	7....	House Builder—Upper. The						Underwater (6-25-38)		
Out of the Inkwell T7-9	Apr. 22, '38	7....	E7-8	Mar. 18, '38	1 r l.				84,307	June 3, '38	9....
Pudgy the Watchman (G)			I Yam Love Sleek E7-10	May 20, '38	7....				Windward Way 84,303	Mar. 11, '38	10....
(8-20-38) T8-1	Aug. 12, '38	1 r l.	Jeep. The E7-12	July 15, '38	7....				SHEILA BARRETT COMEDIES		
Riding the Rails (2-28-38)			Learn Politeness (2-26-38)						Week-End Guest 94,401	Oct. 14, '38	1....
T7-6	Jan. 28, '38	7....	E7-7	Feb. 18, '38	7....				SMART SET		
Swing School T7-10			Let's Celebrate E7-6	Jan. 21, '38	7....				Buckaroo Broadcast, A		
(6-18-38)	May 27, '38	7....	Mutiny Ain't Nice E8-2	Sept. 16, '38	1 r l.				(6-18-38) 83,203	Apr. 22, '38	18....
COLOR CLASSICS			Plumbing Is a Pipe						Ray Whitley		
All's Fair at the Fair			(6-11-38) E7-11	June 17, '38	7....				Hunting Trouble (8-13-38)		
C8-1	Aug. 26, '38	7....	(Color Special)						83,303	Aug. 12, '38	16....
(9-3-38) C8-1	Aug. 26, '38	7....	PARAMOUNT SOUND NEWS						Jed Prouty		
Hold It C7-5	Apr. 29, '38	7....	Two Editions Weekly						SPECIAL		
Hunky and Spunky									Quintupland (2-26-38)		
(7-23-38) C7-6	June 24, '38	7....							83,801	Feb. 18, '38	19....
Tears of an Onion C7-4	Feb. 25, '38	.....							Donne Quintuplets		
COLOR CRUISES									WALT DISNEY CARTOONS		
Guatemala (8-27-38)		10....							Boat Builders 84,108	Feb. 25, '38	7....
HEADLINERS									Brave Little Tailor		
Bob Crosby and Orch.									(9-10-38) 94,101	Sept. 23, '38	9....
A7-12	May 6, '38	10....							Donald's Better Self		
Easy on the Ice A7-13									(2-26-38) 84,109	Mar. 11, '38	8....
(6-18-38)	June 3, '38	10....							Donald's Nephews 84,111	Apr. 15, '38	8....
H. King's Orch.—S. Foster									Fox Hunt, The (6-18-38)		
Hall's Holiday (4-23-38)									84,116	July 29, '38	8....
A7-11	Apr. 8, '38	10....							Good Scouts (6-25-38)		
George Hall and Orch.									84,115	July 8, '38	8....
Himber Harmonies									Mickey's Parrot (9-10-38)		
(2-26-38) A7-8	Jan. 29, '38	11....							84,118	Sept. 9, '38	8....
Richard Himber and Orch.									Mickey's Trailer 84,112	May 6, '38	8....
Lights! Action! Lucas!									Meth and the Flame, The		
(9-10-38)	Sept. 2, '38	10....							(3-9-38) 84,110	Apr. 1, '38	8....
Clyde Lucas and Orch.									Polar Trappers, 84,114	June 17, '38	8....
Listen to Lucas (2-28-38)									Self Control (1-22-38)		
A7-9	Feb. 18, '38	10....							84,107	Feb. 11, '38	8....
Meet the Maestros	Jan. 7, '38	.....							Whalers, The (8-10-38)		
Moments of Charm									84,117	Aug. 19, '38	8....
(8-13-38) A8-1	Aug. 5, '38	10....							Wynken, Blynken and Nod		
P. Spitalny & Girl Orch.									84,113	May 27, '38	8....
Queens of the Air (7-23-38)									20TH CENTURY-FOX		
A7-14	July 8, '38	11....							Title	Rel. Date	Min.
Vincent Lopez									ADVENTURES OF THE		
Star Reporter, No. 3									NEWSREEL CAMERAMAN		
A7-10	Mar. 11, '38	.....							Filming Big Thrills 9202	Oct. 26, '38	1 r l.
PARAGRAPHS									Recording Modern Science		
Ascent on Beauty (1-8-38)									9201	Aug. 19, '38	1 r l.
V7-6	Dec. 31, '37	10....							FASHIONS (In color)		
									Fashion Forecasts (Autumn		
									Styles) 9601	Sept. 16, '38	1 r l.
									No Title 9602	Nov. 11, '38	1 r l.
									LEW LEHR		
									What Every Boy Should		
									Know 9401	Sept. 2, '38	1 r l.
									What Every Girl Should		
									Know 9402	Nov. 25, '38	1 r l.



## ( THE RELEASE CHART--CONT'D )

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
<b>MAGIC CARPET SERIES</b> (Lowell Thomas)			<b>NO. 52—Novelty (7-2-38)</b>			<b>NO. 51—Porky's Hare Hunt</b>			<b>The Great Library Misery</b>		
Land of Contentment 9102.....	Oct. 14,'38	1 r.l.	2396 ..... June 20,'38..9....			3810 ..... Apr. 30,'38.....			4901 ..... Sept. 10,'38	1 r.l.	
Golden California 9101.....	Aug. 5,'38	1 r.l.	NO. 53—Novelty 3364 ..... Aug. 29,'38	9....		NO. 52—Injun Trouble			<b>OTHER PRODUCT</b>		
<b>TERRY-TOONS</b>			NO. 54—Novelty 3365 ..... Sept. 12,'38	9....		3611 ..... May 21,'38..1 r.l.			<b>OEVLIN</b>		
Chris Columbo 9501.....	Aug. 12,'38	1 r.l.	NO. 55—Novelty 3366 ..... Oct. 10,'38	9 1/2..		<b>Title Rel. Date Min.</b>			<b>Rel. Date Min.</b>		
Goose Flies High, The.....	Sept. 9,'38	1 r.l.	<b>UNIVERSAL SPECIAL</b>			NO. 53—Porky the Fire-			Ancient Cities of Southern		
String Bean Jack 9521.....	Aug. 26,'38	1 r.l.	Breathless Moments			man 3612 ..... June 4,'38..1 r.l.			France (8-13-38) .....	10....	
(In color)			(2-26-38) 2160 ..... Feb. 28,'38	19....		NO. 54—Porky's Party			Beautiful and Gay Budapest		
Wolf's Side of the Story			<b>VITAPHONE</b>			3613 ..... June 25,'38..1 r.l.			(5-14-38) ..... June 15,'38	10 1/2..	
9503 ..... Sept. 23,'38	1 r.l.		<b>BROADWAY BREVITIES</b>			NO. 55—Porky's Spring			Fabulous Marseilles		
ED THORGERSEN (Sports)			<b>Title Rel. Date Min.</b>			Planting (7-9-38) 3614.....	July 16,'38..7....		(8-8-38) ..... June 15,'38	10 1/2..	
Thoroughbreds 9301.....	Sept. 30,'38	1 r.l.	Script Girl 3009 ..... Jan. 15,'38..2 r.l.s.			NO. 56—Porky and Oaffy			Historic Sites, Normandy		
<b>UNIVERSAL</b>			Cross and Ounn			(7-30-38) 3615 ..... Aug. 6,'38..7....			Coast (6-25-38) .....	June 15,'38	10 1/2..
<b>Title Rel. Date Min.</b>			Romance Road 3003 ..... Jan. 29,'38	19....		NO. 57—Wholly Smoke			Hong Kong, Gateway to		
GOING PLACES WITH LOWELL THOMAS			Walter Cassell-Anne Nagel			3616 ..... Aug. 27,'38..1 r.l.			China (2-19-38) .....	May 15,'38	11....
No. 44 2375 ..... Jan. 3,'36..9....			Candid Kid, The (2-26-38)			NO. 58—Porky in Wacky-			Makassar (8-6-38) .....	10....	
No. 45 (2-26-38) 2376.....	Jan. 29,'38..9....		3015 ..... Feb. 12,'38	20....		land 4801 ..... Sept. 24,'38	1 r.l.		Manila (2-26-38) .....	May 15,'38	11....
No. 46 2377 ..... Feb. 28,'38..9....			Josephine Huston			<b>MELODY MASTERS</b>			Old Towns of Normandy		
No. 47 2378 ..... Mar. 21,'38..9 1/2..			Waiting Around (2-26-38)			Enrie Madriguera and Orch.			(4-9-38) ..... July 15,'38	10....	
No. 48 2379 ..... Apr. 11,'38..9....			3027 ..... Feb. 20,'38	20....		(2-5-38) 3708 ..... Jan. 29,'38	10....		Resorts and Quaint Towns		
No. 49 2380 ..... Apr. 25,'38..9....			Frank Libuse			Carl Hoff and Orch. 3710.....	Feb. 12,'38..1 r.l.		of the Blue Coast		
No. 50 (4-30-38) 2381.....	May 9,'38..9....		Little Me 3010 ..... Mar. 5,'38..2 r.l.s.			Benny Meroff and Orch.			(5-21-38) ..... July 15,'38	10 1/2..	
No. 51 (6-11-38) 2382.....	June 13,'38	10....	Wini Shaw			3707 ..... Mar. 5,'38..1 r.l.			Rio de Janeiro (8-13-38) .....	10....	
No. 52 (6-25-38) 2383.....	June 27,'38..9....		Romance of Louisiana 3005.....	Mar. 12,'38..2 r.l.s.		Mike Riley and Orch. 3711.....	Mar. 26,'38..1 r.l.		Singapore (2-28-38) .....	May 15,'38	11....
No. 53 3351 ..... Aug. 22,'38	1 r.l.		Addison Richards			Rubioff and His Violin			Venice (8-13-38) .....	10....	
No. 54 3352 ..... Sept. 12,'38	1 r.l.		Under the Wire 3022.....	Mar. 26,'38..2 r.l.s.		3712 ..... Apr. 16,'38	10....		Voyage to Cebu (7-2-38) .....	July 15,'38	9....
No. 55 3353 ..... Oct. 3,'38	1 r.l.		Joe and Asbestos			Carl "Oeacoon" Moore and			G.P.D. FILM UNIT		
<b>MENTONE MUSICAL COMEDIES</b>			Got a Match 3016.....	Apr. 9,'38..2 r.l.s.		Orch. 3713 ..... May 7,'38..1 r.l.			North Sea (7-9-38) .....		
Beauty Shoppe (8-27-38)			Joan Abbott			Freddie Rich and Orch.			<b>HOFFBERG</b>		
3222 ..... Sept. 28,'38	19 1/2..		Hold That Ball 3028.....	Apr. 23,'38..2 r.l.s.		3714 ..... May 28,'38..1 r.l.			Trailing the Jaguar		
Imogene Coca			Preisser Sisters			Clyde Lucas and Orch.			(7-2-38) ..... July 15,'38	28....	
Down on the Barn			Forget-Me-Knots 3011 ..... May 7,'38..2 r.l.s.			3715 ..... June 18,'38..1 r.l.			<b>LENAUER</b>		
(2-26-38) 2167 ..... Feb. 23,'38	17....		Bernice Claire			Don Bestor and Orch.			Oatelines (6-18-38) .....	8....	
Billy Jones-Ernie Hare			Stocks and Blondes 3023..			3716 ..... July 9,'38..1 r.l.			<b>SACK</b>		
Fits and Benefits 2173.....	July 27,'38	19....	Gene Lockhart			Saturday Night Swing			(with Negro Cast)		
York and King			Out Where the Stars Begin			Club ..... July 30,'38..1 r.l.			Brown Gravey ..... July 30,'38	21....	
High Jack N' the Show			3004 ..... May 28,'38..2 r.l.s.			Clyde McCoy and Orch.....	Aug. 20,'38..1 r.l.		Framing of the Shrew, The.....	July 30,'38	19....
(5-21-38) 2170 ..... May 18,'38	17....		Evelyn Thaw-Jeffrey Lynn			Music with a Smile			Lady Fare, The.....	July 30,'38	20....
(James Barton)			Prisoner of Swing 3012.....	June 11,'38..2 r.l.s.		(7-30-38) ..... 10....			Melancholy Dame, The.....	July 30,'38	19....
Latin Hi-Hattin'			Hal LeRoy			"Happy" Felton & Orch.			Music Hath Harms.....	July 30,'38	21....
(4-30-38) 2169.....	Apr. 27,'38	17....	Rise and Sing 3029.....	June 25,'38..2 r.l.s.		Larry Clinton and Orch.			Off in the Silly Night.....	July 30,'38	20....
Dorothy Stone-			Cross and Dunn			4701 ..... Sept. 3,'38	1 r.l.		<b>SCREEN MEMORIES</b>		
Chas. Collins			Rainbow's End (7-23-38)			<b>MERRIE MELODIES</b>			Memory Lingers On, The		
Music and Flowers			3017 ..... July 2,'38	22....		(In Color)			(8-13-38) ..... 9....		
(5-21-38) 2171 ..... June 15,'38	19....		Eddie Peabody			NO. 52—Jungle Jitters			<b>SERIALS</b>		
Block and Sully			My Pop 3024 ..... July 16,'38..2 r.l.s.			(2-5-38) 3408 ..... Feb. 19,'38..7....			<b>12 Episodes Each Unless Otherwise Specified</b>		
Rhythm Cafe 3221 ..... Sept. 7,'38	20....		Henry Armetta			NO. 53—Sneezing Weasel,			<b>COLUMBIA</b>		
Virginia Verrill			Sons of the Plains			(2-26-38) 3409 ..... Mar. 12,'38..7....			<b>Title Rel. Date Min.</b>		
Rhapsody in Zoo (12-11-37)			(7-23-38) 3006 ..... July 30,'38	19....		NO. 54—A Star Is Hatched			Great Adventures of Wild		
2166 ..... Jan. 28,'38	15 1/2..		Mauch Twins			3410 ..... Apr. 2,'38.....			Bill Hickok (7-23-38).....	June 30,'38	20....
Mark Plant			Up in Lights ..... Aug. 13,'38..2 r.l.s.			NO. 55—Penguin Parade			(15 episodes) (each)		
Side Show Fakir 3223.....	Oct. 12,'38	20....	Pat Rooney			(4-30-38) 3411 ..... Apr. 23,'38..7....			Gordon Elliott-		
Clyde Hager-Charitoers			There Goes the Bride.....	Aug. 27,'38	2 r.l.s.	NO. 56—Now That Summer			Kermitt Maynard		
Somewhere in Paris			Fifi D'Orsay			Is Gone 3412.....	May 14,'38..1 r.l.		Secret of Treasure Island,		
(3-5-38) 2168 ..... Mar. 23,'38	17....		Zero Girl 4009.....	Sept. 3,'38	2 r.l.s.	NO. 57—Isle of the Pingo			The (4-9-38) 8160.....	Mar. 17,'38	19....
J. Harold Murray			Evelyn Chandler			Pongo 3413 ..... May 28,'38..1 r.l.			Oon Terry-Gwen Gaze		
Stars and Stripes (7-2-38)			Campus Cinderella 4001.....	Sept. 17,'38	2 r.l.s.	NO. 58—Katnip Kollege			(15 episodes) (each)		
2172 ..... July 6,'38	17 1/2..		Johnnie Davis			3414 ..... June 11,'38..1 r.l.			Spider's Web, The 9120..		
Ed. East-Ralph Dumke			Murder with Reservations			NO. 59—Have You Got Any			9120 ..... Oct. 22,'38	19....	
<b>OSWALD CARTOONS</b>			4010 ..... Sept. 24,'38	2 r.l.s.		Castles 3415 ..... June 25,'38..1 r.l.			Warren Hull-Iris Meredith		
Barnyard Romeo (8-20-38)			George Campe			NO. 60—Love and Curses			(15 chapters)		
2291 ..... Aug. 1,'38..7....			<b>COLOR PARADE</b>			(7-23-38) 3416 ..... July 9,'38..7....			<b>REPUBLIC</b>		
Big Cat and the Little			Miracles of Sport 4601.....	Sept. 10,'38	1 r.l.	NO. 61—Cinderella Meets			<b>Title Rel. Date Min.</b>		
Moustie, The 2293 ..... Aug. 15,'38	7....		<b>COLORADO ADVENTURE</b>			Fella (7-23-38) 3417.....	July 23,'38..7....		Oick Tracy Returns		
Cat and the Bell, The.....	Oct. 4,'38	7....	(In Color)			NO. 62—The Major Lied			(8-6-38) 7201 ..... Aug. 20,'38	18....	
Cheese Nappers (7-2-38)			Malayan Jungle (2-5-38)			'Til Dawn 3418.....	Aug. 13,'38..1 r.l.		Ralph Byrd-Lynn Roberts		
2288 ..... July 4,'38..7....			3507 ..... Feb. 5,'38	10....		NO. 63—A Lad-In Bagdag			(15 episodes) (each)		
Feed the Kitty 2281.....	Mar. 14,'38..7....		What the World Makes			3419 ..... 1 r.l.			Fighting Devil Oogs, The		
Ghost Town Frolics 2294.....	Sept. 5,'38..7....		3502 ..... Mar. 12,'38..1 r.l.			NO. 64—Cracked Ice 3420.....	1 r.l.		7501 (5-28-38) ..... May 28,'38	18....	
Happy Scouts (7-2-38)			Crossroads of the Orient			NO. 65—A Feud There Was			Lee Powell-Herman Brix		
2395 ..... June 20,'38..7....			(4-30-38) 3508 ..... Apr. 2,'38..1 r.l.			4501 ..... Sept. 24,'38	1 r.l.		Hawk of the Wilderness		
Lampighter, The 2277.....	Jan. 10,'38..7....		Toradja Land 3510 ..... Apr. 30,'38	1 r.l.		<b>PICTORIAL REVUES</b>			H. Hix-J. Martin-Malo		
Man Hunt (2-26-38) 2278.....	Feb. 7,'38..7....		Pearl of the East 3509.....	May 21,'38..1 r.l.		NO. 6—Hockey—Shoes			7301 ..... Dec. 3,'38.....		
Movie Phony News 2285.....	May 30,'38.....		Mechanix Illustrated			(2-5-38) 3808 ..... Feb. 5,'38	10....		Lone Ranger, The 7401		
Nellie, The Indian Chief's			(7-23-38) 3511 ..... June 4,'38	10....		NO. 7—Oogs—Billiard—			(2-5-38) ..... Feb. 12,'38	18....	
Oughter (6-4-38) 2286.....	June 6,'38..7....		Isles of Enchantment 3512.....	June 25,'38..1 r.l.		Lithography 3807 ..... Mar. 5,'38	10....		Lee Powell-Herman Brix		
Nellie, The Sewing Machine			Hermit Kingdom 3513.....	Aug. 27,'38..1 r.l.		NO. 8—Song Writers—			(15 episodes) (each)		
Girl (5-14-38) 2282.....	Apr. 11,'38..7 1/2..		Identified 4301 ..... Sept. 17,'38	1 r.l.		Bowling 3808 ..... Apr. 2,'38..1 r.l.			Exploitation: July 16,'38, p. 86.)		
Pixie Land 2295.....	Sept. 12,'38..7....		<b>FLOYD GIBBONS</b>			NO. 9—Silverware—Ice			Lone Ranger Returns.....	Jan. 25,'39	19....
Problem Child, The			"YOUR TRUE ADVENTURE"			Boating (4-23-38) 3809 Apr.	30,'38	10....	Lone Ranger—Silver .....		
(5-14-38) 2284 ..... May 16,'38..7....			Hlt and Run (2-26-38)			NO. 10—Beavers—Pole—			(15 episodes)		
Queen's Kittens 2292.....	Aug. 8,'38..7....		3306 ..... Feb. 19,'38	12....		Woolens 3810 ..... June 4,'38..1 r.l.					
Silly Seals (8-27-38).....	July 25,'38..7....		Shogglri's Evidence 3307.....	Mar. 19,'38.....		NO. 11—Plastics—Perfume					
Tall End (5-21-38) 2283.....	Apr. 25,'38..7....		Dear Old Dad 3308.....	Apr. 16,'38	12....	3811 ..... July 9,'38..1 r.l.					
Trade Mice 2280 ..... Feb. 28,'38..7....			Wanderlust 3309 ..... May 14,'38	1 r.l.		NO. 12—Hollywood—Scul-					
Yokel Boy Makes Good			Oream Comes True, A 3310.....	June 6,'38..1 r.l.		ing—Furs 3812 ..... Aug. 13,'38..1 r.l.					
(3-12-38) 2279 ..... Feb. 21,'38..7....			Fighting Judge, The			<b>VITAPHONE VARIETIES</b>					
Voodoo in Harlem (7-9-38)			(8-6-38) 3311 ..... July 2,'38	13....		Ski Flight 3908 ..... Jan. 22,'38..9....					
2289 ..... July 18,'38..7....			Night Intruder (7-30-38)			Alibi Time (2-19-38) 3906.....	Feb. 12,'38	11....			
<b>STRANGER THAN FICTION SERIES</b>			3312 ..... July 23,'38	14....		Radio Ramblers					
No. 46—Novelty (2-26-38)			Trapped Underground ..... Aug. 20,'38	1 r.l.		Vitaphone Gambols 3907.....	Mar. 19,'38..1 r.l.				
2390 ..... Feb. 21,'38..9....			<b>LOONEY TUNES</b>			Chaz Chase					
No. 47—Novelty 2391 ..... Mar. 14,'38..9....			No. 47—Porky at the			Mr. & Mrs. Jesse Crawford					
No. 48—Novelty 2392 ..... Apr. 4,'38..8 1/2..			Crocadero 3608 ..... Feb. 5,'38..7....			3909 ..... Apr. 9,'38..9....					
No. 49—Novelty (5-7-38)			No. 48—What Price Porky			Juggling Fool, The 3910.....	May 14,'38..1 r.l.				
2393 ..... Apr. 18,'38..8 1/2..			3607 ..... Feb. 26,'38.....			Bobby May					
No. 50—Novelty 2394 ..... May 2,'38..9....			No. 49—Porky's Phoney			Vitaphone Capers 3911.....	June 18,'38..1 r.l.				
No. 51—Novelty 6-11-38)			Express (2-26-38) 3608 Mar.	19,'38	11....	Swing Cat's Jamboree					
2395 ..... June 6,'38..9....			No. 50—Porky's Five and			(7-9-38) 3912 ..... Aug. 6,'38..8....					
			Ten 3609 ..... Apr. 18,'3			Louis Prima end Orch.					



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 126

Conducted by

F. H. RICHARDSON

Question No. 126 was: (A) Quote Ohm's law and explain its action. (B) What various things will or may happen if circuit wires be overloaded? Compare resistance of a carbon lamp filament when cold and when hot. Does resistance of insulating materials usually increase or decrease as temperature increases?

The following answered acceptably: S. Evans and C. Rau; G. E. Doe; J. R. Prater; L. Ciminoski; H. Edwards; W. E. Limmroth; O. H. Schmidt; W. Schoeneman; G. Burdis; M. and J. Devoy; R. W. Groton; E. Lomax; P. E. Shell; L. Johnson; T. W. Redhouse; T. and W. Turk; H. Bunker; L. and F. Savor; G. L. Goss; S. Hewitt; W. R. Davis; K. Irwin; D. and W. Porter; C. Hawkins; C. Umphrey; E. and F. Wentworth; W. Winkler and R. R. Robbins; S. T. Adams; L. F. and G. Brown; D. A. Shea and H. T. Plum; B. L. Kent; L. E. Dodson and H. H. Todd; L. M. Richardson; G. Thompson; R. R. Jacobs and B. B. Hornstein; B. and M. Walker; F. E. Dorp and H. A. Ames; H. T. Randolph; C. H. Lowrie; W. B. Hennesy; L. Day and W. S. Samuels; W. S. Maxwell; P. and L. Felt; P. L. Goldstein and M. Samuels; P. Slobodny; B. L. Morris, H. M. Jackson and W. V. Henderson; W. B. Hunter; S. E. Billings; L. D. Tomlinson; S. True; G. L. Baxter; G. T. Jones and A. Leonard; A. and B. Richardson; W. R. Allen and M. Samuels; D. N. Logman; T. L. Ward and W. Jones; R. E. Bullard and J. K. Robinson; D. R. Spencer; M. A. Ordell and L. B. Daniels; J. M. Kelner and A. W. Baxter; H. T. Steele; N. S. Reid and H. T. Watkins; K. L. Brant; F. W. Brandenburg; M. F. Brown and R. Davis; M. D. McGuire; F. H. S. and P. Dalbey; S. T. Logan; E. Exline; L. A. Beachwood and M. F. Robinson; T. S. Anderson; B. L. Oden and R. Smith; A. C. Greene; J. R. Davidson and W. R. Matthews; S. L. Maxwell; B. B. Kent; H. J. Benjamin; J. C. Lathrope.

S. Evans and C. Rau answer Section A thus: "Ohm's law reads, 'The number of amperes flowing is equal to volts divided by resistance in ohms.' The rule, or basic law, may be used in various ways to find an unknown quantity where two values are known, thus: If we know current value in amperes, and resistance in ohms, we have only to multiply one by the other to ascertain value of impressed voltage. If voltage and amperage are known, we divide voltage by amperage to ascertain ohms. If we know both voltage and resistance value, we multiply one by the other to ascertain ohms resistance."

J. R. Prater answers, "Amperes flowing always equals pressure in volts divided by resistance in ohms. Aware of this relationship, one sees that amperes times ohms equals voltage, and that voltage divided by amperage equals resistance as measured in ohms. It is ordinarily expressed thus,  $E$  representing voltage,  $L$  amperage, and  $R$  resistance in ohms:

$$\frac{E}{R} = I, LR = E \text{ and } \frac{E}{I} = R.$$

"Knowing any two of these values, the third may always be determined by applying the right formula. For example, if we know a 55-ohm resistance is connected across a 110-volt line, by applying the first formula we know that  $110 \div 55 = 2$  amperes are flowing. Similarly,

### BLUEBOOK SCHOOL QUESTION NO. 132

(A) How many spare carbons should be carried in stock? Where should they be stored? Give reasons.

(B) Why is it essential to good results that carbon diameters match amperage as per recommendations of carbon manufacturers? Explain fully.

(C) Name essential reasons for using a negative carbon with a diameter as small as is practicable.

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

knowing that two amperes are flowing with 55 ohms opposed, the second formula advises that the impressed voltage is 110. Aware that two amperes flow over a 110-volt circuit, we apply the third formula and find the resistance to be 55 ohms."

A new member of the "school," P. E. Shell, answers correctly and concisely in approved terms, thus:

"Ohm's law tells us that the number of amperes flowing in any circuit always equals the  $E$ . M. F. (pressure in volts) divided by the resistance in ohms. Current equals pressure over resistance (volts over ohms). Allowing  $I$  to equal strength of current in amperes,  $E$  to equal  $E$ . M. F. in volts, and  $R$  to equal resistance in ohms,  $I$  equals  $E$  over  $R$ ,  $E$  equals  $LR$ , and  $R$  equals  $E$  over  $I$ ."

For the benefit of those not accustomed to formula statements, in stating fractions it is customary to say "over" instead of divided by.

Thus,  $E$  over  $R$  really means  $\frac{E}{R}$ , or  $E$  divided by  $R$ , or volts divided by amperage.

(B) L. Johnson says, "(A) Temperature of overloaded conductors will rise in proportion to amount of excess current forced through them. They become moderately warm under light, continued overload. Under heavy overload they may become red or even white hot, thus endangering the building and its contents and, in case of a theatre, the audience. (B) As temperature rises above normal, resistance increases, which means waste that must be paid for, hence loss is entailed in proportion to the amount of overload and the time it is continued. (C) High temperature induced by overload will injure insulation, particularly rubber, which hardens and becomes brittle under the action of heat. If the temperature be sufficiently high, the insulation may be seriously injured or even wholly ruined. (D) If the temperature be sufficiently high, or even long continued at moderate excess, resistance of the conductors will rise and molecular changes occur in the metal itself that will cause the increase in resistance to be permanent. It even is possible that increase in temperature will be sufficient to burn

the conductor in two, thus opening the circuit.

"In brief, overloading in any degree is objectionable. It should only be tolerated under exceptional circumstances and for a period of time insufficient to permit objectionable rise in temperature—at changeover, for example. Of course, if a circuit be properly protected, no serious overload can occur, since either a fuse will blow or a circuit breaker (if used) kick out, thus opening the circuit."

Leo Cimikoski answers, "Loading conductors above their normal capacity is expensive, no matter from what angle it be examined. It adds rapidly to the resistance, which means waste of power that will be registered on the meter and must be paid for. If for no reason other than this, it is costly. If conductors are forced to carry current in excess of their rated capacity, as set forth in Underwriter's tables (see Bluebook of Projection, page 63), and if the excess be too great (which may only be done by over-fusing), excess in temperature will develop in the conductors, which will or may become red or white hot, finally melting and breaking the circuit, with danger of setting fire to the building. Thus it is seen that overload not only is expensive, but also very dangerous.

"Resistance of a carbon lamp filament when cold is about twice as much as when it is at normal operating temperature. In general, resistance of insulation materials and liquids usually decreases as temperature is increased."

I am not wholly satisfied with the carbon filament and insulation resistance answers, nor does any satisfactory information appear in any available text book. I am now seeking it elsewhere and hope to be able to present it later.

### Acquire Detroit Theatre

Mac Zipperman, who has intermittently been manager of the Fifth Avenue Playhouse, New York, for the last 10 years and Michael Zala, manager of the Eighth Street Playhouse for seven years, are resigning their respective positions to assume control of the Cinema theatre in Detroit. The house, now closed for the summer, will reopen early in September with a first run foreign films policy.

### Shanghai Circuit Formed

Asia Theatres, Inc., has been formed in Dover, Del., to deal in theatres, listing capital of \$2,000,000. It is understood the corporation was formed on the application of a Shanghai lawyer, and that the company will operate from a main office in the Chinese city.

### Cinecolor Signs Kruse

J. Henry Kruse has been signed by Cinecolor, Inc., as sales manager in charge of the studio division. Howard C. Brown, vice-president, has taken over the firm's expanding industrial film department. Mr. Kruse for four years was with Technicolor. He is a cinematographer and heads his own camera rental business.



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# ***As Standard as*** **THE AMERICAN MOVIE**

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MONTH-AFTER-MONTH check-ups invariably show that the bulk of motion picture productions are filmed on Eastman Super X. Prime reason is consistently superlative photographic quality. Like the American motion picture itself, Super X is the world's standard of excellence. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

---

**EASTMAN SUPER X**  
**PANCHROMATIC NEGATIVE**



**Meet Public Enemy No. 6<sup>7</sup>/<sub>8</sub>**



**"SMALL FRY"**  
**Donald O'Connor**  
the Beebe kid of  
"Sing You Sinners"

**He's a one man gang  
and he's in Paramount's  
"SONS OF THE LEGION"**

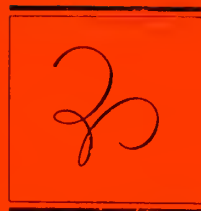




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# MOTION PICTURE HERALD

MR. WILL HAYS,  
28 W. 44TH ST.,  
NEW YORK,  
N. Y.



World Trade Map  
Shows Problems of  
American Product

Around the Radio  
Clock with Hollywood

VOL. 133, NO. 1

OCTOBER 1, 1938

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# LEO'S BIG LOVE AFFAIR!



*It was love at first sight!*



*He swept her off her feet!*



He showered her  
with jewels —



and now see what  
Miss Box-office gets —



METRO-GOLDWYN MAYER PROUDLY PRESENTS THE SEASON'S GALA HIT!  
EVERYBODY'S RAVING! EVERYBODY'S SINGING! EVERYBODY'S CHEERING!

# Jeanette MacDonald Nelson EDDY in SWEETHEARTS



## VICTOR HERBERT Love-Songs!

Thrilling melodies by the composer of "Naughty Marietta"! Hear your singing sweethearts blend their voices in "Mademoiselle", "On Parade", "Wooden Shoes", "Every Lover Must Meet His Fate", "Summer Serenade", "Pretty as a Picture".



## A CAST OF FUNSTERS!



From left to right — garrulous Herman Bing, hilarious Frank Morgan, nimble-footed Ray Bolger, and Mischa Auer (remember him in "My Man Godfrey"?). . . plus lovely Florence Rice in the background for extra romance!

## HEAVEN MADE THIS MATCH!

Their greatest musical romance! Thrilling as they were in "Rose Marie" and "Maytime", you've never seen (or heard) Jeanette MacDonald and Nelson Eddy so breathtakingly marvelous! Their love story will wring your heart! Their love-songs will charm you as never before!



## BRAINS AT THE HELM!

Produced by Hunt Stromberg . . . Directed by W. S. Van Dyke II. They're still taking bows for "Marie Antoinette" — and who can forget their "Naughty Marietta"!

## IT'S ENTIRELY IN BEAUTIFUL TECHNICOLOR!



A feast for the eye! Dazzling spectacle becomes even more superb by the magic of Technicolor! Wait until you see the colorful "tulip scene" and other eye-filling spectacles!



A Metro-Goldwyn-Mayer Picture with  
**FRANK MORGAN • RAY BOLGER  
FLORENCE RICE • HERMAN BING  
MISCHA AUER**

Douglas McPhail • Betty Jaynes  
Reginald Gardiner • Gene Lockhart

Directed by W. S. VAN DYKE • Produced by HUNT STROMBERG



Screen Play:  
Dorothy Parker,  
Alan Campbell

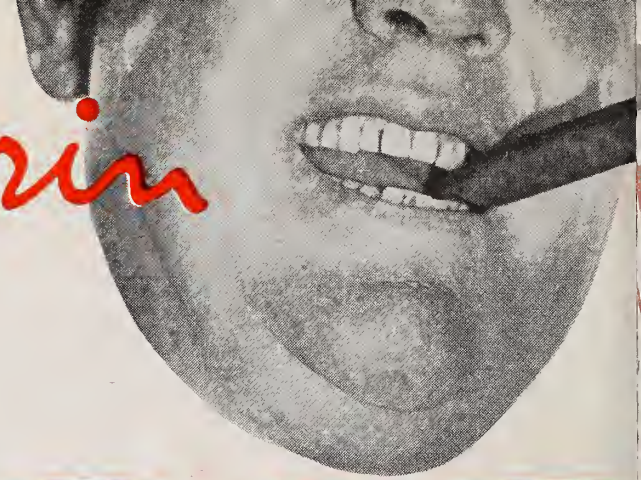
← Just previewed in California  
and the talk of the Coast!  
Prediction: it will top all  
MacDonald-Eddy triumphs!  
Every studio in Hollywood  
watches as hit follows hit  
from M-G-M!



sweethearts  
indeed!



Save a big grin



PAT O'BRIEN



JOHN PAYNE



MARGARET LINDSAY

GAR  
TH

JOE VENUTI AND HIS SWING CATS • JOHNNY

Directed by BUSBY BERKELEY • Screen Play by Jerry Wald and Richard Macaulay • Fro

H. Bedford-Jones and Barton Browne • Music and Lyrics by Harry Warren, Al Dub

*This music is there—and it's mellow!...but it's not a musical picture: "Girl Friend of the Whirling Dervish" • "Love Is*



*Star  
Bright*

Watch John Payne  
go to work!.. Listen  
to your patrons!..  
He's a big bet for  
the big-time from  
this picture on!



**THEY ALL SAY IT'S TERRIFIC!**  
Pick up your favorite trade paper's  
preview report today—and get gay!



for October 1st!

...THAT'S THE HAPPY DAY LINES  
WILL BEGIN TO FORM FOR

# GARDEN OF THE MOON

JIMMIE FIDLER

AVIS • JERRY COLONNA

day Evening Post Story by

by Mercer • A First National Picture

You Find It" • "Lady on the Two-Cent Stamp" • "Confidentially" • "Garden of the Moon"



**IT'S A SYSTEM!** *All in 6 wonderful weeks:*



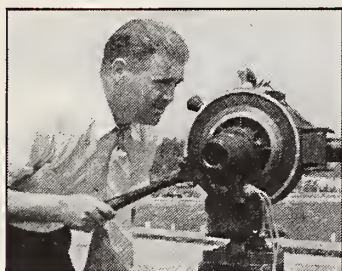
**FOUR DAUGHTERS** (Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, John Garfield, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson) • **VALLEY OF THE GIANTS** in Technicolor (Wayne Morris, Claire Trevor, Frank McHugh, Alan Hale, Donald Crisp, Charles Bickford, Jack LaRue, John Litel) • **GARDEN OF THE MOON** • **ERROL FLYNN** and **BETTE DAVIS** in **THE SISTERS** (Anita Louise, Ian Hunter, Donald Crisp, Beulah Bondi, Jane Bryan, Alan Hale) • **GIRLS ON PROBATION** (*Exploitation Sensation!*) • **BROTHER RAT** (Priscilla Lane, Wayne Morris, Johnnie Davis, Jane Bryan, Eddie Albert)

**Step out in front this Fall..That's what WARNERS are doing!**

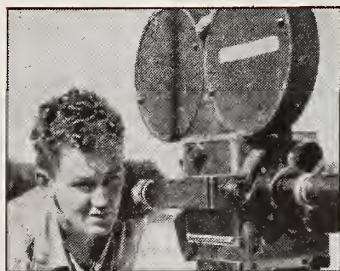




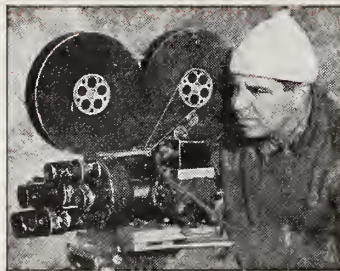
# COMING—WORLD SERIES AND FOOTBALL! THE FINEST FIELD IN THE WORLD OF SPORTS!



Larry Kennedy



Jess Kizis



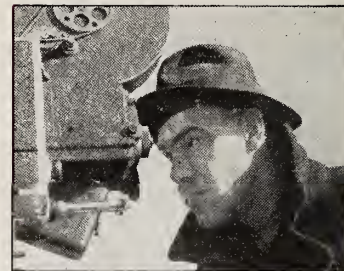
Jack Barnett



Al Gold



Ferdie Delgado



Bill Storz



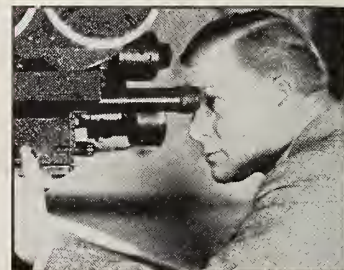
Jack Kuhne



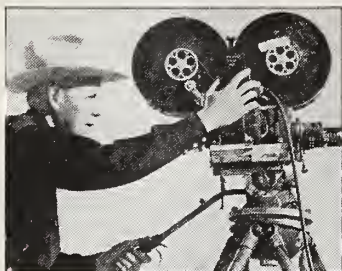
ED THORGERSEN  
Chief Sports  
Commentator



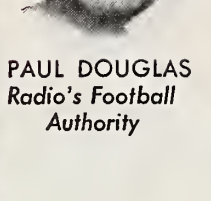
JAY C. FLIPPEN  
Baseball Expert of  
the Airways



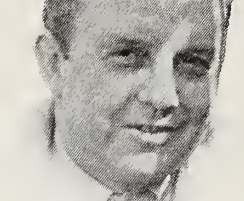
Chalmer Sinkey



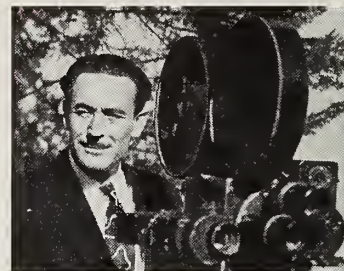
Leroy Orr



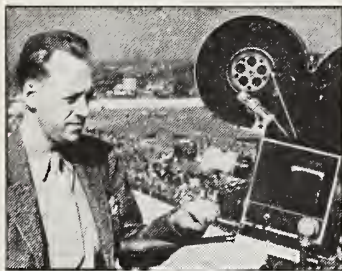
PAUL DOUGLAS  
Radio's Football  
Authority



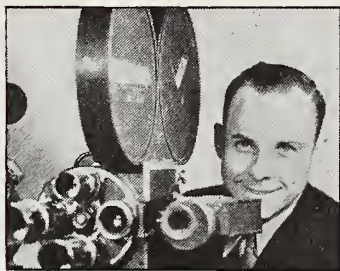
TOM CUMMISKEY  
Sports Editor



Charles Lehmann



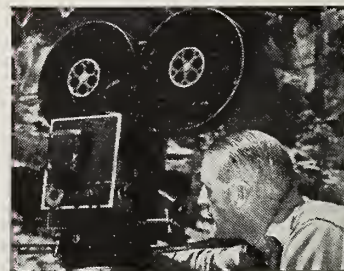
Carl Larsen



Webber Hall



Emile Montemurro



Al Brick

## TWENTIETH CENTURY-FOX MOVIE TONE NEWS

Produced by  
TRUMAN TALLEY



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 1



October 1, 1938

## SELF-REGULATION

**D**EBATING, questioning, doubtings, plans and re-planning go on and on among those persons and factors and corporations so extensively mentioned by the Department of Justice in that suit in equity No. 87-273. The issues are about what is to be done now and tomorrow, about readjustments of trade practices, about procedures of circuit expansion, about tactics of defense in the suit.

To some observers a deal of all this seems both inevitable and unimportant, ineffectual.

At the rate at which such actions move, at the rate at which this suit tends to move, trial is a long, long way off, and if, when and as it comes to trial it will be long drawn out.

Unless there is intervention by some miracle of political revolution the probabilities are that there will be legislations, state and national, bearing on the elements of the equity suit and other governmental concerns with the screen long before this action is adjudicated.

The ever growing array of lawyers for the defendants probably must approach and deal with 87-273 as a lawsuit, as an action intended to go to trial on the facts.

That, however, is only a technical point of view.

**A**S HAS been remarked on this page before, the legal petition in this equity action means very much less than the Administration's policy publicity release on filing day.

In the larger affairs of the motion picture industry nothing has ever been settled in the courts. The real working decisions have ever come in the evolutions of the industry, evolving sometimes under pressure, and always reaching adjustment ahead of court judgments. It was so in the beginning. Edison sued the infringing Biograph and they became partners before the lawyers had quit filing papers. The United States sued the Motion Picture Patents Company and its General Film Company as a trust and the Independents had been in practical trade command of the industry for two years before General Film was ordered to "cease and desist."

Much more important than the issues about what was done yesterday, are, for the whole industry, the questions about the tomorrow. There can well be cautions against tactics now that can invite and encourage straight-jacketing the motion picture all the way from studio to screen.

In the more interior discussions of the defense these days there has been lots of pro and con about projected devices of self-regulation with respect to trade practices. There has been the while much of stern counsel by legal technicians against the perils of reform agreements that "could be interpreted as conspiracy."

"It would be," remarked one seasoned councilor, "unique and desirable to be indicted for a plot of virtue. The perils in that direction are not a great menace."

The industry has before it in the operation of the Production Code Administration an example of considerable significance in the direction of the possibilities of self-regulation.

This device grew out of the necessities imposed by the court of public opinion. The principle, it would seem, might be extended. It has worked.

## HISTORIC SPOTS

**T**AKING inspiration from the interest in the unveiling of a tablet to mark the site of the birth of the amusement screen at Koster & Bial's Music Hall in New York, Mr. Paul Gulick of "The Greatest Year" campaign the other day engaged your editor in a consideration of other historic spots which should be memorialized in bronze.

We have forwarded suggestions of spots to be marked, as follows: Harry Miles' boarding house in San Francisco's Turk Street, first film exchange, where blockbooking and blind buying were born; the studio in Philadelphia where "'duping" was invented; the theatre site in Pennsylvania where "bicycling" was discovered; the theatre in Massachusetts which pioneered the double bill; the theatre which introduced "bank night"; the first theatre to show a sex hygiene film; the first theatre to give away a genuine glass pickle dish; the spot where the first lawyer in the picture business was retained; the place on the Atlantic City Boardwalk where censorship was first suggested; the office in Broadway where the "forcing of shorts" was devised; the home of the inventor of "preferred playdates," the scene of the first trade cocktail party, grave of the first—or any—press agent to issue pictures of "star cuts birthday cake."

Contributions to this list will be forwarded to Mr. Gulick and his committees.

△ △ △

## CONTEST TECHNIQUE

**T**HE "Greatest Year" campaign committee has before it one of the choicer florations of the art of showmanship, consisting of a trailer now in circulation in a lesser southern circuit, which reads as follows:

*"Ladies and Gentlemen—This theatre will show nearly every one of the Greater Movie Campaign pictures. You will not need to go elsewhere to see a single one of them."*

*"The questions are a minor part of the campaign, the essays being the controlling factor. As a special consideration for our patrons we will list on our screen and in the lobby, on or before December 15, the correct answers to thirty or more pictures, at which time you will be given a campaign book permitting everyone in this territory the privilege of participating in the awards."*

At the moment all that seems to be required to complete the job might be an offer of ready-made essays. There's a suggestion to the accessory committee.

△ △ △

## WHEN RADIO ASKS

**R**ADIO has us dreadfully confused. Only a little while ago, when engaged in sinking wells into the Hollywood talent pool, radio was murmuring about a "wedding of the arts,"—but not the while, mind you, stating which was the bride. Now we are hearing some rather sharp remarks because the motion picture's "Greatest Year" campaign committee de-

[Continued on following page, bottom of column 1]



# This Week

## War Rumblings

The week's crescendo of war thunder heard over Europe brought threats to the motion picture industry, immediate in that operations were hampered by the rush for mobilization and that tense populations were in no mood for theatre entertainment, and further removed but none the less ominous in that the outbreak of hostilities on the scale

indicated by the extent of the dispute and its underlying causes would almost certainly seriously invade the industry in Europe at least for the duration of the war. Again immediately, negotiations with several countries, notably Italy, for concessions under recently tightened strictures on operations were threatened by immersion of officialdom in the vital business of preparation and defense.

*The shifting clouds and their portents are scanned on page 13 and on pages 14 and 15 is a world map connotated to show the status of the foreign market for American pictures particularly in the areas now overcast by the shadow of war.*

## WHEN RADIO ASKS

[Continued from preceding page]

cided to use newspaper space and not to buy radio time. Having bid up the price on star values, and having engaged, in behalf of advertisers, in presenting the most potent screen names obtainable in competition with the best show hours of the screen theatre, Radio would now apply the heat for a cut into the money with which the motion picture seeks to meet its special merchandising and policy problems. This becomes the more presumptuous as one considers the nature of the total offerings of radio to the public on the subject of motion pictures, the readiness with which it has been a willing medium for the gossip purveyors and the commentators who venture to tell the customers about the merits and demerits of the screen's wares on the basis of snapshot personal judgments. It is not graceful of radio.

△ △ △

## NAMES for UNIVERSAL

WHEN Mr. Nate Blumberg was moved into Universal Pictures Corporation he had some publicity audiences and made some promises. That was some months ago. Now Universal is to be discovered pointing with pride and naming newly acquired names for what they call "regular contract films," including W. C. Fields and Bergen & McCarthy, Bing Crosby, Constance Bennett, Charlie Ruggles, Edward Everett Horton, James Stuart, Vincent Price, and some more.

Institutionally no doubt Mr. William R. Weaver, our Hollywood editor, will be pleased with the accent Universal is putting on its "flexible program," because that one came out of Mr. Weaver's flexible vocabulary at a Hollywood confab.

Anyway, it would appear that Mr. Blumberg's new broom is one that keeps on sweeping.

TERRY RAMSAYE

## New ASCAP Contracts

It appeared certain this week that the American Society of Composers, Authors and Publishers will offer new 10 year contracts to exhibitors and other licensees in the near future. The current five year contracts with exhibitors expire next fall, as do the Society's current five year agreements with its member authors and composers. In 1934, ASCAP guaranteed exhibitors that it would not ask for an increase in the music tax during the life of the agreement. Whether or not increases in the music rates will be asked if and when 10 year pacts are offered could not be learned. An official of the Society said that ASCAP has received an 80 percent acceptance by its member composers and authors of the new 10 year contracts which authorizes ASCAP to act as their agent.

## Anti-Trust Suits

Developments came swiftly this week in the Federal Government's anti-trust suit against the industry and in the suit filed in Chicago by 89 independents against the Balaban & Katz circuit. Attorneys for the distributing companies went to Washington on Wednesday at the invitation of Thurman Arnold, assistant attorney general, to confer on maintenance of the status quo regarding theatre acquisitions pending disposition of the suit. The conferences, it was reported, might lead to negotiations for a consent decree. Hearings in Chicago on application of the independents for an injunction restraining B & K from using double features were postponed to October 6th.

*These developments and others in the field of trade practices as well as a prediction, based on a poll of legislators by W. A. Steffes, that Minnesota will pass a theatre divorce bill this year are reported on page 17.*

## Film and Radio

A decline in the number of radio programs using motion picture stars, is indicated in a study of the broadcasting companies' time schedules for the new season, now underway. In contrast with last year, when 35 commercially sponsored programs with film personalities were on the air, only 30 were on the announcement lists of the National Broadcasting and Columbia systems this week. The only sustaining programs dealing with film news or personalities were three, all of Mutual.

At the same time, 400 radio stations were receiving copies of a questionnaire sent out by the National Association of Broadcasters in its move to determine whether radio received commensurate benefits from free time given to film matters and stars.

*These and other developments in the film-radio situation are recorded on page 33. "Around the Radio Clock with Hollywood," on pages 34 and 35 shows, in color, the participation of the motion picture in radio broadcasting time.*

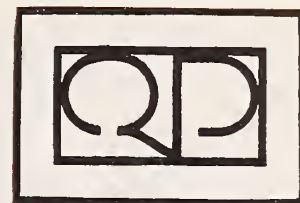
## Youth Moves Ahead

At least 60 of the 600 features to come out of Hollywood for the 1938-39 season will have the youth of American studios in top roles or as featured support. Furthermore, not more than five of the sixty will show the youngsters as other than American characters. It's a record for child participation in pictures and besides the current favorites the lots are filled with young players who'll get their first real opportunities in the new season.

*Vance King's analysis of the production plans appears on page 16.*

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Technological	Page 69
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## Campaign Progress

The fifth week of "Motion Pictures' Greatest Year" campaign started Thursday with indications that the campaign is bearing fruit in increasing theatre business. Varying reports of increases of from 10 to 30 per cent were reported and it was said an accurate accounting would be available shortly. Congratulatory messages continued to pour into campaign headquarters in New York from people of prominence.

For details of the fourth week of the campaign and plans for future weeks see page 25.

## Showmen Honored

Theatre men who were voted first places in the July Exploitation Contest conducted by Managers' Round Table were guests this week of MOTION PICTURE HERALD and the participating companies on an all-expense visit to New York. Entertainment included dinners and luncheons, attendance at stage, film and night club shows, at the National Open Golf Tournament, and at a double header between the Giants and Dodgers with personal visits with the managers and star athletes and actors.

A-Mike Vogel, chairman of the Managers' Round Table, tells us about it in his article on page 21.

## Color Short Honored

Paramount's two-reel color short subject, "Popeye the Sailor Meets Ali Baba's Forty Thieves," was awarded the prize for the best animated cartoon at the Sixth International Exhibition of Cinematographic Art in Venice, according to a report to the company's New York office from Doctor Ottavio Croze, director of the Venice International Exhibition. The plaque has been forwarded to the Italian Embassy in Washington and will be presented to Barney Balaban, Paramount president. The cartoon was produced by Max Fleischer.

## Beneficiaries

Rosalie Spatcher Knisherm, a ballet girl at Radio City Music Hall, New York, and William J. Reilly, former manager of the Roxy theatre, will divide a \$500,000 estate left them by a widow in appreciation of their courtesy and attention to her. The widow, Mrs. Edna Morse Allin Elliot, 70, was found dead by police in her room of a cerebral hemorrhage this week. For many years she had been a consistent patron of the Roxy where Mr. Reilly, having noticed her weekly visits, allowed her to enter the theatre and choose her favorite front row seat before the doors were opened. Later she became a well known patron of the Music Hall where the management escorted her into the theatre every week through the executive entrance. On these trips she stopped to talk to the dancers and thus met Miss Knisherm.

## BRITAIN CALLS

### JOHN BARNES

*John Barnes, advertising representative for Quigley Publications in London, has been mobilized as a pilot in the Royal Air Force. Mr. Barnes was born and educated in England. He was a pilot officer in the Royal Auxiliary Air Force and later worked in the Stock Exchange in New York. After some experience as a song writer and composer he joined the overseas staff of Quigley Publications in 1936.*

*Mr. Barnes visited the Quigley Publications home office in New York last year.*

## British Split Feared

The danger of a division within the ranks of the Cinematograph Exhibitors Association is seen by Aubrey Flanagan, as an undercurrent of dissatisfaction among the independents is being registered against the attitude of the circuits on such issues as booking protection, the showing of two features on one program, and radio broadcasts from theatres. Jack Prendergast, an independent leader, told the Leeds branch this week that there must be developed a strong independent bloc within the association.

Mr. Flanagan's analysis of the situation appears on page 23.

## MOTION PICTURE HERALD

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## Grand National Plans

Grand National Pictures will double its field sales force within the next few weeks, preparatory to launching its selling season as an Educational subsidiary, Earle W. Hammons, president, said Monday on his arrival in New York from the coast. The company has 39 exchanges in operation. An announcement of the merged company's new product has been delayed again, probably for a week or two, pending completion of arrangements for sales meetings in Chicago this weekend and in New York the following weekend. The appellation "New" has been eliminated from the company's name for the present, Mr. Hammons said. Its corporate title will be Grand National Pictures. The original name was Grand National Films. Mr. Hammon is president; Edward L. Aperson, general manager of distribution; Jack Skirball, vice-president, and George Blake, secretary. Mr. Hammons plans to go to London in a week or two "if war does not break out" to investigate several possible deals.

## Strike Threat

Chicago theatre engineers, members of the International Brotherhood of Operating Engineers and representing 120 theatres, threatened to walk out at midnight Wednesday unless Balaban and Katz, Warner Bros., Jones, Linick & Schaeffer, and RKO theatres restored the voluntary pay cut of 10 per cent of last July.

## Guilds

Talent guilds in Hollywood held the lime-light in labor developments. Their attack on the producer members of the Academy of Motion Picture Arts and Sciences was answered by the board of governors with a refusal to accept resignations; the Screen Actors' Guild negotiated a new contract covering actors and atmosphere players with producers, and the Screen Directors' Guild continued in hearings before the Labor Board on its collective bargaining petition.

These and related developments in the labor field are reported on page 28.

## New Selznick Contract

John Hay Whitney, chairman of the board of Selznick International Pictures, Inc., on Wednesday announced the signing of a new term contract under which David O. Selznick will continue as president and executive producer of the company. Selznick International has experienced no change in the executive personnel, membership of the board or the list of stockholders since its inception.





Candid photo by Jimmy Sileo, Cosmo-Sileo Co.

**N**OT parading pickets but highly respected advertising executives are the members of the placarded group above, reading from left to right, off the cards, Rodney Bush of 20th Century-Fox, Si Seadler of Metro-Goldwyn-Mayer, Lynn Farnol of United Artists, Lou Pollock of Universal, Paul Gulick of Motion Pictures' Greatest Year, and Mort Blumenstock of Warner Brothers. The signs signify their competition as a team on the NBC True or False Quiz program conducted for Williams Shaving Cream but utilized for the Movie Quiz contest and such incidental publicity as the contestants could inject. Their opponents were a team of massage experts from a New York body culture institute. For the record Mr. Bush won the \$25 prize and the honors for his team.



Hal B. Wallis, associate executive in charge of production at Warner Brothers, and Gale Page convey Warner congratulations to Stephen Chadwick, elected commander of the American Legion at Los Angeles convention.

## This Week in Pictures

The Corrigan arrives at Newark Airport by scheduled airline to collaborate in New York on the story of his life for magazine publication. The story will be filmed by RKO.



Photo by Cosmo-Sileo

Vyvyan Donner, Movietone news fashion editor, and Truman Talley, head of the newsreel with Ilka Chase at a preview of a new 20th Century Fox fashion reel notable for its splendor, because it is in color and because by accident of projection room location it was previewed at a Tenth Avenue address in New York.





Photo by Cosmo-Sileo



George Limerick, above left, consistent winner of Managers' Round Table awards, performs one of his first official duties as city manager for the Griffith Amusement Company in Enid, Okla., bidding goodbye to Carl Benefiel, leaving Enid for his new post as city manager in Pampa, Texas. The costumes are for the annual Cherokee Strip Celebration in Enid. Mr. Benefiel was chairman.

J. E. Robin, center left, president of J. E. Robin, Inc., tries to express his gratitude for a bon voyage dinner given him by representatives of theatre equipment companies at the Hotel Pennsylvania, New York, before he left on a business trip to Central and South America. Interference is being supplied by Herbert Griffin of International Projector Company, holding a parting gift umbrella, and Oscar Neu of Neumade Products Corporation.



J. J. Fitzgibbons, left, vice-president and general manager of Famous Players Canadian; Larry Bearg, British Columbia division manager, and N. L. Nathanson, president of the circuit at the dinner which concluded the Famous Players convention in Vancouver, B. C., for managers of British Columbia and Alberta. Features of the previous Toronto convention of the organization, including a show of showmanship comprising Quigley Award winning campaigns, were repeated at the Vancouver meeting which marked the 20th anniversary of the group.

Phil Chakeres, below, president of Chakeres Theatres, Springfield, Ohio, functions managerially in the lobby at the opening of the circuit's new Colony in Hillsboro, Ohio.



Photo by Cosmo-Sileo

Karl Hoblitzelle, left above, is greeted on board the Normandie on his return from a European vacation by his Interstate Circuit partner, Robert J. O'Donnell.



[illegible]



# INDUSTRY FEELS ITS FIRST EFFECTS OF WAR'S SHADOW OVER EUROPE

## Mobilization Measures Hamper Operations; Fear Expressed That Hostilities Would Add Injury to Weakened Market

With almost every central and western European nation issuing hurried mobilization orders and with all industry and the civilian populations tensed for war, the ominous clouds which had been gathering over the continent during the last few weeks cast a threatening shadow over a motion picture industry already seriously threatened by ever more closely hedged restrictions imposed by rampant nationalistic governments.

Uppermost in the minds of distribution executives here was the certainty that war on the scale indicated by the swiftly moving diplomatic events of recent days would seriously invade the European film market at least for the duration. Even under the situation as it stood early this week it was feared that present negotiations in several countries for alleviation of market and revenue restrictions or for concessions in recently imposed regulations would be terminated by government officials immersed in more vital business.

Will H. Hays visited Secretary of State Cordell Hull and other State Department officials in Washington Tuesday. He was quoted as saying he "did not discuss the war situation."

Distributing company officials in New York saw one ray of hope in the situation. The South American market at present accounts for from eight to twelve per cent of the world gross for American films. A substantial increase in this revenue, obtained by intensive exploitation of the market might be sufficient to balance losses in Europe. Additionally it was pointed out that a considerable portion of the South and Latin American market is at present absorbed by films produced in the countries which in case of war would be the principal belligerents. This source of product would be cut off immediately hostilities began and the market would be left open for American exploitation.

### Mobilization Affects Industry

Mobilization in Germany, France and Czechoslovakia already in effect has seriously hampered film operations in those countries. To a lesser extent the industry in England, Poland, Rumania and Hungary has been affected. In Italy the recent Government decree placing all distribution in the hands of an official Government agency was in force and executives in New York were fearful that negotiations begun by their foreign representatives to obtain some concessions from the original harsh lines of the decree would be terminated by war measures.

In France the call for reservists to return to the army has affected the industry generally. Production has been stalled as actors, technicians, cameramen and other studio workers have departed to join the colors. Lud-

## World Market Shown on Map

On the following pages appears a world map showing the status of the foreign market for American motion pictures, particularly in the areas now the center of mobilization under the dipping and dripping war clouds.

Specific attention is given in the map to the countries which have quota restrictions against American and other outside product, for the threefold purpose of building the domestic industry, and thereby increasing the film companies' contribution to the national wealth, and finally, in some instances, to provide a vehicle for propaganda.

The first percentage figure noted under each country is the American product percentage of total films shown or licensed for showing.

Noted also are the degree of censorship practised against American product, the limitations placed upon the exportation of money, from data supplied by the Motion Picture Division of the Department of Commerce and foreign correspondents of Motion Picture Herald.

wig Berger's "Three Waltzes" was halted by the departure of Pierre Fresnay. Other studios may be forced to close because of depleted staffs. However, not many producers have been called since about 75 per cent of them are not French. The tense international situation also hit theatres in Paris and the provinces. Receipts except for "Snow White and the Seven Dwarfs," which is having a long run in Paris, have fallen off.

Germany was similarly affected although the market for American films in the Reich has deteriorated so seriously in the last few years that the change was not especially important. Czechoslovakia was cut off from the world except for diplomatic messages early this week but as far as could be learned in New York distribution branches of American companies there were still doing business. American officials here said that even though war did not follow the conversations of this week the Czech market would be considerably damaged by the loss of the Sudeten areas to Germany.

At a suggestion of the British Home Office Wardour street concerns have removed every unnecessary foot of film from the vaults. Permits were extended only for the last necessary foot of current releases. Outlying studios were collaborating by accepting films for storage. The move was inspired by the desire to remove all fire danger.

The Cinematograph Exhibitors Association this week offered the Government full cooperation in the crisis. The use of 50,000

cars at 24 hours notice for service as ambulances, couriers and other uses was offered. Every British cinema was reported actively assisting in the Air Raid Precautions campaign by showing recruiting and propaganda slides and posters and freely offering the use of theatres to Home Office and local authorities. Staffs everywhere were depleted by recruiting and by the calling of reservists to the colors.

The British Broadcasting Corporation has completed plans for the organization of war broadcasting.

Press protests against a Paramount British newsreel in which a foreign correspondent criticized the actions of the Cabinet and of Prime Minister Neville Chamberlain during the crisis culminated this week in a request from the Government to Paramount to withdraw the offending passages. Two British foreign affairs writers, Wickham Steed and A. J. Cummings, discussed the European situation in the pictorial interview. Mr. Steed said the ban probably was due to references to the effect that Parliament "and therefore the British people" had not been consulted by the Prime Minister in his conversations with Adolph Hitler and Czechoslovakia.

European managers of American distribution companies left Paris for Rome early this week to open conversations with the Italian Government with a view toward obtaining concessions in the new regulations. Hope that the Government would listen sympathetically to their suggestions was based on the fact that last week, a few days after the original decree was issued, it was modified to read that the minister of foreign trade and exchange might decide whether contracts would be conceded to individual distributors or all distribution handed outright to the Government controlled film distributing agency. The American embassy in Rome was reported also to be pleading the motion picture companies' case with the Italian Government.

The board of directors of Motion Picture Producers and Distributors of America met in New York last week and again this week to discuss the Italian problem as well as the international film situation but study of the Italian decree was hampered by lack of clarification of many of its points. The decree as issued by the Government was published last week in MOTION PICTURE HERALD.

### Newsreels Ready

The five American newsreel companies have made extensive preparations for any eventuality in Europe. Special orders have been issued to staffs on the continent and arrangements have been made for new equipment. Truman Talley, head of Movietone News, increased the company's staffs at various points during a recent visit to Europe and Allyn Butterfield, editor of Pathe News, arrived in Europe this week to consolidate his staff's plans.

In Hollywood the first production cognizance of the crisis was taken by Edward Small who announced he would produce a picture titled "The Maginot Line," with Louis Hayward in the stellar role.



# PROBLEMS OF WORLD SCENE





# OR AMERICAN DISTRIBUTORS





# Youth Will Be Served Up in Tenth of Product for the New Season

*And They'll be in American Roles in 55 of Their 60 Films*

by VANCE KING  
in Hollywood

America's youth comes into its own on Hollywood's 1938-39 schedule. Approximately one-tenth of its product will deal with youngsters either in top or featured supporting roles, a study this week disclosed. At least 60 pictures of the 600 or so planned for production here will be about children from the tot age to adolescence.

Not more than five of the 60 will show the children as anything but Americans.

Nebulous as production plans are at present, due to the general flexibility of schedules to allow for the inclusion of topical themes and to other reasons, it is apparent that the number of pictures featuring youngsters will reach record proportions.

The current favorites among child players will be represented, as well as a galaxy of newcomers. There will be three Shirley Temple vehicles, about four for Jane Withers, three Bobby Breens, four Jackie Coopers, three Deanna Durbins, a minimum of five with Mickey Rooney in the top role, and an undetermined number from Warners' "Dead End"—"Crime School" kids.

## The Newcomers

Among the newcomers will be the Universal "Little Tough Guys" troupe, Warners' Janet Chapman, five-year-old for whom the studio is seeking stories; Irene Dare, Sol Lesser's five-year-old skater who appeared with Bobby Breen in his last, "Breaking the Ice," and will be starred in "The Silver Skates"; Ann Gillis and Tommy Kelly, who made their bows as top players in Selznick International's "The Adventures of Tom Sawyer"; Peter Holden, New York stage lad will co-star with Bob Burns in RKO's "Little Orvie," adapted from the Booth Tarkington story; Republic's Tommy Ryan, who appeared in that studio's "Tenth Avenue Kid," on which excellent grosses have been reported, and others.

Guessing reasons for the deluge of child pictures could constitute several evenings of conversation for Hollywood's armchair and second guessers' brigades. The trend toward intra-mural domesticity as a theme for series pictures, with stories featuring children as a by-product, is one. Of major importance is the evidence of sustained response by patrons to the Shirley Temple and the Jane Withers pictures, as shown by the poll of exhibitors conducted by MOTION PICTURE HERALD and by *Fame*, in which the Temple child has held first place year after year and Jane Withers captured sixth place last year.

## Lesser's Plan

Whatever the cause it remains that Hollywood will contribute much of its product to portraying the lives, the troubles and the heartaches of the nation's youth. So dominant in the scheme of Hollywood this year has the trend become that Sol Lesser has dropped everything

## The Youngsters In New Films

Shirley Temple  
Jane Withers  
Bobby Breen  
Jackie Cooper  
Deanna Durbin  
Mickey Rooney  
Fred. Bartholomew  
"Dead End Kids"  
Janet Chapman  
Irene Dare  
Ann Gillis  
Tommy Kelly  
Peter Holden  
Tommy Ryan  
Bonita Granville  
Bobby Jordan  
Hally Chester  
Frankie Darro

Lorna Lynn  
Janet Dempsey  
Donald O'Connor  
Billy Cook  
Billy Lee  
Edith Fellows  
Larry Simms  
Ann Rutherford  
Judy Garland  
Don Castle  
Scotty Beckett  
Johnny Walsh  
Janice Chambers  
Jo Ann Sayers  
Gene Reynolds  
Terry Kilburn  
Betty Jaynes  
Virginia Weidler

to announce that his entire product will deal with children.

He will produce three features with Bobby Breen, the first of which will be "Fisherman's Wharf," story of the San Francisco waterfront. At present, "Peck's Bad Boy with the Circus," starring Tommy Kelly, is being edited, with "Peck's Bad Boy and the Hypnotists" to follow. Then Tommy goes into "Wings of Tomorrow," story of youthful aviation enthusiasts based on an idea by Gilbert Hanson, graduate of the University of California at Los Angeles. Mr. Lesser will produce the Irene Dare vehicle, "The Silver Skates." All but the two last-named pictures will be released by RKO. No deals for these two have been set.

## From Warner Studios

From Warner Brothers will come "Hell's Kitchen" and "They Made Me a Criminal," featuring the "Dead End"—"Crime School" kids; Bonita Granville in six "Nancy Drew" stories; four featuring Janet Chapman, now under term contract after appearing in "Little Miss Thoroughbred," "Broadway Musketeers," and "Heart of the North," and about four in the "Jane Arden" series. These are based on the Des Moines Register Syndicate comic strip, and a national contest will be held to find a 16 or 17 year old girl to play the title role, that of a cub reporter. Bobby Jordan, one of the original "kids," is appearing in a featured role in "Unfit to Print."

Jackie Cooper has just finished a 15 chapter serial, "Eagle Scout," for Universal, and now is working in Monogram's "Gangster's Boy." Monogram has "Streets of New York" lined up for him, and Universal has signed him for "Newsboys' Home."

In addition to three more Deanna Durbin stories—"Three Smart Girls Grow Up," "First Love," and "Jenny Lind"—Universal has completed the last of its 1937-38 Durbins, "That Certain Age," to be released soon. The studio is building up a troupe of youngsters to be

styled "Little Tough Guys," with Hally Chester as the nucleus. Their first will be "The Little Tough Guys in Society," and one or two more are planned.

Monogram will have four Frankie Darro vehicles, the first of which, "Wanted by the Police," has been finished.

Twentieth Century-Fox is relying upon Shirley Temple for three and Jane Withers for four, to carry its load of children's stories.

In addition to the five Lesser releases, RKO will present Peter Holden with Bob Burns in "Little Orvie," and possibly may build up Lorna Lynn, four-year-old singer, and Janet Dempsey, five years old, Janet making her debut in "Miracle Racket."

## Three in "Sons of the Legion"

Paramount, about to release "Sons of the Legion," in which Donald O'Connor, Billy Cook and Billy Lee have prominent roles, will have on the new season schedule "Little Orphan Annie," starring Ann Gillis and produced by John Speaks' Colonial Pictures, and "Tom Sawyer, Detective," being made on the lot from the comic strip story. Featured are Billy Cook and Donald O'Connor.

Having loaned out Ann Gillis and Tommy Kelly, Selznick International has no definite plans for pictures for the youngsters, aside from announcing some time ago preparation of a story, "Heartbreak Town," yarn of Hollywood film children trying to get along.

Republic, having signed Tommy Ryan, 12, after the lad was under contract to RKO for six months without being used, will be seen in "Prairie Moon," forthcoming Gene Autry picture, and the studio is seeking at least two stories for him.

Columbia has Edith Fellows under contract. Her next, "Thoroughbred," is already finished. Four year old Larry Simms has been signed for the role of "Baby Bumpstead" in "Blondie," from the cartoon story. Arthur Lake and Penny Singleton will play respectively "Dagwood" and "Blondie." There is a possibility that "Blondie" may be an addition to the series pictures, and that would call for further participation by the Simms youngster, for the baby in the story plays an important part.

## 14 Under MGM Contracts

Although MGM has 14 child players under contract, only six pictures with youngsters thus far are on the docket. There will be a minimum of three "Judge Hardy's Family" pictures in the new season, and Mickey Rooney, Ann Rutherford, Judy Garland and Don Castle will have permanent places therein. A forthcoming release is "Stablemates," in which Rooney is teamed with Wallace Beery. Rooney has been announced for the title role in "Huckleberry Finn," from the Mark Twain book.

In addition, Freddie Bartholomew, Miss Garland and Scotty Beckett, another youngster, have prominent roles in the soon to be released "Listen, Darling," in which Mary Astor and Walter Pidgeon have the top adult roles.

Other youngsters under contract to the studio are Johnny Walsh, 11, who made his film debut in a trailer for "Boys Town"; Janice Chambers, 12; Jo Ann Sayers (real name Mimi Lilligren), 16; Gene Reynolds, 14; Terry Kilburn, 12; Betty Jaynes, 17, a singer, and Virginia Weidler, 14, a veteran among child film actors.



# FEDERAL INVITATION ANSWERED; STEFFES SEES NEW DIVORCE BILL

## Counsel for Distributors Meet Arnold in Washington for Conferences Which May Lead to Negotiations Settlement

Events in the campaigns being conducted for regulation of the motion picture industry moved swiftly this week as attorneys for five of the eight companies named in the Federal Government's sweeping suit met with Department of Justice officials in Washington for conferences which may result in the discussion of the possibility of a consent decree settlement, and with preliminary hearings October 6 in Chicago on the independent theatre owners' suit against Balaban & Katz and distributors. Significant developments were reported also on other phases of the trade practice discussion.

Statements from sales representatives of the distributors, precipitated by publication of a letter from William A. Rodgers, MGM sales manager, to Max A. Cohen, president of Allied Theatre Owners of New York, set forth their stands on the question of short subject sales and denied charges that the films are forced with feature sales.

Important discussions of trade practices were indicated for the national convention of the Motion Picture Theatre Owners of America in Oklahoma City next month. Heads of distribution companies will be asked to attend to give their views on self-regulation of trade practices.

A new Government investigation was launched with questionnaires sent out by the Department of Commerce to some 2,300 trade associations in all industries asking for information regarding the organization, financing and activities of each.

Counsel for the five distributing companies named in the Government's suit which have theatre operating subsidiaries or affiliates left New York Wednesday afternoon for Washington to confer with Thurman Arnold, assistant attorney general. The discussion was proposed by Mr. Arnold in a letter to the companies several weeks ago in which he suggested a conference on means of maintaining the status quo of affiliated theatre operations pending determination of the anti-trust suit. At that it was said that the conference might lead to a discussion of possible terms for settlement of the suit by means of a consent decree.

John Kaskey of Dwight, Harris, Koegel & Kaskey and Ralph Harris represented 20th-Century-Fox at the meeting and Colonel William J. Donovan, of Donovan, Leisure, Lumbard and Newton, and William Mallard represented RKO. Others attending were J. Robert Rubin, Loew's; Austin C. Keough, Paramount, and Robert W. Perkins, Warner Brothers.

The attorneys refused to comment on possible developments at the meeting but it was understood that it had been agreed to let the Government representatives take the lead in any discussion.

The conferees were called to meet at night at the home of Colonel Donovan in George-

## SEATTLE THEATRES TURN TO SINGLE BILL

*Seattle this week was treated to the unusual and, according to audience comments, welcome situation of five single feature programs out of seven first run theatres.*

*"Marie Antoinette" at the Fifth Avenue, "Carefree" at the Paramount, "Algiers" at the Liberty, "Alexander's Ragtime Band" at the Blue Mouse and "Three Loves Has Nancy" at the Music Box were the single feature attractions. The Orpheum and Palomar were the only houses playing dual bills this week.*

town, where the group was invited to meet for dinner.

From the Washington conclave, as the session wore on, percolated indications that the assorted defendants were not presenting an entirely united front in the tentative, fencing bout discussions, there being reported divergences of attitude toward the government's insistence upon divorce of production from exhibition. Nebulous reports emerged of various projected patterns of realignments which would trade production interests for exhibition controls, and the like. From the point of view of the status quo of the industry these seemed improbable pictures of a chaos of high intensity.

## Aluminum Case Precedent

Principles of the anti-trust laws on which the Government is expected to base its argument in the motion picture case were interpreted by the Department of Justice in New York Tuesday in a brief filed in the federal district court in the Aluminum Company of America case. The Department's argument with respect to acquisition by the Aluminum Company of bauxite deposits and of power sites, was considered of major significance in view of the attack, in the film case, upon acquisitions of theatres by producers.

Anticipating that the company would contend that these acquisitions were not in excess of what it regarded as useful and necessary to its future business requirements, the Department argued that "even if the defendants should succeed in proving this to be the case and in proving that their acquisitions were not motivated by any monopolistic purpose, such proof would not free them from the charge of having attained monopolistic power by 'abnormal' means and methods.

"What the law forbids," it was explained, "is the attainment of dominant power by methods which prevent the fair functioning of the competitive system and, when this occurs, the fact that parties concerned were actuated by a desire to promote their business interests constitutes no defense."

## Chicago Hearing Postponed

Preliminary hearings in the suit filed by 89 Chicago independents were postponed to Oct. 6 in United States district court before Judge James Wilkerson who is to hear an application for a temporary injunction making present clearance regulations ineffective and restraining distributors from making contracts or carrying out contracts "heretofore made."

In the 114-page complaint filed by the inde-

(Continued on following page)

## Allied President Says Poll Shows Minnesota Legislators Will Approve Measure for State at Session This Winter

Basing his opinion on a poll being taken of candidates for the legislature, W. A. Steffes, president of Allied States Association, predicted this week in Minneapolis, that the enactment of a "divorcement" bill in Minnesota is "definitely assured."

Returns from 150 out of 396 candidates showed that all but three have gone on record as being in favor of such a bill, Mr. Steffes said. Only one was opposed and two refused to commit themselves.

"The candidates are practically unanimous in expressing themselves as being opposed to monopoly," Mr. Steffes said. "They inform me that they are in favor of the 'little fellow,' that they will vote for a bill that will give the small independent exhibitor a fair chance to compete with his large and financially powerful chain-owned rivals.

"As soon as we have returns from all the candidates, we will immediately inform the independent operators in the districts where the candidates live, as to how the voting has gone. If one candidate favors the bill, while the other is in opposition, we will naturally urge the exhibitor to make a strenuous effort to see to it that the one who is favorable, is elected. If both candidates express themselves as favoring the bill, we will urge a 'hands off' attitude."

In addition to the letters written in by candidates, many have called his office saying that they will actively support a Minnesota 'divorcement' bill, Mr. Steffes reported.

"No doubt the fact that the North Dakota bill was found to be constitutional, is one of the reasons why the candidates for the legislature are so eager to go on record favoring a similar measure for this state," he said. "As an evidence of this changed attitude, three state senators living in Minneapolis have called me to report that they have altered their position and will support the proposed law at the next session of the legislature."

In the opinion of Mr. Steffes, all of the candidates for governor would sign such a bill. A "divorcement" bill in the Minnesota legislature died in committee at the last session after strenuous efforts for its passage by Mr. Steffes and his organization, and equally strenuous efforts by the Minnesota Amusement Company against its passage.

The poll of the legislative candidates was taken in a letter sent out from the offices of former chief justice of Minnesota, John P. Devaney, and Louis B. Schwartz, counsel for Allied Theatre Owners of the Northwest, Inc.

The letter said in part:

"The legislation proposed by the independent theatre owners is in line with the anti-monopolistic legislation that has the support and approval of every major political party in this country. . . .

"The Independent Theatres Owners of Minnesota, ask that you use the enclosed stamped envelope, to advise whether or not you sympathize with, and will support legislation directed to the protection of their property rights and interests. It is a struggle between the small local independent business man and monopoly."

The letter was signed: "Allied Theatre Owners of the Northwest, Inc."



# SALES PRACTICES ON SHORTS DEFINED

(Continued from preceding page, column 2)

pendents it was declared that they would be forced to close their theatres within the next two to ten weeks unless relief was granted. The B & K corporations, and the individuals who are defendants in the suit have retained Kirkland, Fleming, Green, Martin and Ellis as counsel.

The plaintiffs were said to be seeking immediate action in the case. If the injunction seeking to restrain B & K from using double features failed to materialize this week it was said that the independent group hoped to have the case brought to the attention of the United States Attorney General's office which they expected might result in his finding that the major circuit in the city and the distributor have been in contempt of court regarding the consent decree handed down in 1932.

One result of the filing of the suit was to bring to a virtual halt all film buying in the area. Even though the Chicago independents usually are slow in contracting for new season product it was reported that even the early buyers were not discussing terms.

## Shorts Position Stated

Paramount and Metro-Goldwyn-Mayer do not insist that exhibitors buy short subjects in order to obtain the features listed on their programs, according to statements issued this week by sales executives of the distributors. The policy varies with other companies, several of which indicated that their practice in the matter was flexible. The issue was precipitated last week when Max A. Cohen, president of New York Allied, made public a letter he had received from William F. Rodgers, MGM sales manager, in which Mr. Rodgers said that where a theatre did not use shorts the company did not demand their purchase.

Mr. Rodgers said later in interviews that the same policy applied to the MGM newsreel. "We have never forced the sale of newsreels," he said. "Very few theatres do not use them, but MGM will not insist on an exhibitor buying the newsreel to get the features." It has been MGM's policy "right along" not to compel the purchase of shorts with features, Mr. Rodgers said, but he added that his letter to Mr. Cohen was the first time he had put it in writing as applying generally.

The MGM sales executive said also that adjustments on a shorts program in the event an exhibitor finds he has purchased subjects his house cannot absorb would depend on the reason and "if he uses shorts we would expect representation."

Paramount's position was made clear by Neil F. Agnew, distribution executive, who said, "Paramount does not force the sale of shorts with features. To say that we will not do so would be mere repetition of what we are already on record as having said. In my opinion our policy on this matter is too well established and too well known to be news."

The 20th Century-Fox sales department said that "if a particular operating policy calls for no shorts, then we do not insist on shorts." An official statement came from W. C. Gehring, central division manager, who said, "Due consideration is given at all times to the house policy of our accounts and all matters involved. If any customer of ours runs shorts we feel we are entitled to a share of the business."

Universal's policy was given by William A. Scully, general sales manager, as follows: "Our salesmen, naturally, try to sell as much of our short subject product as possible. In consequence, we have contracts for both all or part of this output." Mr. Scully would not commit himself on future policy because he said Allied had not as yet communicated with the company. Mr. Cohen said that he sent a letter last Friday

## ADDITIONAL GRANTS FOR SCHOOL FILMS

Raymond B. Fosdick, president of the General Education Board, with headquarters in New York, in his report for the last half of 1936 and the year 1937, has made public the report of Robert J. Havighurst, director for General Education, commenting on the board's general program. As concerns motion pictures and radio the report says:

"Realizing the increasing importance of new media in education, the General Education Board made further grants to the American Council on Education for a program directed primarily toward (1) describing the functions of and needs for motion pictures in general education; and (2) facilitating the reorganization of general education through the use of the motion picture and allied visual aids.

"A grant was also made to the University of Minnesota for experimentation with the production of a new series of films in two areas in which the college believes visual material is especially needed—vocational orientation in social and civic responsibilities."

to the sales heads of all the major companies.

A. Montague, Columbia sales head, made no statement but indicated that one would be given to Allied if it was asked. RKO said that the company attempts to make the best deals possible on shorts, meaning that accounts are persuaded to take as many as they can absorb. United Artists' policy is to sell its shorts as a group separate from the features, according to the sales department.

## MPTOA To Discuss Practices

Developments in trade regulation are expected to materialize at the national convention of the Motion Picture Theatre Owners in Oklahoma City at the end of this month. The expanded program at present includes scheduled talks by heads of the distribution companies, by representatives of Allied States Association and by representatives of other sections of the industry.

It is expected that the distributors' policy on cancellation and score charges will be the chief points of discussion. Leaders of the organization have pointed out that these are matters for individual company action and that they are not subject to the distributors' objection that trade practice concessions can not be given without giving rise to cause for suspicion of anti-trust violation.

The convention has been extended one day, through November 2nd, to include the increased scope of the program.

The purpose of the Department of Commerce investigation of trade associations in all branches of industry is to secure information "necessary to evaluate the trade association as a whole, rather than to secure information regarding the operation of individual associations," Assistant Secretary Patterson explained in Washington. He added that the investigation will be conducted wholly independently of any action taken by the Department of Justice or the Administration's monopoly investigating committee.

## Crusade Against Games Is Fought

A united front of New York exhibitors to fight the crusade of the Society for the Prevention of Crime against chance games in theatres is being fought by Allied Theatre Owners of New York.

At a meeting in the Hotel Astor last week Max A. Cohen, president of Allied, told members that the organization intended to battle against these so-called oppressions if it takes every cent in the treasury.

Harry G. Kosch, attorney for Mr. Cohen and the Allied unit, charged that the Society's crusade aims to cash in on the publicity given to the Hines "policy" trial.

Charles M. Miller, attorney for R. W. McEwan, Bank Night distributor, planned to file a brief this week with the Missouri supreme court, en banc, supporting the oral arguments he made before the court last week. Mr. Miller re-argued the case of Missouri versus McEwan, in which the circuit court held Bank Night is not a lottery, but in which a commissioner for division No. 2 of the supreme court held a contrary opinion.

The supreme court, en banc, allowed Mr. Miller's motion for a rehearing before the entire court, and took the case under advisement last week.

Bango, a variation of Bingo, played in two theatres at Cuyahoga Falls, Ohio, has been ruled out by Mayor J. W. Haines. The gambling ban followed similar bans in Akron and the county where the lid is now clamped tight.

As a result of a conviction by the Hamilton police court, Ontario, under the Lottery Act against Herbert Spence, operator of nightly Bingo games under the name of Amity Club, Bingo halls have been shut down in Canadian cities and towns.

The charge was a test case under new amendments of the Canadian Criminal Code and, even though a "permit" had been issued by the mayor to the accused, the court imposed a nominal fine of \$10 and one day in jail in the registration of guilt.

## McGrady New Director of RCA and Subsidiary

Edward F. McGrady, vice-president and director of labor relations of the Radio Corporation of America, has been elected to the Board of Directors of the corporation and also of RCA Communications, Inc., a subsidiary, it was announced last week.

Before joining RCA Mr. McGrady had been Assistant Secretary of Labor. In recognition of his services in industrial relations, he was guest at a dinner last Tuesday by the American Arbitration Association.

"Algiers" has been purchased by the Balaban and Katz circuit, Chicago, from United Artists on a separate contract.



# RITZES ROMPING TO RUNAWAY START IN DETROIT AND PHILADELPHIA PRE-RELEASE RUNS!

"The best of the Ritzes" roar the crowds, rave reviewers, records the boxoffice...as earliest engagements of "Straight, Place and Show" indicate one of the biggest hits in months!



And can these lads  
spot a winner!

"By far their funniest! Generates spontaneous customer laughter! Play it to win . . . it will do just that!"  
—roars Daily Variety

"Ritz Brothers at their funniest! Audience in hysterical state of convulsions! Wrestling sequence one of maddest ever screened!"  
—cheers L. A. Examiner

"Happiest Ritz Brothers vehicle since they became stars! Topnotch bet as money attraction! Wrestling scene a panic!"  
—chortles Picture Reports

"Ritz Brothers hit par again! Well-plotted gags . . . hilarious sequences . . . laugh entertainment! It should pay!"  
—howls Hollywood Reporter

"Ritz Brothers score! A howling success . . . tailored-to-measure for those screwball comics!"  
—chuckles L. A. Times

## The RITZ BROTHERS

### in Damon Runyon's **STRAIGHT, PLACE and SHOW**

with

**RICHARD ARLEN • ETHEL MERMAN  
PHYLLIS BROOKS • GEORGE BARBIER**

Directed by David Butler

Associate Producer David Hempstead. Screen play by M.M. Musselman and Allen Rivkin. Additional dialogue by Lew Brown. Based on a play by Damon Runyon and Irving Caesar. Lyrics and music by Lew Brown and Lew Pollack. Special material by Sid Kuller, Ray Golden and Jule Styne. Dances staged by Nicholas Castle and Geneva Sawyer.

Darryl F. Zanuck in Charge of Production



THE KEYSTONE OF YOUR FUTURE







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# **"FIVE OF A KIND"**

**...and they're real**

**entertainers *now***



THE KEYSTONE  
OF YOUR FUTURE



# WINNERS OF ROUND TABLE CONTEST HONORED ON GUEST TRIP TO N. Y.

Showmen Are Feted by Film Companies and 'Motion Picture Herald' at Round of Dinners, Shows, Golf Tourney and Ball Games

by A-MIKE VOGEL

*Chairman, Managers' Round Table*

Theatremen who were voted first places in the July Exploitation Contest conducted by Managers' Round Table arrived in New York on September 26th as guests of participating film companies, which offered all-expense trips to New York for the best summer campaigns on selected pictures.

Round Table discussions of coming product, varied entertainment and sight-seeing tours made up the week's program of arrangements in behalf of J. P. Shipley, Dunkin theatre, Cushing, Okla., selected by Paramount, for the best campaign on "Professor Beware"; William Saxton, Loew's, Baltimore, Md., by United Artists, on "Algiers"; Harry Rubin, Tivoli, Michigan City, Ind., by RKO Radio, on "Having Wonderful Time"; Rex Williams, Hoosier, Whiting, Ind., by Monogram, on "Romance of the Limberlost", and Rodney Collier, Stanley, Baltimore, Md., by Warner Bros., on "Cowboy from Brooklyn". Visitors' headquarters were established at the St. Moritz hotel.

Schedule for the first day included a get-together luncheon as guests of the Round Table, followed by an automobile trip through the New York City parkway system to the Fenway Country Club, in White Plains, to take in the \$15,000 Open Golf Tournament, where Rex Williams and Bill Saxton met up with Ralph Goudahl, Gene Sarazen, and other top golf names, old friends of the Round Tablers. For dinner, the winners were guests of Jack Dempsey and posed with the former heavyweight champion for pictures requested by their local newspapers. Harry Rubin, who knew the "champ" from the days when Dempsey trained at Michigan City for one of his championship fights, recalled old days with the famed pugilist-restaurateur.

The morning of the second day was occupied with a discussion of United Artists pressbooks, advertising and accessory aids, conducted by Monroe Greenthal, director of exploitation. Other UA executives who took part were Ben Washer, publicity manager; Len Daly, of the foreign publicity staff; Harry Kosiner, Walter Wanger representative in the East. Following the meeting, the winners were received by George Schaefer, United Artists general manager in charge of distribution, and at lunch were guests of Edward Golden, vice-president of Monogram Pictures, in the Rainbow Grill, of Rockefeller Center.

At the luncheon were George Weeks, Monogram sales manager, and Lou Lifton, director of advertising. Guests in addition to the theatremen were Mr. and Mrs. Tom



*At a luncheon given by Monogram for the contest winners during their trip to New York, left to right, J. P. Shipley, Dunkin theatre, Cushing, Okla.; Rex Williams, Hoosier Theatre, Whiting, Ind., and Harry Rubin, Tivoli Theatre, Michigan City, three of the winners; A-Mike Vogel, chairman of the Managers' Round Table; Lou Lifton, Monogram advertising director; Edward A. Golden, Monogram vice-president; Miss Gertrude Merriam, associate editor Managers' Round Table; Mr. and Mrs. Thomas Lancaster, Lancaster Amusement Company, Detroit, the fourth winner, and George Weeks, Monogram sales manager.*

Lancaster, of Lancaster Amusement Corporation, of Detroit, your Chairman and Gertrude Merriam, associate editor of The Managers' Round Table. Others invited included Martin Quigley, Colvin Brown and Terry Ramsaye. A large part of the after-luncheon discussion was taken up with coming Monogram product and a detailed explanation by Rex Williams of his campaign voted the Monogram prize.

The afternoon of the second day was taken up with a visit to the Brooklyn-Giants double header at Ebbets Field, home of the Brooks, as guests of James Mulvey, of Samuel Goldwyn Productions and vice-president of the Brooklyn ball team. The visitors were introduced to Burleigh Grimes, Brooklyn manager; Bill Terry, Giants manager, and players of both teams. Here, also, photos were taken for the home town press. In the evening, the theatremen were dinner guests of Billy Rose, at the Casa Manana. Among those who greeted the visitors during the evening were James Barton and Patricia Ellis, Warner star, and headliner of the stage show.

Another product session was held Wednesday morning, with Paramount, during which a number of suggestions were made for the strengthening of home office and theatre exploitation relations. The conference was headed by Robert Gillham, Paramount director of advertising and publicity, aided by Alec Moss, advertising manager, and Al Wilkie, publicity manager. In the afternoon, the visitors were guests of Paramount at the Astoria studios at a press party given in their honor. Sylvia Sidney, star, and Dudley Nichols, director of "One Third of a Nation," now in production, and William Howard, were among those present.

Thursday was set aside for RKO Radio, with luncheon as guests of S. Barret McCormick, director of advertising and pub-

licity, at the New York Athletic Club. Other department heads who participated in a general discussion of trade problems and coming product included Rutgers Neilson, publicity manager; Fred Schaefer, pressbook head; Ben Grimm, advertising manager; Ed Hollander, in charge of field exploitation; Ken Hallam, manager of music and radio tieups, and Dave Strumpf, art director.

Backstage tour of Radio City Music Hall, through the courtesy of W. G. Van Schmus, managing director, and a visit to various sections of Rockefeller Center, followed the theatre trip.

From 5 to 6 the theatremen were guests of Martin Quigley, at a reception in the offices of the publisher, to which were invited heads of distribution companies and leading exhibitor executives. Attendance at the weekly Rudy Vallee broadcast and introductions to the radio star featured the evening schedule.

Scheduled for Friday, fifth day of the trip, was a trip through the grounds of the New York World's Fair, in Flushing, L. I., as guests of Grover Whalen, president. A reception by S. Gregory Taylor, managing director, St. Moritz Hotel, was to follow, and in the evening, a theatre party to see "I Married an Angel." Zorina, star of the Broadway hit, invited the theatremen to be her guests, after the performance.

Featured in the last day of the trip was to be attendance at the races in Belmont Park, as guests of Jock Whitney, socialite, international polo star and Selznick Picture executive. During the week, the visitors also visited the Paramount, Capitol, Roxy and Strand theatres.

The contest for which the all-expense trips to New York were offered was inaugurated in July by Managers' Round Table, for the purpose of stimulating showmanship in the summer months.



# FRENCH PRODUCT SHOWS INCREASE IN QUANTITY; QUALITY A QUESTION

## Producers Hampered by Mounting Studio Costs and Devaluation; Sudden Rise in Export Demand Endangers Industry

by PIERRE AUTRE  
in Paris

Although present figures indicate that French domestic production will exceed last year's total as to quantity it is still a question whether the general level of quality has been improved or even maintained. Since January 1st, 1938, 80 feature films have been produced in French studios, with about 30 of them already released. It is estimated that by the end of the year the total will have reached 140. This will compare with a total of 123 produced in 1937. Most of these films, however, are more suitable for the French domestic market than for export.

The chief reason for the decrease in quality lies in the fact that French producers were obliged to reduce their budgets for films in production, due to the continuing increase of production costs, the application of the 40-hour week in the studios, the devaluation of French money and financing difficulties.

Among the films already released in France the two best ones by far are "Le Quai des Brumes" ("The Foggy Quay"), a very artistic film directed by Marcel Carné, but which has been criticized as being too morbid and including too many crimes, and "Prison sans Barreaux" ("Prison without Bars"), of which Alexandre Korda has produced a re-make in English. Others are: "Abus de Confiance" ("Abuse of Confidence") a melodrama starring Danielle Darrieux; "Ramuntcho," an adaptation of Pierre Loti's classic; "The Death of the Swan," an original film on the life of the little dancers of the Paris Opera House.

The new films not yet shown even in France are: "Le Joueur d'Echecs" ("The Chess Player"), a production with an historical background in Poland in the 18th Century; "Entree des Artistes" ("Stage Door"), a film on the Musical and Dramatic Conservatoire in Paris, and "La Maison du Maltais" a dramatic film with action in Tunis.

### Best French Films of the Season

A survey of the best French films produced since January 1st, including those of possible export value would list, in addition to those mentioned above, the following:

LE PATRIOTE ("The Patriot"), a re-make of the famous silent film, starring Harry Baur, and featuring Pierre Renoir and Suzy Prim (F. C. L.).

LES DISPARUS DE SAINT-AGIL ("Disappeared from St. Agil"), a charming thriller with action in a provincial college and mainly played by young boys.

PISTE DU SUD ("Southern Trail"), a melodrama with action set in the Sahara with Albert Prejean, Pierre Renoir, Ketti Gallian, Jean-Louis Barrault.

SHANGHAI MELODRAMA, directed by G. W. Pabst, with Christine Mardayne, Louis Jouvet, Raymond Rouleau, Elina Labourdette.

PEACE ON THE RHINE, directed by Jean Choux, with action in Alsace after the Great War, starring John Loder and Dita Parlo.

## OHIO ITO URGES PRICE INCREASE

*Striking the keynote that, "the people of Ohio have become accustomed to paying a tax on practically all of their purchases," Pete J. Wood, secretary, is urging members of the Independent Theatre Owners of Ohio to increase their admission prices now in order to pass along to the public local sales and security taxes, which, heretofore, many have absorbed.*

*Oklahoma collected \$167,283 from theatres on its two per cent sales tax in the 12 months ended June 30th.*

LE PETIT CHOSE, an adaptation of Alphonse Daudet's famous classic.

CARREFOUR ("Cross Roads"), directed by Kurt Bernhardt.

LA MAISON DU MALTAIS, directed by Pierre Chenal, with Viviane Romance, Pierre Renoir, Jany Holt, Louis Jouvet.

KATIA, an ambitious film directed by Maurice Tourneur and co-starring Danielle Darrieux and John Loder.

WERTHER, a screen adaptation of Goethe's famous classic, directed by Max Ophuls of "Liebelei," and co-starring Pierre Richard-Wilm and Annie Vernay, a S. Niebenzahl production.

GIBRALTER, a spy-melodrama directed by Fedor Ozep, with Viviane Romance and Eric Von Stroheim.

TROIS DE SAINT-CYR ("The Three from Saint-Cyr"), a big film on life in the Military School (the French West Point) and in the Colonial Army.

### Others in Production

Among the other films in production, it is too early to say exactly what they will be. It is indicated that pictures produced during the last months of 1938 will be of a much higher quality than the others.

Jean Renoir, director of "La Grande Illusion," is now working on "La Bete Humaine" ("The Human Beast"), an adaptation of a novel by Emile Zola dealing with a railway story. Jean Gabin and Simone Simon, just returned from Hollywood, co-star in this film.

Julien Duvivier, also just returned from Hollywood, is preparing a film for Regina Productions, of which no details are known.

Jacques Feyder who has not directed a film in France since "Carnival in Flanders" will make a film for Marcel Vandal.

Sacha Guitry has been working for two months on an ambitious film of the same type as "Pearls of the Crown," "Remontons les Champs-Elysees," ("Walking on the Champs-Elysees").

The German producer and director, Ludwig Berger, has started work on "The Three Waltzes," a film adaptation of the French stage success which will co-star Yvonne Printemps and Pierre Fresnay.

More than 100 films have been announced, but as usual, only a small number of them, perhaps 50, will be produced before the end of the year.

The most important projects are: "L'Empreinte de Dieu," to be produced and directed by Marcel Vandal; "The Iron Crown," a "Cavalcade" of Austria, to be directed by Eric

Von Stroheim; "Otages," a film with action in the countries of France invaded by the German Armies during the Great War; "Quartier Latin," to be directed by Alexandre Esway; "The Kleh Sisters," to be directed by Leonide Moguy and starring Corinne Luchaire, and "The Life of Dumant," founder of the red cross.

### Ten Made in Germany

Besides the 80 films produced in French studios, ten French language films were produced this year in Germany and four in Italy.

The matter of French language films produced in these two countries has brought vehement protests from French film workers.

After the difficulties of last winter and spring, when it was practically impossible to balance the budget of a film, a condition which explains the decrease in quality of French films, it seems that the cost of production is now being stabilized. The average cost of a big French film is about \$100,000. A "B" picture does not exceed \$50,000 to \$60,000.

A new trouble for French producers is the excessive wages paid to the stars. Jean Gabin who received 5,000 francs seven years ago for his work in Harry Lachman's "La Belle Mariniere" does not make a film nowadays for less than a half-million francs. Danielle Darrieux, Annabella, and Charles Boyer, who have been "spoiled" by Hollywood salaries, receive at least a sixth or a fifth part of the budget of a French production.

### Little Progress for Color

Just as ten years ago they refused to admit the reality of sound pictures, most French producers refuse to consider films in color. The rare experiments accomplished in France two years ago with two feature films, have not been commercially continued.

Since double feature programmes have become a regular policy in the majority of French motion picture theatres, except for the first run cinemas, the number of short subjects have regularly decreased. Besides the newsreels, only 10 to 12 two-reel or one-reel documentaries, generally subsidized by some tourist organization, have been made this year. An attempt is being made by Pierre Bourgeon in Paris and by the Glaume Brothers on the French Riviera to produce cartoons.

### Export Problem Acute

The success in foreign countries of outstanding French films such as "Carnival in Flanders," "Mayerling," "La Grande Illusion," "Un Carnet de Bal," etc., has opened a large field to French production. At the same time the disappearance of German product and the lack of quality of British films have given French films second rank in the world market after American pictures.

The result is that too many French films have been sent to foreign countries without sufficient discrimination. Current films of only fair quality as well as French films suitable only for the domestic market have disappointed foreign exhibitors and patrons, and thus destroyed the success which had been obtained with the best films.

There is a campaign in the French trade press to bar the export of all but outstanding product.

The repeated announcements monthly or even weekly that new companies are being organized in New York for the distribution of French films are alarming for the future of French product in the United States. Of the French films shown in the United States, it is estimated that only 10 percent are suitable for this market, and in some European countries also, such as Holland and Denmark, French film reputation has been spoiled by too many bad productions.



# BRITISH EXHIBITORS PROTEST CIRCUIT STAND ON BOOKING, DUALS, RADIO

## And Association Is Moving Toward Division Into Two Camps; Independent Bloc Urged at Leeds Meeting

by AUBREY FLANAGAN  
in London

Reflecting in lesser degree the discontent and turbulence of the international scene, British exhibitor circles currently reveal a grim but indubitable growth of the belief that, until the enemy within has been subdued, it is a waste of energy to concentrate upon the enemy without. Whatever may be the pros and cons of that conviction, either in the abstract or in the concrete, the fact is clear that in the ranks of the Cinematograph Exhibitors Association an undercurrent of dissatisfaction with the attitude and conduct of the circuits, long apparent among the more politically active of the independents, is likely to develop into open revolt unless there be a marked change in the complexion of affairs.

General Council members of the CEA, meeting under festive conditions this month, in the precincts of the Empire Exhibition at Glasgow, jostled and junketed, celebrated and in due course, for a brief spell, conferred. The one spirit of inconvenient irritation which ruffled the dovescotes was a reiterated and emphatic contention in more matters than one, that the circuits were not playing the game. On booking bars, overlong programs and radio broadcasts, sharp criticism was directed at the circuits, and in every case the view was expressed that without their wholehearted and immediate falling into line little material progress would be achieved.

This embittered but considered line of thought is currently inspiring the rank and file of the CEA in their preoccupation with those other present problems of redundancy, and the more general but crucial question of film hire, especially in its relation to the smaller theatres. This fact is apparent in local branch meetings all over the country, in the public and private pronouncements of exhibitors, to the press, and to their own fraternity. It would seem that the CEA is slowly but forcibly moving to the danger of divisions into two camps. The odds are that the situation may ultimately if not proximately bring the Association to a reassessment of values and the development of an unequivocal policy.

### Cite Building Activities

The predominant feeling among the independents is that they gave the circuits the full benefit of their backing in the fight against grading, a fight out of which, if the renters lost, the circuits would be the only ones to gain, and that in return for this dispassionate and unselfish collaboration they have been left high and dry. They point to the undeterred building activities

## SEATING RULES ISSUE MAY GO TO COURTS

*London exhibitors, acting concertedly, have finally reached a decision with respect to the controversy over the new regulations imposed on the theatre seating policy by London County Council.*

*Taking legal advice, the exhibitors will follow the policy of the Cinematograph Exhibitors Association, and will observe the unpopular licensing conditions regarding plans and interior signs in the theatre. However, as soon as the new licenses are issued for the 1939 season, in November, the exhibitors plan to launch a vigorous legal attack in the courts, challenging the right of the London County Council to direct methods of trading.*

*The Trade Union Congress this week protested against evasions of the Films Act, charging wholesale breaches of the law by British producers.*

of the circuits in the face of a CEA effort to abolish redundancy, to the fact that many of the circuits' larger houses still are showing two "supers" in one program, to the alleged injustice of booking bars operating against the independent house, to variety broadcasts from the stages of circuit owned houses.

At the Glasgow General Council, independent Cecil Mathies and others, raised once again the long program problem, pointing out that the lip service which had been given to the CEA's "anti" policy was at odds with the practice of, for instance, the Gaumont British owned Tivoli in showing two big features in one bill, "A Yank at Oxford" and "We're Going to be Rich."

### And Adding Vaudeville

The Leeds branch of the CEA has discussed the double feature issue and concluded that the circuits are cornering the market and a world shortage of product is threatened. Jack Prendergast pleaded for a united independent bloc within the CEA.

Not only West End houses but others in suburban and provincial areas are, it is contended, still showing two major "supers" in one bill, often adding vaudeville presentations to the entertainment mass. This in face of a supposed CEA-KRS agreement against it, and the expressed determination of both sides to end the irregularity. Probably charged with the reconsideration of the problem and with action to end it, the negotiating committee is to meet the KRS in Kinematograph Renters Society the next week or two.

How far it will succeed in so doing, the more skeptical rank and filers, and not a few on the General Council itself, are un-

decided, pointing with scornful mien to the presence on that Committee of John Maxwell, chief of ABPC, Arthur Jarratt, Gaumont British theatre executive, and Sidney Bernstein, circuit owner. It is no more in their interests, they contend, that the rot should be removed than that redundancy, bars, and the film hire rights of the small theatre men be settled. At any rate the matter was thus far propelled that it was agreed it should be raised at the October meeting of the General Council by—whimsically enough—Ralph Bromhead, representative of the County Cinema circuit, now linked with Odeon.

### Stage Broadcast Protested

A further source of irritation has been the promotion of a giant radio broadcast from the stage of the Gaumont British owned super cinema at Holloway. This, on the surface a gesture against CEA policy, long directed against providing material for radio broadcasting, was objected to by members of the General Council, but some appeasement was offered by the statement that Isidor Ostrer would not sanction broadcasts from his halls, save in the particular and exceptional instance of an opening night. Explanations and avowals notwithstanding, it was just unfortunate that it should have been a circuit hall which was involved.

Raised, too, with probably more united aggressiveness than other matters, was the subject of booking bars. Here, once again, the brunt of the fire was directed at the circuits with the suggestion that the first step in solving the problem was circuit support. An example of the brand of bar as between one town and another which exists in the comparatively confined area of England, was a bar between one town on the North East coast, and another on the West Coast 76 miles away. As with many more delicate CEA problems, however, it was decided that meanwhile, and pending more "stalling off" action, members should prepare data and send it to head office!

### Fear Circuit Hold

The feeling is growing in many CEA groups that the circuits are gradually, but forcibly, gaining an undue and inconvenient hold over the Association and its policies.

Since the victory over the KRS on grading—a victory which, it is contended, was a victory by the entire CEA mainly for the benefit of the circuits—little has been done in the way of campaigning either in the matter of redundancy, or in that of the small exhibitors' terms. It is replied that rank and file indifference has not helped. And it is replied, in turn, that fear of the circuits alone has deterred the rank and file from contributing the demanded data, that and cynicism in regard to the circuits' aid or otherwise.

What was achieved so completely in regard to grading, can equally be achieved on the wider field of film hire, it is contended, achieved by the same methods and a like intensive propaganda. Considerations such as this may inspire a demand for a new film hire campaign, and a more aggressive attitude in the joint talks with the KRS.



# WIND, WATER DAMAGE COUNTED BY EXHIBITORS

## Severed Communication and Transportation Lines Hamper Survey of New England Losses

Exhibitors in Connecticut, Rhode Island and Massachusetts this week took stock of losses suffered in the tropical hurricane which swept across Long Island and through those states, taking nearly 500 lives and inflicting property damage of millions of dollars.

The film industry in parts of the three New England states was virtually paralyzed for from three to five days following the storm and many of the houses were unable to open until late this week because of lack of power or wind and water damage. Lesser destruction followed in the wake of the storm in Long Island and along the New Jersey coastline.

The full eastern crews of all five newsreels were assigned to the storm areas. Preliminary coverage was made available for the makeup which was issued the night of the storm, and special footage was sent out over the weekend for the eastern accounts. This material was included later in the national issues made up on Monday.

New York headquarters for the major circuits sent repair and construction crews into New England areas this week but reports on the extent of damage were still incomplete because transportation and communication lines had not yet been restored. Paramount reported 12 houses closed by floods and power shortage. RKO, with houses in Providence, Boston and Lowell was badly hit only in Providence where the Albee was closed. An estimated damage of \$2,000 was done to carpets, motors and the orchestra floor. Harry Moskowitz of the Loew circuit went into the area over the weekend to inspect the damage but no estimate was reported. The circuit operates houses in all New England cities except Providence and Springfield. Warners reported 21 of its 25 New England theatres operating but the condition of the four remaining was unknown because of the lack of telephone service.

In Boston Mullin & Pinanksi reported 40 theatres damaged, in many cases extensively. Roofs were torn from the Colonial in Newport, Metropolitan in Leominster, Brookline in Brookline and Orpheum in Somerville. Damage to M and P theatres and other Paramount affiliates in New England was estimated at from \$150,000 to \$175,000.

In Providence, one of the hardest hit cities in the storm area, the Majestic and the Albee were the only theatres in the business district which escaped serious harm. The Carlton suffered comparatively small damage. Fay's Theatre, Loew's State, the Strand and the Empire were flooded. The generators and mechanical refrigeration plants at the Strand and Loew's State were under water. Continuous pumping operations from Thursday to Sunday morning were necessary to clear the water from Fay's and the Carlton.

Theatres all over Long Island suffered water damage and were forced to close because of lack of power. The rear wall of the Greenport, a Prudential house in Greenport, L. I., collapsed but the manager requested his patrons to leave earlier in the afternoon before the storm had reached its height and no loss of life resulted.

In New York city the damage was no greater than that suffered in ordinary autumnal storms but houses in upper Manhattan and the Bronx were closed on the night of the storm because of a power failure which affected those areas. Normal operation was resumed the day after the hurricane in the city and on Long Island except at the eastern end of the island where the center of the storm passed.

Resumption of operations in New England areas was hampered by the lack of power and by the flooded roads which prevented film deliveries. Exchanges in the territory hired extra trucks, pressed all employees into service and made deliveries in many cases by hazardous routes. By Wednesday of this week, however, most of the main roads had been cleared.

Late reports indicated that damage to the Palace, Norwich and State theatres in Hartford amounted to \$5,000 each. The Capitol in Springfield suffered to approximately the same extent.

### Newsreels Issue Specials

The newsreel companies marshalled their full crews for the storm coverage. Cameramen were sent by airplane into the storm stricken areas as soon as first reports of the destruction came in and film was rushed back for inclusion in the Wednesday night makeup. Later pictures were sent out to eastern accounts as specials by all the companies, complete pictorial reports of the storm on Long Island and in New England being shown in New York theatres Thursday night.

Movietone News dispatched men to points along Long Island Sound as soon as Weather Bureau reports indicated that the hurricane might strike there. Larry Ellis arrived in Providence before the storm broke and with his camera lashed to the roof of a building in the downtown district he filmed the wind and tidal wave sweeping the business section of the city. Similar pictures of the storm hitting Long Beach and Rockaway on Long Island were obtained by Carl Larsen.

Paramount sent out eight camera crews, three of them by plane. Enough footage was obtained to issue a 500 foot special Friday evening which was sent out by airmail to all accounts, in most cases the theatres showing the reel on Saturday. The regular editions carried additional pictures of the devastation.

Universal and News of the Day also had three planes out each. News of the Day had sent two men to the Belmont race track on Long Island before the storm broke and these men were assigned immediately to filming the flooded suburban areas in Queens. Striking pictures also were obtained of storm conditions in the New York business district. Both companies issued specials on Friday.

Pathe sent men by auto, plane and ship into the storm areas. Two men negotiated the dangerous Fire Island channel Wednesday night to film the damage caused by the ocean on the south shore of Long Island. Pictures of the fire in New London, Conn., were obtained from the air and other crews caught the devastation in Providence and other Rhode Island communities.

### Host at Eastern Studio

Harold Orlob, producer of "One Third of a Nation," which Paramount had started into production Monday, was host to the trade press Wednesday at a cocktail party at the Eastern Service Studios in Astoria, L. I., to meet Sylvia Sidney, star, Leif Erickson, male lead, Dudley Murphy, director, and Oliver H. P. Garrett, the writer.

## Film Appeals Up In Supreme Court

The new term of the United States supreme court opens next Monday with several cases of importance to the motion picture industry to come before it.

Reintroduction of an anti-block booking measure is expected to keynote the session of Congress opening after the turn of the year, and the legislatures of 42 states will convene in January in regular sessions, pointing to increased activity by the lawmakers on film matters. California's legislature convenes in April and Georgia's in July, leaving only Kentucky, Louisiana, Mississippi and Virginia without regular meetings, but special sessions may be called in any of them.

Before the United States supreme court will come the question of the constitutionality of North Dakota's law prohibiting producers and distributors from operating theatres, the appeal being expected to be filed late in October.

Also before the supreme tribunal will come the determination of validity of contract clauses barring double featuring, and another appeal will concern the legality of regulation of admission prices in subsequent-run theatres and contractual provisions with first-runs restraining double billing.

In each of the foregoing the distributors are appealing from rulings in the lower courts.

Outstanding in the field of litigation, however, is the equity action of the Department of Justice launched last July in federal district court in New York and the subject of conferences in Washington this week. It is expected that this case eventually will land in the supreme court of the land unless otherwise settled.

The next Congress may be the scene of a renewed effort to eliminate or ameliorate the 10 per cent admission tax. At the Second National Convention of Legitimate Theatres at the Hotel Astor in New York, the tax was attacked by M. R. Weinburger, counsel of the League of New York Theatres, and by Representative Emanuel Celler, who proposed formation of a special committee to appeal to Congress.

In Canada, the Ontario Mayors Association, representing the mayors of 70 cities, asked the government of the Province for permission to institute a municipal amusements tax.

At Baton Rouge, La., Louisiana circuit operators filed a suit in state court against the so-called "use" tax clause of the state's general sales tax, contending that the "use" tax does not apply to film rentals under the current law.

At Wauseon, Ohio, the town council enacted an ordinance requiring theatre operators to obtain licenses, costing \$15 to \$50 according to seating capacity.

### Films Tell Story of Aluminum

The story of the production and uses of aluminum and aluminum products is depicted in two educational films recently produced by the Bureau of Mines, U. S. Department of the Interior, in conjunction with an industrial concern. The films, of the silent type and containing two reels each, are called "Aluminum, From Mine to Metal," and "Aluminum, Fabrication Processes."



# ESTIMATES OF BUSINESS GAIN IN CAMPAIGN RISE TO 30 PER CENT

## Thousands of Unsolicited Messages of Congratulations Received; More Than Thirty-two Million Booklets Distributed

With varying estimates of from 10 to 30 per cent in increased theatre business, the "Motion Pictures' Greatest Year" campaign on Thursday started the fifth of the 17 weeks allotted for the drive. Among the 5,000 unsolicited congratulations reported were messages from the Duke of Kent, Herbert Hoover, Fannie Hurst and Dr. Nicholas Murray Butler, received at campaign headquarters in the RKO Building, Rockefeller Center, New York.

The estimates of increases in theatre business were made by Harold B. Franklin, business manager of the campaign, who placed the increase at 10 per cent, and Howard Dietz, promotion chairman of the drive, who figured it at the higher 30 per cent for both this country and Canada. Mr. Franklin indicated that an accurate accounting would be available soon.

Mr. Dietz, who is director of advertising and publicity for Metro-Goldwyn-Mayer, credited the daily newspapers of the two countries with having played a major part in the business improvement, pointing out that more than 500 editorials, 150 special motion picture editions, 120 cooperative ads and columns of news, feature and picture material have been printed in the past month to give impetus to the drive. All this has been in addition to the industry advertisements in the 2,000 dailies in this country and Canada, he said.

A. H. Blank, head of the Tri-States circuit of Des Moines, in New York this week reported definite improvement in theatre attendance throughout the central states since the drive started.

The next advertising insertion will appear in 500 to 700 line space on Tuesday, in 1,900 daily newspapers of the United States and Canada. A slight reduction in the newspaper list has been made, eliminating publications in small localities which have no motion picture theatres. (*Reproductions of advertisements in the series appear on page 12.*)

While the insertions in newspapers are being planned from week to week, the advertising probably will appear throughout the campaign, and definitely through November. The campaign closes December 31st.

### 32 Million "Quiz" Booklets

More than 32,000,000 "Movie Quiz" contest booklets have been distributed to theatre-goers, indicating a possibility of more than 8,000,000 contestants, Mr. Dietz said. The all-industry short subject, "The World Is Yours," will be ready for release the middle of October, he said.

The issues of the film fan magazines which will appear on the stands in October will carry the first big displays for the campaign, earlier cooperation having been prevented by advance deadlines.

Marked interest is being displayed in the new Ed Thorgerson "Movie Quiz" trailer on the part of theatre managers and patrons, reports indicate. This is one of the six trailers issued for the drive and has animated background, with Mr. Thorgerson, Movietone News sports commentator, supplying explanations and directions for entering the contest. Monroe Greenthal

## TABLET AT MACY'S TO MARK FIRST SHOWING

*On October fourth, a tablet will be unveiled on the side of Macy's department store, New York City, commemorating the first showing of a motion picture in a public theatre. Arranged under the auspices of Motion Pictures Greatest Year, Inc., the ceremony will be attended by Percy Straus, of Macy's, Will Hays, and motion picture officials and stars. Members of the Edison family also are expected to attend.*

*The tablet will read: "Here the Motion Picture Began. At this site on the night of April 23, 1896 at Kosster and Bial's Music Hall, Thomas A. Edison's Motion Pictures were projected."*

supplied the script, in collaboration with George J. Schaefer.

A warning against "tip sheet" racketeers who are trying to sell answers and to place ads in daily newspapers in connection with the contest was issued this week by the Bureau of American Newspaper Publishers Association, in a letter sent broadcast to all members and publishers' representatives.

It was pointed out, however, by Paul Gulick, coordinator of the campaign, that no "tipster" could possibly have answers to the "Movie Quiz," since many of the 94 films involved in the contest are still in production. He declared his organization was taking steps to warn the public against this tip sheet "racket."

Independent exhibitor pledges to the campaign are still being received daily and in good volume, campaign headquarters reported. The total pledges from independent exhibitor sources to date are estimated to be in excess of \$300,000, although the figure is subject to audit and some duplications in the lists are possible.

The Canadian committee of the "Motion Pictures' Greatest Year" drive reported at a meeting in Toronto that \$30,000 had been collected in the Dominion to date. Of the total, \$17,000 came from the Famous Players Canadian circuit for 200 theatres.

A special trailer is being made in Hollywood for Canada, with Deanna Durbin, a native of Winnipeg, featured in a message to Canadians. Notice has been sent to all theatres in Canada explaining the procedure made necessary by the errors in the "Movie Quiz" booklets, and posters have been distributed. Morris Stein, district manager of Famous Players, has been appointed chairman of the Toronto regional committee.

Steps were taken this week by campaign headquarters to announce to "Movie Quiz" contestants the fact that the title of Universal's "The Comet," one of the 94 pictures, had been changed to "Private Secretary" and, similarly, the title of "Ranger Code," an RKO picture, has been changed to "Renegade Ranger." Press books and lobby displays will carry a note on the change.

The Broadway Committee has distributed 500 window cards among merchants in the midtown

Broadway sector. Cooperation with the merchants is assured through the fact that the committee's campaign has the endorsement of the West Side Chamber of Commerce, the Broadway Association, and other civic organizations of New York. The cards bear the names of the theatres connected with the committee.

The committee said last week was the most prosperous week in the history of Broadway theatres since 1930, and expected this week to surpass that because of the popular appeal of the contest films now playing. They include "Too Hot to Handle," "Carefree," "Hold That Co-ed," "The Garden of the Moon," "Three Loves Has Nancy," "Room Service," "Marie Antoinette" and "Spawn of the North."

## Field Activities Spur Receipts

In Chicago, Maurice M. Ruben sent a letter to all managers of Balaban and Katz theatres, Great States Division, urging them to make every effort to keep interest increasing in the contest and campaign. It pointed out the consistent value of the campaign to the theatres, and urged at least one outstanding contest activity each week to maintain the attention of the public. The letter also pointed out that the "Movie Quiz" booklet has in itself "an excellent piece of advertising for coming attractions."

Successful launching of the campaign in all large cities in Texas has virtually guaranteed the success of the drive in that territory, according to drive committees there, and the drive continues in full swing.

## Radio Interviews

All managers and advertising men in the Interstate and Texas Consolidated circuits have been supplied with a specially prepared radio interview to be planted on local stations and to be supplemented by special announcement. The interview explains the details of the contest and emphasizes the nation-wide drive.

M. B. Horwitz, chairman of the northern Ohio regional committee, held a meeting Wednesday of Cleveland theatre managers to emphasize the role of the independent exhibitor in the future weeks of the drive. Mr. Horwitz pointed out that heretofore the first run theatres had the lion's share of the contest pictures, but that the position is rapidly reversing itself with the subsequent run themselves now favored by the release dates.

The West Chester, Pa., *Daily News*, the *Courier Post*, Camden, N. J., and other newspapers in the Philadelphia area are carrying complimentary four-column ads on the campaign, prepared by Douglas George of the Warner Brothers circuit. The ads carry straight institutional copy of the film industry, and are tied-in with the newspapers' own promotion of their theatre pages.

## All-Community Cooperation

The report of the Toledo committee indicates that every angle of publicity and exploitation has been covered in one of the most comprehensive drives of any section of the country. All-community cooperation was sought and obtained from local business men, civic groups, clubs, schools and churches. Also significant was the active part in the campaign taken by service staffs of all theatres.

Central Ohio theatre owners have pledged 100 per cent cooperation. The group met in Columbus last week to launch the campaign there. J. Real Neth is Columbus chairman.

The Gulf States will not be divided into territories with each film salesman assigned a territory, but all salesmen will be instructed to push the "Quiz" to every exhibitor he visits, it

(Continued on following page)



# CANADIANS GIVE DRIVE IMPETUS

(Continued from preceding page)

was decided at the first general meeting in New Orleans.

The decision was arrived at after Paramount's manager, Harold Wilkes, pointed out that results with the Will Rogers memorial system had been successful when each salesman hammered away upon exhibitors. The meeting was presided over by Norman Carter, acting Saenger general manager, and James Brian, MGM manager.

## 100 in New Orleans Pay Quota

Approximately 110 houses of the New Orleans district have paid their quota and are taking part in the campaign. Nearly 500,000 booklets have been distributed to theatres. Lobby displays, trailers and other material also has been purchased in large quantities.

More than 70,000 booklets have been distributed in theatres in Pittsburgh, John Harris of the local promotional committee announced. He reports genuine enthusiasm for the contest in that territory.

The *Milwaukee News-Sentinel*, first daily newspaper to carry a full page ad boosting the industry's drive, has scheduled another full page ad for publication sometime in November. In addition, it has carried an editorial headed "A Word for the Movies" and has given complete coverage to campaign notes and features.

## Newspapers Cooperate

The St. Louis campaign has been featured by excellent newspaper cooperation and generous space on the air. Booklet distribution for the contest is heavy, and local managers are agreed that their patrons take strong interest in the contest, as evidenced by the number of queries. The *St. Louis Globe*, *St. Louis Post Dispatch* and *St. Louis Star-Times* are especially cooperative.

C. E. Williams, president of the Motion Picture Theatre Owners of Nebraska and Western Iowa, said Omaha campaign committee members "are well satisfied with the response, especially from the smaller exhibitors."

Keen interest on the part of theatre owners was reported in Seattle from all parts of the territory by exhibitors attending the monthly meeting of the Motion Picture Theatre Owners of Washington. Most exhibitors reported that they were distributing more contest booklets than they had anticipated before the campaign began.

## "Quiz" Questions on Radio

Beginning Saturday over station KOL in Seattle, Vic Gauntlett, advertising and publicity director for Hamrick-Evergreen theatres, will preside over a program to be called "Movie Quiz Questions." The program is being advertised on the screens of participating theatres, and also over KOL.

Governor Charles H. Martin of Oregon has urged the people of Oregon to "participate in this great movement to enjoy to the fullest measure the productions that are being released this year and to take part in the \$250,000 movie quiz contest."

All three daily newspapers in Portland, the *Portland Oregonian*, *News-Telegram* and *Oregon Journal*, have advertised the names of the 94 pictures in the contest. Several of the radio stations, including KGW, KOIN and KWJJ and their affiliates also featured daily during the first week short descriptions of the leading attractions playing first run houses. Exchange heads and first run operators report that business is increasing and they anticipate a big last quarter.

Oklahoma circuit operators and independent exhibitors are taking active part in the \$1,000,000 advertising campaign and contest with an

## MOTION PICTURE DRIVE UNCOVERS BOY ACTOR

*Johnny Walsh, 13, has been awarded a contract by Metro-Goldwyn-Mayer as a result of his work in "The World is Yours," special two-reel subject made for the industry drive. His father, Jack Walsh, was with George M. Cohan, Sam Harris and Florenz Ziegfeld for 20 years.*

*Agfa-Ansco has contributed 250,000 feet of film to the campaign, toward making possible the issuance of 1,000 prints of the short subject.*

estimated \$25,000 in ad sales accessories and contest books already sold through the Warner Brothers exchange in Oklahoma City.

About half of Oklahoma's theatre operators are using the contest in their cities and towns. Sixty-seven independent exhibitors and the entire Griffith Amusement Company circuit which operates 200 theatres in Oklahoma, Texas and New Mexico, have purchased ad sales material on the campaign from the Oklahoma City campaign office.

## Asks Councilmen to Enter

A novel phase of the contest appeared in Wilmington, Del., when Councilman John J. Anderson, at a meeting of the city council, urged members to become contestants. "Let's all go to the movies and enter the contest," he said. Edgar J. Door, manager of Loew's in that city, reported on the incident.

Upwards of 40,000 booklets have been distributed in Springfield, Mass., Harry F. Storin, manager of the Paramount theatre there and chairman of the promotional committee in that city, reported. A newspaper survey there revealed that managers were reluctant to discuss the box office effect of the contest at this early stage, but that all managers interviewed had agreed that business had been good since the contest started.

Approximately 30 independent houses are distributing booklets in Connecticut, in addition to all Loew-Poli, Warner and M and P theatres, chairman Dr. J. B. Fishman reports. Theatres have agreed to distribute booklets on request only, and hope to stimulate interest considerably by large newspaper ads, in which exhibitors will cooperate.

## Chamber Backs Drive

Following closely on the heels of Mayor John Boyd Thacher's proclamation calling upon Albany citizens to support the drive, Clifford J. Beckett, secretary of the Chamber of Commerce, put the merchant's bureau squarely on record in behalf of the campaign. "We feel that every merchant should give his loyal cooperation to this campaign and assist our local theatres in every possible manner to get the story across," he said. More than 100,000 booklets have been distributed to date through the capital district in the Albany sector alone, Si Fabian, regional director, reported.

A free one-inch ad is being printed daily by the San Pedro, Cal., *News Pilot*. Copy, which runs at the top of the column listing current pictures, reads: "Enter the Movie Quiz Contest—\$250,000 in prizes. Details at San Pedro theatres."

About 50 managers of Famous Players theatres in British Columbia and Alberta gathered in Vancouver last week to plan for the "Great Year" campaign.

## MPTOA Invites Sales Executives

Invitations will be extended to distribution executives of all companies to attend the national convention of the Motion Picture Theatre Owners of America and explain the policies of their companies on self-regulation of trade practices. Officers of Allied States Association also will be asked to attend, as will representatives of major and independent production companies, and theatremen not affiliated with either exhibitor association.

The convention, which opens in Oklahoma City, October 30th, has been extended a day, through November 2d, with the dinner-dance on the final night, at the Oklahoma City Golf and Country Club, according to present plans.

Ed Kuykendall, president of the MPTOA, has invited W. S. Van Dyke, MGM director, to be one of the speakers.

## Exhibition Booths

Morris Loewenstein, general chairman, said luncheons will be provided gratis on Monday and Tuesday to speed the work of the sessions. He said the RCA Manufacturing Company and Burch Popcorn Machine Company had made reservations for exhibition booths on the mezzanine floor of the Biltmore Hotel, convention headquarters.

It is reported that unless important developments on trade practice regulation come out of the convention the delegates may adopt a policy calculated to obtain revisions by other means than negotiation with the distributors. Action on cancellation and score charge policies also may be taken, the exhibitor leaders pointing out that these are individual company matters and therefore not, in revision, subject to complaints of conspiracy and violation of anti-trust laws. They added that such problems as clearance and zoning and overbuying, in the lack of conciliation machinery within the industry, require simultaneous action by distributors. These issues, however, they hope, will be solved through the distributors' negotiating committee, headed by Sidney R. Kent, who is expected to return east from the Coast next week.

Sessions open Sunday afternoon, October 30th, with a meeting of the board and election of officers. Meetings will be held morning and afternoon the next three days with daily adjournment at 4:30 p. m. to permit state organizations to meet and elect their leaders.

## Iowa Allied Meeting

The Allied Independent Theatre Owners of Iowa and Nebraska, Inc., will have their fall meeting October 10 and 11 at the Savery hotel in Des Moines, with President Leo F. Wolcott, of Eldora, Iowa, presiding. Two hundred and fifty are expected to attend.

Officers elected for the year by the Independent Theatres Association of Ontario at a meeting in Toronto include the following:

President, H. Firestone; vice-president, S. Ulster; treasurer, B. Ulster; secretary, H. Lester; directors, the foregoing and N. A. Taylor, A. Polakoff, T. Walton, A. Snider, M. L. Axler and H. Yudin.

The organization decided to hold over, until the next meeting of the directorate, action on a resolution asking the province to amend its statute requiring the presence of an apprentice as well as a qualified operator in the projection booth.



# THE HOLLYWOOD SCENE

## October Plans

While the Legion was parading and playing and Los Angeles citizenry was throwing out one mayor and bringing in a new, Hollywood was busy with its own chores. War scares and all, nine pictures were started and eleven finished. The activity is merely a warming up exercise for the month of October in which, unless present plans go completely awry, some seventy-five productions will be started. To be included in this forthcoming drive will be some of the most pretentious efforts that the production arm of the industry ever has attempted. The total cost will be great; it is expected that the potential entertainment and commercial value will be greater.

Returning to matters of the present, RKO-Radio started two pictures. James Ellison, Lucille Ball, Helen Lind, Florence Lake and Granville Bates will be seen in "Trailer Romance." George O'Brien is the star of "Lawless Valley." His supporting company will include Kay Sutton, Walter Miller, Fred Kohler, Sr., and Jr., Lew Kelly and Karl Stockdale.

"Adam's Evening" went before the cameras at Universal. Charles Ruggles, Marion Martin, Maxie Rosenbloom, Ona Munson, Benny Baker and Stepin Fetchit are the principals.

### New "Hardy" Picture

MGM started "Out West with the Hardys" in which will be seen Lewis Stone, Mickey Rooney, Ann Rutherford, Fay Holden, Virginia Wiedler, Cecilia Parker, Ralph Morgan, Nana Bryant, Sara Haden and Gordon Jones.

For Paramount release Harry Sherman started "Riders of the Range." A "Hopalong Cassidy" story, it will feature William Boyd, George Hayes, Russell Hayden, Ruth Rogers, Stanley Ridges and Frederick Burton.

Although the cast is not complete, 20th Century-Fox began work on "Sampson and the Ladies." Among others to come, it will present Lynn Bari, June Gale, Robert Allen, Helen Erickson and Guinn Williams.

"Rodeo Busters" went into work at Republic. Gene Autry, Smiley Burnette, Peggy Moran, Pert Kelton and LeRoy Mason are featured.

Buck Jones started his last feature, as yet untitled, for Coronet-Columbia. He will be seen in the company of Carmen Bailey, Milburn Stone, Soledad Jimenez, Paul Ellis and Stanley Blystone.

Returning to active production, Edward Small started his first feature for United Artists. "The Duke of West Point" will present Louis Hayward, Tom Brown, Joan Fontaine, Richard Carlson and Alan Curtis.

### Warners Complete Four

At Warners, where nine films are slated to go into production during October, four

## MICKEY MOUSE'S TENTH BIRTHDAY

*On Tuesday the 10th birthday of Mickey Mouse was celebrated in theatres, on the radio, newspapers, magazines and countless Mickey Mouse parties all over the country. This entire week was set aside for celebrating the anniversary and it is estimated that 4,000 theatres throughout the country will have shown a Mickey Mouse film by the end of the week.*

*A musical cavalcade was broadcast over the National Broadcasting Company's Blue network Tuesday evening. Music from the first Mickey Mouse film, "Steamboat Willie," was played as well as a series of songs from the Walt Disney pictures for the 10 years. Mr. Disney closed the program with a personal greeting.*

*Showmanship reviews by William R. Weaver of new Disney product previewed Tuesday night in Hollywood appear on page 44.*

shows were finished. Two are aviation pictures in which the quality of exciting action is stressed, one is a comedy with music, the fourth inaugurates a new series. The principal players in "Dawn Patrol" are Errol Flynn, David Niven, Basil Rathbone, Donald Crisp, Melville Cooper, Barry Fitzgerald and Michael Brook. "Wings of the Navy," a color production, features George Brent and Olivia de Havilland with John Payne, Frank McHugh, Henry O'Neill, John Ridgely, Donald Briggs, John Gallaudet, Max Hoffman, Regis Toomey and Alan Kenwood. The cast of "Going Places" includes Dick Powell, Anita Louise, Minna Gombel, and Allen Jenkins. The star of "Nancy Drew, Detective" will be Bonita Granville.

Two pictures were completed at Paramount. Gail Patrick, Otto Kruger, Robert Preston, Sidney Toler, Helen MacKellar, Clay Clement, Edward Marr and Oland Howland will be seen in "Disbarred." The principals in "Zaza" are Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett, Rex O'Malley and Rex Evans.

### Two from RKO Radio

RKO-Radio finished "Miracle Racket." Cast personalities are Sally Eilers, Ann Miller, Lee Bowman, Paul Guilfoyle, Jonathan Hale, Jack Arnold, Alma Kruger, Robert Gleckler, Cecil Kellaway, Janet Dempsey and Robert Middlemass. Also for this company's distribution, Sol Lesser delivered "Peck's Bad Boy with the Circus." Tommy Kelly and Ann Gillis (The Adven-

tures of Tom Sawyer pair) are starred with Edgar Kennedy, Benita Hume, Spanky MacFarland, Grant Mitchell, Nana Bryant, William Demarest, Wade Boteler, Harry Stubbs, Fay Helm and Mickey Rentschler in support.

Majestic finished "Masked Phantom," in which Monte Rawlins and Betty Burgess are the leads.

Returned to work after having been secretly previewed once or twice, MGM finally completed "Sweethearts." Jeanette MacDonald and Nelson Eddy are teamed in the leading roles with Frank Morgan, Ray Bolger, Florence Rice, Mischa Auer, Herman Bing, Reginald Gardiner, Allyn Joslyn, Fay Holden, Olin Howland, Gene Lockhart, Lucille Watson, Ray Walburn, Terry Kilburn, Betty Janes and Douglas MacPhail featured.

Universal finished "Exposed," in which will be seen Glenda Farrell, Otto Kruger, Herbert Mundin, David Oliver, Charles Brown and Lorraine Kruger.

## Six from Cartoon

Negotiations were closed between Monogram and Hal Forrest, creator of the "Tailspin Tommy" newspaper comic strip to produce a series of six features based on the exploits of the cartoon aviator. John Trent, a former TWA pilot, will play the title role. It may be remembered that Trent was discovered by B. P. Schulberg.

The "Tailspin Tommy" strip appears in more than 350 daily newspapers and is also published in 23 foreign countries. It is the second comic strip to be adapted as the basis of picture production within the last few days. Columbia already is making the first of the "Blondie" series.

## Exploitation Reels

The third of the series of "Romance of Celluloid" exploitation reels which MGM has been making will go before the cameras this week. To be made by Frank Whitbeck, producer of the two earlier reels and "City of Little Men," it will be titled "Power," and will illustrate the importance of electric power in making pictures.

Opening shots will show the making of electricity at Boulder dam. Then will be shown how power is carried across mountains and deserts and ultimately to the sound stage where it is used for camera work, sound, recording and lighting. The reel will also include advance shots of several feature productions to be released in the coming few months.

Edward Small, releasing through United Artists, has given a new writing contract to George Bruce, author of the two forthcoming Small productions, "The Duke of West Point" and "King of the Turf."



# TALENT GUILDS HOLD LABOR STAGE CENTER

## Academy Governors Attempt to Avert Split; Actors' Guild Negotiates New Agreement

Hollywood's talent guilds took the center of the labor stage this week with their attack on producers in the Academy of Motion Picture Arts and Sciences, the Labor Board hearing of the Directors' collective bargaining petition, and the signing of a revised eight-year contract by producers and the Screen Actors' Guild. Other labor and related developments included:

A proposal submitted to the American Theatre Council by Actors' Equity for an appeal to the motion picture industry to aid in the revival of legitimate roadshows and little theatres.

Election of Harold V. Smith, International Alliance of Theatrical Stage Employees officer, as business representative of the Sound Technicians' Local 695 in the first move for the return of autonomy to Hollywood studio locals.

Signing of a ten-year agreement between New York film theatres and the Building Service Employees Union.

Filing by the Screen Writers' Guild of a complaint with the NLRB charging 13 studios with failure to bargain collectively with the Guild as the exclusive bargaining agency for all screen writers. Elections for the Guild were set for November 9th.

The board of governors of the Academy of Motion Picture Arts and Sciences attempted to settle a conflict which threatened to block proposed reorganization of the Academy by refusing to accept the resignation of Frank Capra, Howard Estabrook and W. S. Van Dyke as well as those of the producer members of the board—Darryl F. Zanuck, E. J. Mannix and David O. Selznick. The resignations were tendered following demands by the Screen Actors', Writers' and Directors' Guilds that producer members resign and that they "mistrusted" their presence in the reorganized Academy.

A statement issued by the board pleading with both factions for adjustment of differences and for continuance of the Academy follows:

"The board feels that the future of the Academy is too important to the industry to be jeopardized by any individual resignations at this time. The board has decided to continue on its present basis until existing economic differences have been adjusted and a more harmonious condition shall exist in the industry."

### New Actors' Agreement

An eight-year contract covering working conditions for actors and atmosphere players was negotiated by the Screen Actors' Guild and producers in Hollywood. Chief provisions of the contract are overtime pay for working more than 48 hours in any one week and the creation of a standing committee to settle differences between producers and actors.

Other provisions as announced by Joseph M. Schenck, who represented the producer signatories and Ralph Morgan, newly elected Guild president, are that all stock and contract players receiving up to \$1,000 weekly and all day players are to receive a 12-hour daily rest period. Free lance players receiving up to

## THEATRE BURGLARS STEAL A BOOMERANG

*H. C. Ryan, Waukegan, Ill., theatre manager, to advertise a picture placed canvas money bags and a large jar of "gold nuggets" in the lobby. Burglars broke into the theatre and stole the display. "I'll bet they know by now that the bags contained sand and the nuggets gilded stones," Mr. Ryan chuckled as he reported the theft to police.*

\$1,000 weekly and stock and contract players receiving \$500 weekly or less are to be paid overtime at the rate of time and a half when working an excess of 48 hours in any one week and the rate of twice their regular pay when working over 10 hours any one day.

Mr. Morgan said: "One of the most important provisions of this agreement is that under which a permanent committee of three, representing the Guild and the producers, is to be set up shortly to arbitrate all problems arising in the employment of extras."

The duties of assistant directors and unit managers were described as different from those of directors by Hal Wallis and Harry Joe Brown, producers, and Tinney Wright and Sid Rogell, studio managers, in testimony before Trial Examiner William R. Ringer, who is presiding at the Hollywood hearings on the Screen Directors' Guild petition to the National Labor Relations Board to be designated the collective bargaining agent for directors, assistants and unit managers. The Guild tried to block admission of the point by showing that assistants and unit managers had definite authority over portions of the filming of pictures. Darryl F. Zanuck also testified that the duties of the groups were entirely different.

In testimony given before NLRB Trial Examiner William Ringer Tuesday, Sid Rogell, RKO studio manager, disclosed company salaries for the picture "Bringing Up Baby." Howard Hawks, director, received \$87,000; Katharine Hepburn, \$72,500; Cary Grant, \$75,000; and Charles Ruggles, \$32,000. At the same hearing, George Bagnell, vice-president of Paramount, said that Wesley Ruggles, the company's highest paid director, was getting \$8,333 a week.

### Film, Stage Cooperation Urged

The American Theatre Council which early this month held its second annual convention in New York this week was studying a proposal recommended by 700 members of Actors' Equity Association calling upon the Council to appoint a committee to work for closer cooperation between the stage and the film industry with a view toward the development of new talent and play material. Details of the plan were not worked out but it was suggested by Paul Dullzell, executive secretary of Equity, who introduced the resolution at an Equity quarterly meeting last week, that film companies could aid in the organization stock companies at strategic points by making available theatres which they own and by assigning their stars and feature players to such productions.

The proposal was in accord with recent efforts on the part of Equity and the Theatre Council to revive the legitimate stage on the road and is a crystallization of suggestions made at the Council convention last year. ment of talent for both should be possible.

The new ticket code adopted by the Theatre

Council at its convention was formally ratified at the Equity meeting.

Members of the Sound Technicians' Local 695, first of the Hollywood locals of the International Alliance of Theatrical Stage Employees to vote on a return of local autonomy last week, unanimously reelected Harold V. Smith, International officer who has been in charge of the coast locals, to the post of business representative. Joe Aiken was named president. The meeting was marked by several speeches from the floor by members against the return of autonomy.

Representatives of New York circuits and independent theatres this week signed a ten-year agreement with the Building Service Employees' Union, Local 54, guaranteeing several hundred New York theatres against "strikes, boycotts, picketing and lockouts." Porters, cleaners, matrons and watchmen are included in the pact, which provides a 48 hour week and a minimum wage scale of \$16.80 for men and \$14.40 for women, subject to revision every two years.

Negotiations with Motion Picture Machine Operators' Local 306 on salary increase demands will start shortly between committees for the Local and for the Independent Theatre Owners of New York, Harry Brandt, president of the theatre organization, announced at a membership meeting last week.

### McGrady Urges Arbitration

Edward F. McGrady, vice-president of Radio Corporation of America and newly elected member of the board of directors, was guest of honor at a dinner given Tuesday evening at the Hotel Astor, New York, by the American Arbitration Association. Mr. McGrady was presented with a gold medal in recognition of his service in the cause of industrial peace. In an address which followed the dinner the former Department of Labor mediator praised the work of the Association and particularly the functioning of its Voluntary Industrial Arbitration Tribunal through which he said permanent peace between employers and labor could be achieved. He pointed out that in the year of its existence the Tribunal has settled 100 important disputes to satisfaction of all disputants.

"The time is here for the universal institution of mediation, conciliation and voluntary arbitration as the methods of settling industrial disputes," he concluded. "An agreement reached on equitable grounds is far better than one arrived at by force or legal technicality."

## Universal Reports Big Improvement

Representing an improvement of \$442,969 over last year's results, Universal Pictures Company, Inc., this week reported a net loss for the 13 weeks ended July 30, 1938, of \$184,963, as compared with \$627,933 for the corresponding period of the preceding fiscal year.

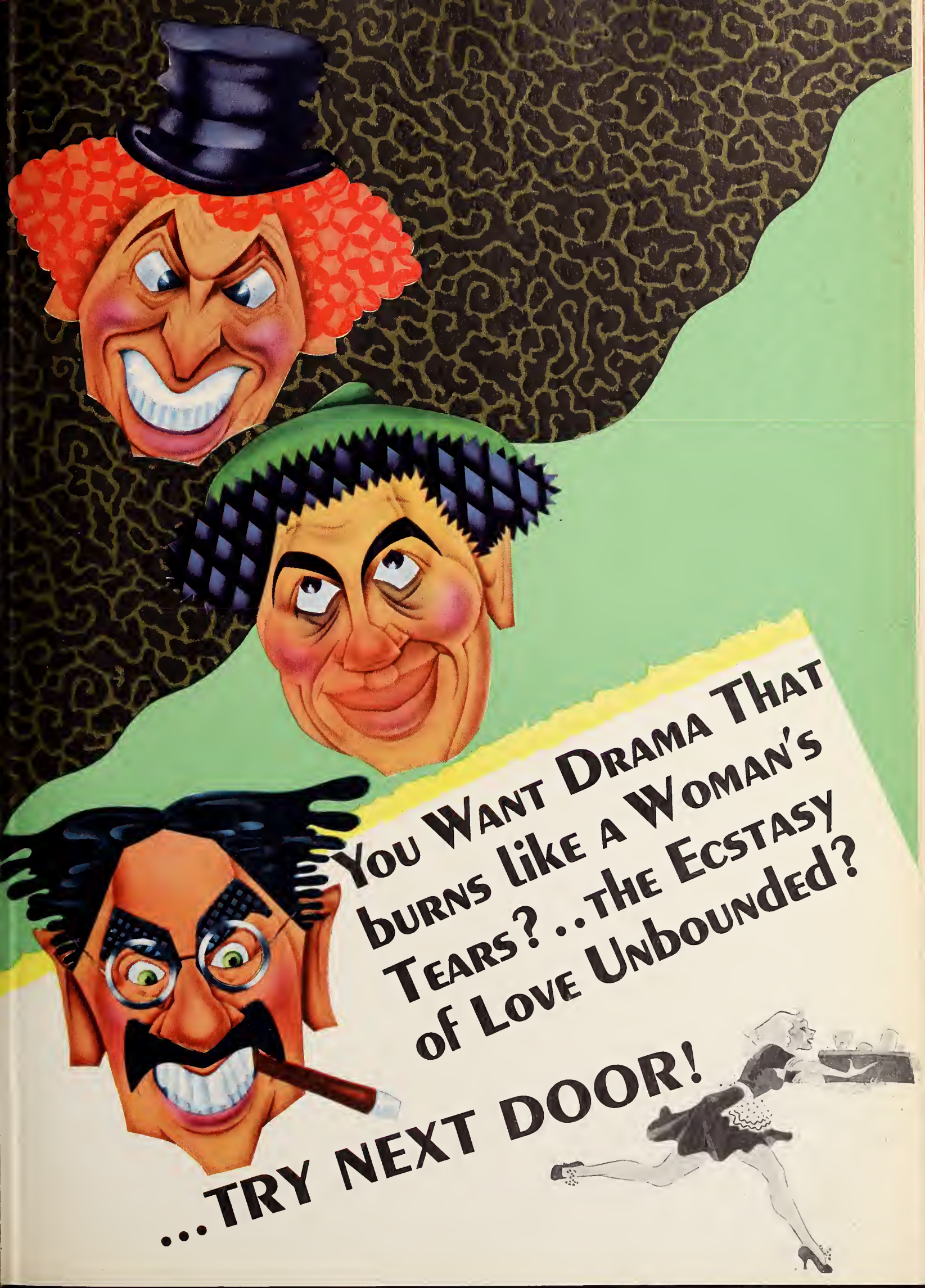
Other financial matters of the week included the releasing of the annual report of British Lion Film, London company, which revealed the company has made a secured loan of \$230,305 to Republic Pictures Corporation, and the declaring of a dividend by Balaban and Katz, Chicago circuit.

British Lion's net profit for the year ended March 31st last was reported as \$77,490, which compares with a \$70,080 loss for the preceding year.

The board of directors of Balaban and Katz declared a quarterly dividend of \$1.75 on the \$7 a share preferred stock at a meeting held in New York this week.

Associated Film Audiences of New York has opened a local branch in Hollywood. Herbert Biherman is temporary chairman.





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BINATION THAT'S COMING TO YOU . . . FOR YOUR  
BIGGEST TASTE OF PROFIT IN A LONG, LONG  
TIME! . . . GET THE MOST OUT OF THE RUN  
. . . EXTEND YOUR USUAL TIME AND ENJOY  
THAT EXTRA MONEY! . . . IT'S A SURE-FIRE  
PROPOSITION . . . BECAUSE BIG LAUGHS  
ALWAYS GET BIG MONEY . . . AND HERE ARE  
THE BIGGEST LAUGHS OF ALL!

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WITH  
LUCILLE BALL \* ANN MILLE  
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DIRECTED BY WILLIAM A. SEITER  
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CONTEST  
PICTURE



# IN THE CUTTING ROOM

## Five of a Kind

(20th Century-Fox)

Periodic Appearance

Since "The Country Doctor," which was followed by "Reunion," the periodical appearances of the Dionne Quintuplets in feature pictures have been considered of worldwide importance. About 600 feet of film was given over to the children in the first picture, a couple hundred more in the second, and on this occasion they will have approximately 2,500, in which they will sing, dance and speak dialogue lines. This looms as the big exploitation angle.

The third Dionne vehicle will tell a comedy story. A hoax is perpetrated and word comes to the quintuplets' home that sextuplets have been born. This is a matter of much concern and anguish to all inhabitants of the Canadian town who take great pride in and derive much profit from the famous children. To the turmoil erected by the hoax is added that of a hectic rivalry between two rival radio commentators. One is a lovely young woman and the other is a handsome scamp in love with his rival. Their efforts to outdo each other, which result in the hoax and its eventual expose, pave the way for the comic and exciting theme development and climax.

Claire Trevor now in "Valley of the Giants" and Cesar Romero are starred with the Dionnes. Many of the players, notably Slim Summerville and John Qualen, seen in two earlier pictures, and Inez Courtney, Jane Darwell and Pauline Moore, will appear in important roles. Such well known players as John Russell, Andrew Tomes, David Torrance, former director Hamilton MacFadden, Spencer Charters and Charles D. Brown also will be seen.

The original screen play was prepared by John Patrick and Lou Breslow, collaborators on "Battle of Broadway," "International Settlement" and "Big Town Girl." The film is being directed by Herbert I. Leeds, who did "Keep Smiling" and "Island in the Sky." Musical numbers were prepared by Sidney Clare and Samuel Pokrass.

Release date: Dec. 9, 1938.

## They Made Me a Criminal

(Warner)

Melodrama

For this production Warner Brothers has assembled a cast whose individual members have been much in the public eye of late. Three were members of the "Four Daughters" cast; John Garfield, who made a sensational screen debut therein, Claude Rains and May Robson. That group of boys, Billy Halop, Huntz Hall, Leo Gorcey, Gabriel Dell, Bobby Jordan and Bernard Punsley, who, it seems, no matter what picture they appear in individually or collectively, will continue to be referred to as "The Dead End" kids, are featured. So is Gloria Dickson, seen recently in "Racket Busters" and "Goldiggers in Paris."

The story is based upon an original by Bertram Millhauser, a collaborator on Paramount's "The Texan," "Scandal Street" and "Ebb Tide," and Beulah Dix. The screen play is credited to Sig Herzig, who did "Four's a Crowd." Direction was entrusted to Busby

Berkeley, who previously specialized in handling musical-dance-spectacle films.

Basically the story runs from light comedy to intense melodrama, with love interest also included.

Release date: To be determined.

## The Girl from Brooklyn

(20th Century-Fox)

Melodrama

The locale is about as far from Brooklyn as one can get—North China, with bandit armies, beyond the control of the government forces, on the loose, pillaging and killing. The story is divided into three main chapters. One concerns the romance of an American girl entertainer and a newspaper man. The second deals with the harrowing experiences of the lovers and a little group of English refugees. The third details the heroism of an obscure American consul.

Warner Baxter and Alice Faye are the central characters and Charles Winninger is the consul. The group of English refugees includes Arthur Treacher, Doris Lloyd and Eily Malyon. Keye Luke and Willie Fung are prominent in support, as are Joan Carol, Leonid Snegoff, Philip Ahn, Johnathan Hale, Moroni Olsen and Harry Hayden.

The basis of the production is a story by Gene Markey, 20th Century-Fox associate producer. The screen play is the work of Anthony Veiller and Sheridan Gibney. In the last several years Veiller has contributed to the preparation of many RKO-Radio productions. Gibney, an Academy Award winning writer, helped on such pictures as "Anthony Adverse," "Green Pastures" and "The Story of Louis Pasteur."

Direction is in the hands of Gregory Ratoff, actor, writer and director.

Release date: November 25, 1938.

## Blondie

(Columbia)

Comedy

Columbia's entry into the field of "series" picture making will be "Blondie," the seed of which is the Chic Young comic strip syndicated by King Features to 250 newspapers and reputed to be followed regularly by 10,000,000 daily and on Sundays.

The story will have "Dagwood" in wrong at home with "Blondie" and in more trouble at the office. But, as troubles pile up, he lands a big contract that makes him an ace in business affairs, explains away a girl who "Blondie" believed was threatening her domestic bliss.

Richard Flourney devised the original screen play. Some of his recent screen stories are "A Trip to Paris," three recent Joe E. Brown vehicles and "Pick a Star," which Hal Roach produced. The picture is being directed by Frank Strayer, maker of many numbers in the 20th Century-Fox "Jones Family" series.

Penny Singleton will be seen in the role of "Blondie," while Arthur Lake will play "Dagwood." Little Larry Sims will be "Baby Dumpling." Other players include Dorothy Moore, Danny Mummert, Gordon Oliver, Gene and Katherine Lockhart and Ann Doran.

Release date: To be determined.

## Service De Luxe

(Universal)

Comedy Romance

The story to be told in this picture, together with its accompanying production mechanics, should suggest many unique exploitation ideas. It concerns the experiences—romantic, melodramatic and comic—that befall a young woman who runs a service that manages everything conceivable. She handles everything from developing and marketing inventions, the commercial and domestic business of an eccentric millionaire, the romantic escapades of his man-crazy daughter, and the culinary dreams of a Russian cook, the ghosts of whose ancestors guide him.

The woman in the case is a business career woman, pretty much of a man hater, until the right man comes along.

Vera Caspary, "Scandal Street" and "Easy Living," provided the thematic idea for which Leonard Spigelgass, Gertrude Purcell and Bruce Manning, a capable trio of writers, did the screen play. Rowland V. Lee, maker of "Three Musketeers," "Mother Carey's Chickens" and "Toast of New York," is the director. Edmund Grainger is the producer.

Constance Bennett, lately in "Topper" and "Merrily We Live," will be seen in the role of "Helen Murphy," operator of the Dorothy Madison Service. Vincent Price, new from the stage where for two years he was with Halen Hayes in "Victoria Begins," will make his film debut. Other principals are Charles Ruggles as the millionaire; Helen Broderick, confidential secretary and general handy-woman; Mischa Auer, the cook, and Joy Hodges, the daughter.

Release date: Oct. 21, 1938.

## Miracle Racket

(RKO-Radio)

Exposé of Fakery

As the title implies, the theme and basis of action is the "racket" used by fake revivalists and faith healers to obtain money from a gullible public under the pretext of being able to work miraculous cures. The theme is worked into the plot by having the principal character turn to this profitable means of earning a living in one segment of her picturesque career. It leads directly to the melodramatic conclusion. Running as entertainment companions to the basic idea are a romance between a boy and girl of widely different social and ethical levels, a daring robbery scheme and a series of surprise situations that result in disclosure of the racketeering.

The premise is a story by Saul Elkins, who wrote "The Crime of Dr. Forbes." The screen play is credited to Jo Pagano, short story author. Direction is in the hands of Leslie Goodwins, maker of "Fugitives for a Night" and "Crime Ring."

Sally Eilers will be seen in the role of the racketeer and is teamed with Lee Bowman in the story's romantic phases. Other featured players are Ann Miller, recently in "You Can't Take It with You" and "Room Service," Paul Guilfoyle, Jonathan Hale, Alma Kruger, Jack Arnold, Robert Glerckler, Cecil Kellaway and six-year-old Janet Dempsey.

Release date: Oct. 21, 1938 (tentative).



# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Blondie"	From the Chick Young comic strip. Original screen play, Richard Flournoy. Director: Frank Strayer.	Arthur Lake, Larry Simms, Dorothy Moore, Don Mum-mert, Kathleen Lockhart, Gene Lockhart, Ann Doran, Gordon Oliver.	Editing
"Revolt in the Sahara"	Original story, Sam Fuller. Screen play, Max-well Shane. Director: D. Ross Lederman.	Paul Kelly, Lorna Gray, Stanley Brown, Marc Lawrence, C. Henry Gordon, Robert Fiske, Dick Curtis.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Dramatic School"	Director: Robert Sinclair.	Luise Rainer, Paulette Goddard, Ann Rutherford, Lana Turner, Gale Sondergaard, Alan Marshall, Virginia Grey.	Shooting
"Young Doctor Kildare"	Director: Harry Bucquet.	Lew Ayres, Lionel Barrymore, Nat Pendleton, Emma Dunn, Bobs Watson, Walter Kingsford, Roger Con-verse, Don Castle, Truman Bradley, Philip Terry.	Shooting
"The Shining Hour"	Director: Frank Borzage.	Joan Crawford, Margaret Sullivan, Melvyn Douglas, Robert Young, Frank Albertson.	Shooting
"Out West with the Hardys"	Director: George Seitz.	Cecilia Parker, Mickey Rooney, Lewis Stone.	Shooting
<b>MONOGRAM</b>			
"Gangster's Boy"	Director: Wm. Nigh.	Jackie Cooper, Robert Warwick, Lucy Gilman, Betty Blythe, Tommy Wonder, Bobby Stone.	Shooting
<b>PARAMOUNT</b>			
"Say It in French"	Based on play by Jacques Deval. Screen play Frederick Jackson. Director: Andrew Stone.	Olympe Bradna, Ray Milland, Janet Beecher, Irene Hervey, Evelyn Keyes, Erik Rhodes, Walter Kingsfold, Holmes Herbert, Gertrude Sutton, Forbes Murray, Donald O'Connor, Billy Cook, Porter Hall, Phillip War-ren, Janet Waldo, Clara Blandick.	Shooting
"Tom Sawyer, Detective"	Director: Louis King.	Ann Gillis, Robert Kent, June Travis, J. Farrell Mac-Donald, Ian MacLaren, J. M. Kerrigan, Margaret Armstrong.	Shooting
"Little Orphan Annie"	Director: Ben Holmes.	Wm. Boyd, George Hayes, Russell Hayden, Stanley Ridges, Ruth Rogers, Frederick Burton.	Shooting
"Riders of the Range"	Director: Leslie Selander.	Anna May Wong, Akim Tamiroff, J. Carroll Naish, Anthony Quinn, Philip Ahn, Roscoe Karns.	Shooting
"King of Chinatown"	Director: Nick Grinde.		
<b>REPUBLIC</b>			
"I Stand Accused"	Director: John H. Auer.	Robert Cummings, Thomas Beck, Helen Mack.	Shooting
"Storm Over Bengal"	Director: Sidney Salkow.	Patric Knowles, Rochelle Hudson, Richard Cromwell.	Shooting
"Rodeo Busters"	Director: George Sherman.	Gene Autry, Smiley Burnette.	Shooting
<b>RKO RADIO</b>			
"Gunga Din"	Screen play, Ben Hecht, Charles MacArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe, Eduardo Ciannelli, Montagu Love, Robert Coote, Abner Biberman, Lumsden Hare.	Shooting
"Law West of Tombstone"	Original and screen play, John Twist, Clarence Young. Director: Glenn Tryon.	Ann Shirley, Harry Carey, Jean Rouverol, Evelyn Brent, Alan Lane, Paul Guilfoyle, Tim Holt, Clarence Kolb, Esther Muir, Bradley Page, Ed Gargan, George Irving.	Shooting
"Trailer Romance"	Screen play, Dudley Nichols, John Twist. Di-rector: Garson Kanin.	Lucille Ball, James Ellison, Lee Bowman, Granville Bates, Mantan Moreland, Dick Elliott, Florence Lake, Frank Shannon.	Shooting
"Lawless Valley"	Original, W. C. Tuttle. Screen play, Oliver Drake. Director: Dave Howard.	George O'Brien, Kay Sutton, Walter Miller, George Burton, Bob Clark, Walter Patterson.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Original screen play, Nunnally Johnson. Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"The Arizona Wildcat"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Pauline Moore, Henry Wil-coxon, Etienne Girardot, Douglas Fowley, William Henry, Henry Woods, Rosita Marlan.	Shooting
"Up the River"	Director: Alfred Werker.	Preston Foster, Phyllis Brooks, Tony Martin, Slim Summerville, Alan Dinehart, Bill Robinson, Jane Dar-well, Eddie Collins.	Shooting
"Kentucky"	Director: David Butler.	Loretta Young, Richard Green, Walter Brennan, Ralph Morgan, Willard Robertson, Douglas Dumbrille, James West, Charles Waldron.	Shooting
<b>UNITED ARTISTS</b>			
"Topper Takes a Trip"	Screen play, Jack Jevne, Eddie Moran. Director: Norman McLeod.	Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Franklyn Pangborn, Alexander D'Arcy, Verree Teasdale.	Shooting
"Made for Each Other"	Screen play, Jo Swerling. Director: John Crom-well.	Carole Lombard, James Stewart.	Shooting
"Trade Winds"	Original story, Tay Garnett. Screen play and dialogue, Dorothy Parker, Alan Campbell, Frank R. Adams. Director: Tay Garnett.	Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothorn, Alan Baxter.	Editing
<b>UNIVERSAL</b>			
"The Storm"	Original story, Hugh King, Daniel Moore. Screen play, Hugh King, Daniel Moore, George Yohalem. Director: Harold Young.	Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine, Frank Jenks, Samuel S. Hinds.	Shooting
"Exposed"	Screen play, Charles Kaufman, Franklin Coen. Director: Harold Schuster.	Glenda Farrell, Otto Kruger, Herbert Mundin, David Oliver, Charles D. Brown, Lorraine Kruger.	Shooting
"Adam's Evening"	Play by Katherine Kavanaugh. Director: Gus Meins.	Charlie Ruggles, Ona Munson, Maxie Rosenbloom, Benny Baker, Marion Martin, Ray Parker.	Shooting
<b>WARNER BROTHERS- FIRST NATIONAL</b>			
"Unfit to Print"	Screen play, Nevin Busch, Earl Baldwin, Law-rence Kimble, Robert Buckner. From a story, "Fourth Estate," by Saul Elkins and Sally Sandlin. Director: James Flood.	Joan Blondell, Pat O'Brien, Bobby Jordan, Douglas Dumbrille, Alan Baxter, Joe Cunningham, Ed. Deering.	Editing
"Nancy Drew, Detective"	Screen play, Kenneth Gamet. Director: William Clemens.	Bonita Granville, John Litel, Frank Thomas.	Shooting
"Women in the Wind"	From a novel by Francis Walton. Screen play, Lee Katz, Albert De Mond. Director: John Farrow.	Kay Francis, William Gargan, Victor Jory, Maxie Rosenbloom, Sheila Bromley, Harvey Stephens, Frankie Burke, Frank Faylen.	Shooting
"Crime Is a Racket"	From an original story by Warden Lewis E. Lawes. Screen play, Don Ryan, Kenneth Gamet, Robert Buckner.	Humphrey Bogart, Gale Page, Billy Halop, John Litel.	Shooting
"They Made Me a Criminal"	From a story by Bertaim Milhauser, Beulah Dix. Screen play, Sig Herzig. Director: Busby Berkeley.	John Garfield, Gloria Dickson, "Dead End" Kids.	Shooting



# FILM RADIO PROGRAMS DECLINE AS BROADCASTERS EXTEND "WAR"

## 30 Commercially Sponsored Programs This Season Contrasted with 35 Last Year; Film News Sustaining Programs Drop

Fewer motion picture personalities are being heard over the air in the new radio broadcasting season now under way, although the number of star appearances still represents a sizeable share of program time, particularly during theatre hours and thereby a cause of mixed protests from exhibitors.

A study of program schedules of National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System, shows a decline from the total number of film star programs last season, instead of the increase that might have been expected.

Developments of the week in the radio field impinging upon the motion picture included the following:

NBC and Columbia have announced only 30 commercially sponsored programs using motion picture talent this year as contrasted with 35 last season. At Mutual are the only three sustaining programs built around film news or personalities. Last year the three networks combined had seven.

Broadcasters are extending their fight against free radio publicity for films, in their protest against not being included in the \$600,000 advertising outlay of the campaign for "Motion Pictures' Greatest Year".

At a meeting of the executive committee of the National Association of Broadcasters in Washington this week, plans were to be considered for an attack upon the "monopoly" of copyrights of the American Society of Composers, Authors and Publishers, including possible overtures for investigation of the issue by Congressional committee.

As exhibitors expressed opposition to radio programs which use motion picture stars' act during theatre hours, as a deterrent to box office receipts, Hollywood still continued to be a focal point for many broadcasts but it was noted that quite a few film folk who were on the air last year have not been announced for broadcasts this season. Among these are Nick Lucas, who is not repeating "Watch the Fun Go By" for Ford; Kitty Carlisle, whose program for Coca Cola is off, and Irene Rich and Sheila Barrett, not returning to the NBC studios for Welch's Grape Juice and Gruen Watches, respectively.

"Milestones," a CBS sustaining program with film guest stars, and Betty Grable's "Songtime," also a sustaining presentation, are no longer booked in; Packard has not resumed the "Hollywood Mardi Gras," which featured Lanny Ross and Charles Butterworth; and Vick's will not have "Vick's Open House," the Jeanette MacDonald program.

## HOLLYWOOD AND STAR BROADCASTS

The frequency of appearances of Hollywood motion picture players and other film personalities on radio broadcasts in this new season is shown graphically on the two following pages under the heading "Around the Radio Clock with Hollywood's Stars."

On a dial representing each day of the week and segmented into 15 minute intervals of the 24-hour day are shown, in color, the time periods on which personalities in motion pictures are scheduled for air programs.

A table of the program periods, with the title of the program, the film individuals, broadcasting system and, in the cases of sponsored programs, the product being advertised, appears below the "clock."

In addition to those who are not renewing radio work, there have been several shifts in the radio-film lineup. Warner Brothers' show, "Your Hollywood Parade," which had Dick Powell as master of ceremonies, is off the air, and Lucky Strike has replaced it with a program featuring W. C. Fields.

The "Camel Caravan" has replaced Jack Oakie, Stuart Erwin and Raymond Hatton with Eddie Cantor, while Chesterfield has signed Burns and Allen, instead of Alice Faye, thus making a completely new lineup for the cigaret "Big Three." Similarly, Joe Penner has gone from the Cocomalt program to General Foods' "Huskies."

Many programs, such as Metro-Goldwyn-Mayer's "Good News of 1939," remain substantially the same as last year, and there will continue to be new radio-film tieups, as shown by the example of Republic Pictures, which will have its plans completed shortly for a radio show using the company's outstanding players. Viewed as a whole, however, the peak of film star performances on the air has been reached and is starting to decline, if the figures continue to stand as of this week.

## Radio Questionnaire

That the National Association of Broadcasters is going thoroughly into the subject of radio's relation to motion pictures is indicated by the text of the motion picture questionnaire which it sent to more than 400 radio stations throughout the country. Stemming from the decision of the committee heading the "Greatest Year" drive, not to spend any part of the \$600,000 advertising budget on radio time, the questionnaire goes to the heart of the broadcasters' contention that radio does much for films in the way of free publicity and does not get a comparative return. Following are the questions asked of the stations:

1. Does your station currently carry any

paid advertising programs or announcements sponsored by the Motion Picture Industry?

If so, how is it placed? Please write in the program lengths and the number of times per week.

*Program Period Times Per Week*

- Network .....
- National Spot.....
- Local

Independent Theatres...  
Chain Theatres.....

2. Do any of your commercial programs sponsored by advertisers in other industries use material drawn from the Motion Picture Industry?

If so, which of the following are publicized on such programs?

Please indicate whether programs are network, spot or local.

- Movie Personalities
- Movie Music.
- Movie Production (previews, etc.).
- Movie Gossip.
- Other .....

3. Do any of your sustaining programs publicize the Motion Picture Industry?

If so, indicate whether program is network or local.

- Movie Personalities.
- Movie Music.
- Movie Production (previews, etc.).
- Movie Gossip.
- Other .....

4. Have you made any check of the amount of station time on commercial and sustaining programs which might be classified as Moving Picture exploitation?

If so, what is the station time figure per week currently? List separately for commercial and sustaining time below.

What is the commercial value of this time? List below.

*Station Commercial  
Time Value*

- Commercial programs.....
- Sustaining programs.....

5. Do you have any cooperative arrangements with local movie theatres?

Please explain .....

Please make any comments on the Motion Picture situation you care to.

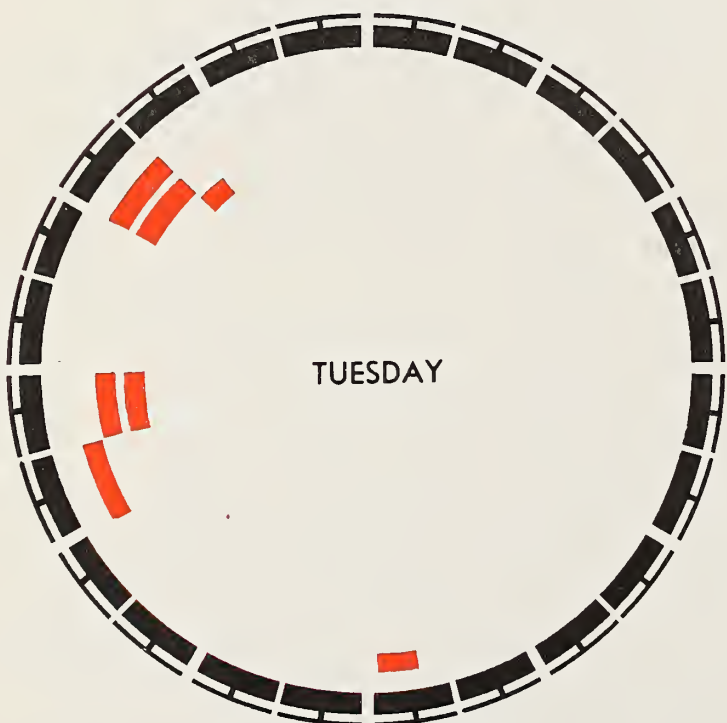
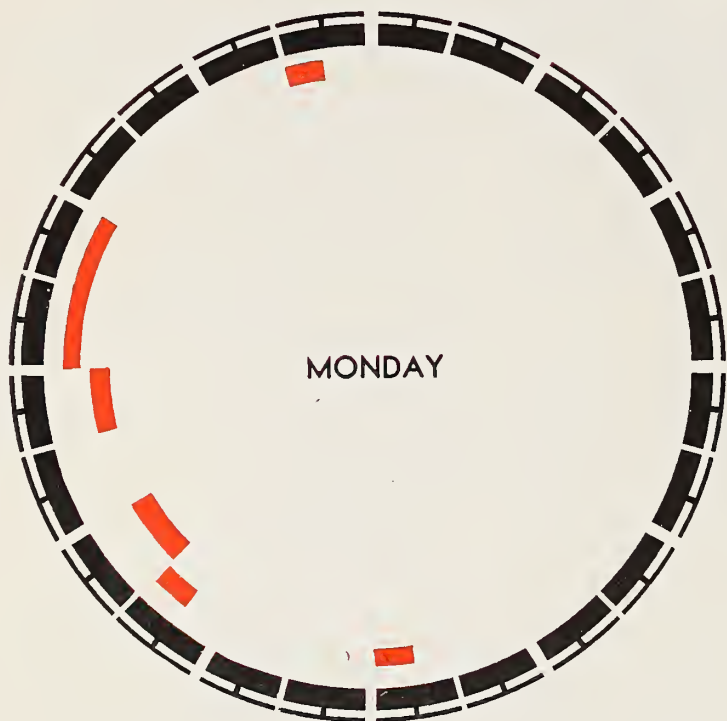
The questionnaire was sent out by Paul F. Peters, research director of the Association. In motion picture circles the question raised was whether the situation might result in an elimination of previews and re-enactments of film stories on the air, as well as a cutting down of the use of the radio to publicize motion picture songs and film stars by interviews.

Copies of the third annual report on television, prepared by Carl Dreher, chairman, have been sent to the members of the Scientific Committee of the Academy of Motion Picture Arts and Sciences, and will be transmitted to the Research Council of the Academy for approval at the next meeting.

In addition to Mr. Dreher, the members of the committee are Gordon Chambers, L. E. Clark, J. G. Frayne, Hollis Moyse, Wesley C. Miller, William Mueller, and Gordon S. Mitchell, manager of the Research Council.



# AROUND THE RADIO CLOCK



**MONDAY**—\*11:30 to 11:45 A.M. Theatre Club of the Air. Bide Dudley. Sustaining. MBS. 5:45 to 6:00 P.M.: Tom Mix's Straight Shooters. Ralston-Purina. NBC Blue. 7:15 to 7:30 P.M.: Hollywood Screenscoops. George McCall. P. Lorillard Co. (Old Gold). CBS. 7:30 to 8:00 P.M. (Starting Oct. 3rd): Eddie Cantor. Guests. R. J. Reynolds Co. (Camels, Prince Albert). CBS. 8:30 to 9:00 P.M.: "Those We Love." Nan Gray, Owen Davis, Jr., Richard Cromwell, Donald Woods, Pedro De Cordoba. Lamont Corliss & Co. (Pond's Cosmetics). NBC Blue.

\*Eastern Standard Time unless otherwise designated.

9:00 to 10:00 P.M.: Lux Radio Theatre. Cecil B. DeMille, m.c. Guests. Lever Bros. (Lux Soap).

**TUESDAY**—5:45 to 6:00 P.M.: Tom Mix's Straight Shooters. Ralston Purina. NBC Blue. 8:00 to 8:30 P.M.: "Big Town," serial. Edward G. Robinson and Claire Trevor. Lever Bros. (Rinso Soap). CBS. 8:30 to 9:00 P.M.: Al Jolson Show. Martha Raye and Parkyakarkus. Lever Bros. (Lifebuoy Soap). CBS. 8:30 to 9:00 P.M.: "For Men Only." Guests. Bristol-Meyers (Vitalis). NBC Red. 10:00 to 10:30 P.M.: Pepsodent Presents Bob Hope. Pepsodent Toothpaste. NBC Red. 10:00 to 10:30 P.M.: (Start-

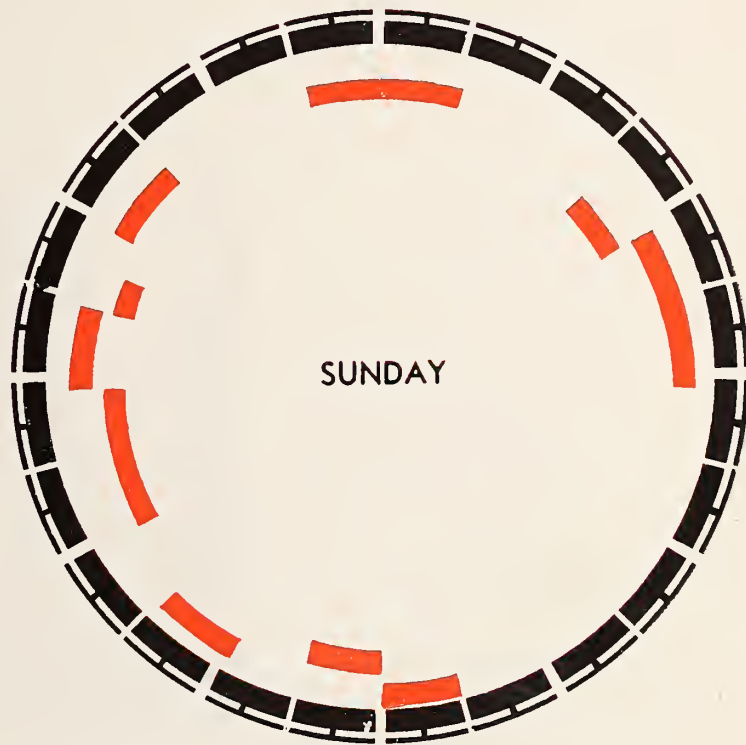
ing Oct. 18). Jean Hersholt. Chesebrough Mfg. Co. (Vaseline). CBS. 10:30 to 10:45 P.M.: Jimmy Fidler in Hollywood. Procter and Gamble. (Drene Shampoo). NBC Red.

**WEDNESDAY**—5:45 to 6:00 P.M.: Tom Mix's Straight Shooters. Ralston Purina. NBC Blue. 7:15 to 7:30 P.M.: Hollywood Screenscoops. George McCall. P. Lorillard Co. (Old Gold). CBS. 9:30 to 10:30 P.M.: Texaco Star Theatre. Adolphe Menjou, m.c. Guests. The Texas Co. CBS.

(Continued on opposite page)



# WITH HOLLYWOOD'S STARS



**THURSDAY**—5:45 to 6:00 P.M.: Tom Mix's Straight Shooters. Ralston Purina. NBC Blue. 7:15 to 7:30 P.M.: Radie Harris, Hollywood Commentator. Sustaining. MBS. 7:30 to 8:00 P.M.: Joe Penner. (Beginning Oct. 6). Guests. General Foods Huskies. CBS. 8:00 to 9:00 P.M.: Royal Desserts Program. Rudy Vallee. Guests. Standard Brands. NBC Red. 8:00 to 9:00 P.M.: Kate Smith. Guests. General Foods. (Swansdown Cake Flour). CBS. 9:00 to 10:00 P.M. Good News of 1939. Frank Morgan, Fanny Brice & MGM Stars. General Foods. Maxwell House Coffee. NBC Red. 10:00 to 11:00 P.M.: Kraft Music

Hall. Bing Crosby, Bob Burns. Kraft-Phoenix Cheese Corp. NBC Red.

**FRIDAY**—11:30 to 11:45 A.M.: Theatre Club of the Air. Bide Dudley Sustaining. MBS. 5:45 to 6:00 P.M.: Tom Mix's Straight Shooters. Ralston Purina. NBC Blue. 7:15 to 7:30 P.M.: Jimmy Fidler in Hollywood. Procter & Gamble. (Dreco Shampoo). NBC Red. 7:15 to 7:30 P.M.: Hollywood Screenscoops. George McCall. P. Lorillard Co. (Old Gold). CBS. 7:30 to 8:00 P.M.: Jack Haley (starting Oct. 14). Continental Baking Co. (Hostess Cakes). 8:30 to 9:00 P.M.: Burns & Allen. Liggett and Myers

(Chesterfields). CBS. 9:00 to 10:00 P.M.: Hollywood Hotel. Herbert Marshall, m.c., Frances Langford. (William Powell to replace Herbert Marshall when recovered from illness). Campbell Soup. CBS.

**SATURDAY**—7:30 to 8:00 P.M.: Joe E. Brown (starting Oct. 8). General Foods, (Post Toasties). CBS. 8:00 to 8:30 P.M.: The Quaker Party. Tommy Riggs and Betty Lou. Guests. Quaker Oats. NBC Red. 10:00 to 10:45 P.M.: W. C. Fields (tentative starting date, Oct. 15). American Tobacco Co. (Lucky Strikes). CBS.

## SUNDAY—

11:30 A.M. to 12:30 P.M.: Major Bowes' New York Capitol Theatre Family. Sustaining. CBS.

1:30 to 2:00 P.M.: "Men With Wings." Sustaining. MBS.

2:00 to 3:00 P.M.: RCA Magic Key. Guests. Radio Corporation of America. Sustaining. NBC Blue.

5:30 to 6:00 P.M.: Ben Bernie and Lew Lehr. American Tobacco Co. (Half and Half). CBS.

6:00 to 6:30 P.M.: Conrad Nagel, m.c. Guests. International Silver. CBS.

7:00 to 7:30 P.M.: Jack Benny, Mary Livingstone. General Foods (Jello). NBC Red.

8:00 to 9:00 P.M.: Edgar Bergen, Charlie McCarthy, Dorothy Lamour, Nelson Eddy, Don Ameche. Standard Brands (Chase & Sanborn Coffee). NBC Red.

9:00 to 9:30 P.M.: Hollywood Playhouse. Charles Boyer alternating with Tyrone Power. Jergens-Woodbury Sales Corp. (Woodbury Soap). NBC Blue.

9:30 to 9:45 P.M.: Walter Winchell. Jergens-Woodbury Sales Corp. (Jergens Lotion). NBC Blue.

10:00 to 10:30 P.M.: Robert Benchley (starting Nov. 20). P. Lorillard Co. (Old Gold). CBS.



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

## From Hollywood

George Sanders, British-born Hollywoodian, has been signed by Walter Mycroft to play the part of a charlatan in the new version of "The Outsider," which Paul Stein is to direct at Elstree for Associated British.

Nineteen-year-old Mary Maguire, who comes to British pictures via Hollywood, plays the feminine role of the crippled girl, and the cast includes Peter Murray Hill, Godfrey Tearle, Kynaston Reeves, Edmond Breon and Lesley Wareing. Gunther Krampf will be cameraman.

## Historic Episode

The capture of Omdurman, historic episode in the Sudan war, has been re-created again at Denham for Zoltan Korda's "Four Feathers." A set representing the city and covering an acre and a half, has been used for the scenes and British troops have been photographed taking the fortified arsenal and prison. Another episode based upon history was that of the feeding of prisoners from big troughs in the Mahdi's prison at Omdurman. Oxtail soup, however, was substituted for the more sordid soup of realism.

Studio shooting on the film concluded with the destruction of Omdurman, and Zoltan Korda, two days ahead of schedule, plans to leave with his unit during the next fortnight for the Sudan.

## Canterbury for RKO

"His Lordship Goes to Press," third Canterbury production for RKO-Radio release, has passed through its final production stages at the Nettleford Studios, Walton-on-Thames. Directed by Maclean Rogers and produced by George Smith, the story has among its cast Hugh Williams, June Clyde, Romney Brent, Leslie Perrins and H. F. Maltby.

## Transferred

The Stoll Studios, Cricklewood, home of many British productions, is in the property market and the production of Butcher films has been transferred temporarily to the Walton on Thames studios. There a Butcher-Rembrandt production, "Anything to Declare," has gone on to the floor under directorial aegis of Redd Davis.

The story is one of international intrigue and John Loder has the leading role of that of a member of the intelligence service, with Belle Chrystall and Leonora Corbett in feminine support.



Michael Redgrave, center above, in a scene from the new Orion production, "Stolen Life," in which he plays opposite Elizabeth Bergner. Production is under way at the Pinewood Studios, Iwer Heath, Bucks.

## Coastal Racketeers

"Brighton Rock," one of the season's fiction successes and author of which is Graham Greene, has been purchased by Sam Smith, managing director of British Lion, for production soon at the Beaconsfield studios.

The story deals with the underworld of gangsters and racketeers at Southern England's most noted coastal resort.

## Stockade

Nearing completion at the Gainsborough Studios, Islington, is the Will Hay comedy "Old Bones of the River." All the river and native sequences of the picture have been filmed at Shepperton and further scenes recently have been shot on a West African Residency stockade set up and attacked for screen purposes by hundreds of natives armed with papier maché rifles, revolvers and automatics, and sticks of dynamite constructed from shellacked wood.

## Specials

Supplementary to other more modest pictures for English release by Associated British Picture Corporation, British National is to embark on the production of one "super-picture" annually for world release under the same auspices.

First of these will be "Daughter of India," to be made in color partly in India and partly in London.

## Underground Station

A London underground station has been built in the Teddington studios of Warner Bros. First National for sequences in "The Nursemaid Who Disappeared," currently on the floor. With platform, light signals and moving train, all constructed in the studio workshops, Warner's believe it to be one of the most realistic sets they have built there.

## Columbia British

Practical studio work has begun upon "Q Planes," the first Columbia British picture to be made at Denham by Irving Asher.

Tim Whelan, one of Britain's most sought after American directors, completed the first sequence, showing police breaking into the offices of a company while Ralph Richardson lay asleep on a settee amid the wreckage of what was a large Adam period room.

Valerie Hobson and Laurence Olivier are teamed with Ralph Richardson in the film.

## Howard and England

Leslie Howard has planned to confine his future activities to England. His first picture under his new company, formation of which already has been announced in MOTION PICTURE HERALD, will be in collaboration with Gabriel Pascal, and Anthony Asquith will co-direct.



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

*Carphopis amoena amoena*, pronounced "pink snake" (the sober variety) differing from *Carphopis spiritus frumenti* (or alcoholic pink snake) has been seen in broad daylight near Putnam, Conn., and as a result is feeling very stuffed today in the American Museum of Natural History.

The pink snakes, two of them, long associated, alcoholically, with *Carphopis spiritus frumenti*, were caught by David Denis, young twin of Armand Denis, noted Belgian explorer and motion picture producer, in the gardens of the Denis home at Putnam. When young 11-year-old David told his Goliah-proportioned father that he had seen a pink snake more than a foot long in the back yard, shortly after breakfast the other day, Denis senior emphatically announced his doubts. Next morning David reported that he had found two more. But this time he brought them along with him to prove it.

Denis, Sr., an authority on reptiles, immediately pronounced them *Carphopis amoena amoena*, the only pink snake that can be seen by a member of the Anti-Saloon League. Few ever see *Carphopis*, though its habitat is the whole eastern seaboard from Connecticut and Albany County, N. Y., to central Florida and the Appalachian foothills. It is so seldom encountered because it is a "subway" snake, burrowing its way from place to place and seldom coming up for air.

The two pink snakes captured by young Denis are now the property of the American Museum of Natural History. David is the possessor of a citation from Dr. Charles Bogert, of the American Museum of Natural History's Department of Herpetology, and Universal gets mention for Armand Denis's new motion picture "Dark Rapture," which is why Universal sent out this item in the first place.

▽

Sidney Davis had been working hard as an office boy in RKO's New York publicity department for three years. Every night he studied diction and dramatics to become an actor. The company finally gave him a screen test. It was acceptable, and they sent him to Hollywood to report for work immediately.

Jubilantly young Davis quit his office job, planned to Hollywood and on Monday morning, at the studio, donned makeup for his cinema debut, only to discover that his first role was that of an office boy in a film office in a picture entitled "Fugitive from Night."

▽

The management, the studio and executive personnel of Radio-Keith-Orpheum Corporation interrupted normal routine to hasten forth with the announcement that "The No. 1 sweet-hearts of the screen are together again!" Yes, Walter Elias Disney has pondered the subject and decided to reunite none other than Mickey Mouse and Minnie, bringing them back in "The Brave Little Tailor," after a separation of 12 long months, during which Mickey cavorted in other pastures.

▽

Encountering Min Callaghan strolling homeward along the tree-lined mall after seeing "Marie Antoinette," Bill Crouch, of Chicago, inquired, "How was it, Min?" "Fine" she replied with a furtive dab at one eye, "but very, very sad. It's definitely a four-handkerchief picture."

## "IT IS NO LAUGHING MATTER . . ."

Mr. Richard Tauber, international singer—including Hollywood (for Universal, United Artists, MGM)—was interviewed by the Sydney, Australia Morning Herald. Part of the results follow:

"... A singer uses a delicate mechanism to make his music. His throat becomes hot; he goes into cold air; and, before he knows what has happened, he has caught a chill and cannot sing for a fortnight. It is no laughing matter. . ."

A-Mike Vogel jocularly dampened the ardor of a group of Bronx exhibitors the other evening during a "pep" meeting conducted by big-time circuit executives for and in behalf of the "Motion Picture's Greatest Year" campaign.

The circuit chiefs had traveled to the Bronx from their offices on Broadway to supply inspiration to the neighborhood owners. One of the big guns from Broadway waxed eloquently on the subject, concluding with the psychological observation that the campaign might well bring the \$50,000 prize to a patron of some exhibitor present, and thus bring to the owner much good will in his neighborhood. Came A-Mike to the rostrum. "Yes," he cracked, "and maybe that patron will take the \$50,000, and run right across the street and build a theatre of his own in opposition."

▽

Bob (Bazooka) Burns, on the radio, introducing Sterling Holloway to Bob's Kraft Cheese listeners, remarked that Holloway looks as if his mother must have been frightened by a Chrysanthemum.

▽

**SHE SETTLES DOWN DEPARTMENT,** from United Artists' publicity:

"Hal Roach announced yesterday that the title for the production 'Zenobia's Infidelity' has been changed to 'This Time It's Love.'"

▽

American exhibitors who think they're having troubles might well read this Associated Press report from London: "Theatre managers in London are trying to encourage the art of silent kissing in the audience. They complain that young lovers, indiscreet and noisy, are interfering with the progress of the films."

▽

Nicholas Schenck once said that there's nothing in this business that good pictures can't cure. Yes, and there's nothing in the business that bad pictures can't spoil.

▽

Whattaman Fredric March makes ardent love to no less than 11 girls in Walter Wanger's new "Trade Winds."

The while our good friend Grover Whalen is scurrying around the east arranging for hot dog stands, baby incubators, cow milking exhibitions and the like for his New York World's Fair of 1939, his competitors at San Francisco's World Fair of 1939 have gone out and gotten themselves a nice big movie exhibit, officially labeled and all that, whereas Mr. Whalen has been trying his darndest to bring the motion picture industry into his show. He has, however, obtained a commitment from the organized industry for a movie history, "Cavalcade of the Screen," which Hollywood and the Hays organization are going to turn over as a present. But Whalen will have to worry about the where and how it will be screened.

Harry Joe Brown heads the group of Hollywoodites sponsoring the San Francisco exhibit, which will embrace a complete motion picture city with outdoor lots, sound stages, dressing rooms, and, of course, a casting office.

▽

"One of the most spectacular newspaper advertising campaigns since the highly successful used car sales drives of last March," starts *Editor and Publisher* in editorializing on the "Motion Picture's Greatest Year" million-dollar campaign.

▽

*Metro-Goldwyn-Mayer publicity item from the studio in California:*

"Ed Wohler, assistant director on MGM's 'Vacation from Love,' had the distinction of standing-in for a horse yesterday morning.

"The horse which was to be used in the opening scene arrived late."

▽

Postmaster General James Farley squirms in his Translux newsreel theatre seat in New York whenever he sees the audience applaud Senator ("purgee") Tydings.

▽

To her long line of surrealist—very surrealist paintings, Surrealist Gracie Allen, of air broadcasting and Paramount Pictures, has added six more canvasses, surrealistically entitled "Gravity Gets Body Scissors on Virtue as Night Falls Upside Down," "Keg-lined Can Sinking a Couple of Hard Putts in No Trump," "Eyes Adrift as Sardines Wrench at Your Heartstrings," "Man Builds Better Mousetrap and Buys Mohair Toupee" and, last, but by no means least: "Behind the Before Yet Under the Vast Above."

Those who have had a preview of them conclude that the term "surrealism" for Gracie's paintings is entirely inadequate. (The same might be said about some of her radio broadcasts.)

▽

Up and comin' Hollywood star "Charlie McCarthy" describes a truant officer as "a talent scout for reform school."

▽

Samuel Goldwyn of Hollywood confuses us with the assertion that his offer to lend Sigrid Gurie, of Brooklyn, to Alexander Korda of London cannot be effected because Miss Gurie has been denied a passport for England due to the fact that Norway will not recognize her American citizenship.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## There Goes My Heart

(United Artists)  
Contemporary Comedy

Extraordinary trade interest attaches to Hal Roach's initial contribution to the United Artists portfolio and Mr. Roach has taken extraordinary measures to satisfy it. He has turned in a picture rich in name values, expensive in detail and whole, yet a picture strictly in the Roach tradition—a comedy composed of individually comic sequences tied together by a running story. At least two of these sequences rank with the funniest that have borne the Roach insignia.

To consider first the names that mean something on the marquee, there is Fredric March, playing a hardboiled reporter with a heart of wax, and there is Virginia Bruce, playing a goldlined heiress with as much money as Barbara Hutton, derived from a similar source, but with no husband when the picture opens and only one when it closes. There is Patsy Kelly, miraculously slenderized and with her native wit seemingly sharpened in the process, who steals the picture every time she shows up in it, which is most of the time.

There is Alan Mowbray as a correspondence school chiropractor all too fleetingly on the screen in brittle, brilliant passages. There is Claude Gillingwater as the heroine's crusty grandfather, Eugene Pallette as a distraught newspaper editor, Etienne Girardot as a jittery male secretary, Arthur Lake as an ineffectual photographer, and Nancy Carroll as a ritzy sales girl. And way down in the last few minutes of the picture, but high up in the list when merit marks are to be passed out, there is Harry Langdon as the undenominationalized cleric who pops up on a deserted island prepared to tie the necessary knot. His small chore in this picture is a big guarantee of those Hardy-Langdon pictures coming up.

The screen play boils down to the old story about the reporter who goes out to interview the despised heiress and winds up by marrying her. But Eddie Moran and Jack Jevne, experienced as they are in the Roach school, didn't write it so simply as that. They did write a series of intrinsically comic episodes which add up to tell the story, but it wouldn't make much difference what the plot was. Probably the funniest episode is one in which Patsy Kelly solves the problem of the gas meter and the missing quarter by plugging two floor lamps into alternating flasher-type signs in reach of the apartment window. Miss Kelly has another screaming bit with a vibrating machine and shares three or four rollicking tussles with Mr. Mowbray besides. Mr. March and Miss Bruce get robust laugh reaction to a knockabout adventure in an ice ring. Messrs. Pallette, March and Lake have, and make, a lot of fun with a three-cornered drinking bout. Director Norman C. McLeod handled each and all of these with the nicety of timing and emphasis of point that are so characteristically Roachian.

The picture opens in European waters with millionaire and heiress aboard the family yacht, which she promptly commandeers and orders to New York. There she gets a job as salesgirl in the family store, under an assumed name, and falls in love with the reporter assigned to expose her. Most of the action transpires in the city but the story winds up, rather unexplainedly, on a barren island off the coast. By that

time the location, or anything else but laughs, doesn't matter much.

*Previewed at the Chinese theatre, Hollywood, with eminent success.*—WILLIAM R. WEAVER.

Produced by Hal Roach. Distributed by United Artists. Milton H. Bren, executive vice-president in charge of production. Direction by Norman Z. McLeod. Screen play by Eddie Moran and Jack Jevne. Photographed by Norbert Brodine. Film editor, William Terhune. P. C. A. Certificate No. 4536. Release date, Oct. 14, 1938. Running time, when seen in Hollywood, 83 minutes. General audience classification.

### CAST

Reporter .....	Fredric March
Heiress .....	Virginia Bruce
Salesgirl .....	Patsy Kelly
Chiropractor .....	Alan Mowbray
Editor .....	Eugene Pallette
Photog .....	Arthur Lake
Millionaire .....	Claude Gillingwater
Secretary .....	Etienne Girardot
2nd Salesgirl .....	Nancy Carroll
Shopper .....	Marjorie Main
Cleric .....	Harry Langdon

## Straight, Place and Show

(20th Century-Fox)  
Comedy

"Straight, Place and Show" is an audience entertainment picture and a showman's exploitation show. True burlesque, it's mainly a comedy vehicle for the Ritz Brothers. In the dialogue lines that have been given them and situations provided, plus their own improvising, they appear to better advantage than ever before. Even those who are skeptical of their fun-making abilities may be inclined to change their opinion if they see this picture. Exhibitors have much potential exploitation material at hand.

While there are several funny incidents in the show, two stand out. One is a comedy wrestling match which for laughter content causes the similarly conceived bout in "Swing Your Lady" to seem dignified. The other is the picture's big spectacle feature, a steeplechase race in which the brothers participate. Both had the preview audiences holding their sides.

Romantic troubles between gentleman rider "Denny" and horse worshiper "Barbara" are the cause of all the excitement. Thinking she loves the horse more than she does him, "Denny" makes a bet with her. The horse is the stake. He wins it. He gives it to the Ritz Brothers, owners of a threadbare pony ride. Thereupon the fun begins. Through "Linda" (who sings a couple of typical Ethel Merman songs), her ambitious rival for "Denny's" affection, "Barbara" learns of the horrible folk to whom "Playboy" has been given. A woman of some determination, however, she lines up with them to run the horse in a big steeple chase. Getting money to enter the steed brings the ludicrous wrestling match; desire to have "Denny" do the riding brings on the sequence that sees the "Russians" nicely rubbed out. Then comes the race. For straightaway action fun this episode has but rarely been equaled on the screen. "Denny" wins as the Ritzes mess up everything, and of course he wins "Barbara."

"Straight, Place and Show" is a picture exhibitors can offer their patrons in full confidence that it will give them 65 minutes of amusement. For exploitation, ideas that emphasize the comedy values are first in order. Advantage may be taken of the value of cast names and attention can be directed to the fact that humorists Damon Runyon and Irving Caesar wrote the original, that David Butler directed his players, story and production values in a way that causes

ridiculous comedy to dominate. A word or two may be said that Lew Brown and Lew Pollack composed the two numbers which Miss Merman sings.

*Previewed in the Alexander theatre, Glendale, Cal. Reactions of the audience, particularly those in the balcony, indicated that any crowd which is in the mood for fun should derive considerable enjoyment from the picture.*—GUS MCCARTHY.

Distributed by 20th Century-Fox. David Hempstead, associate producer. Directed by David Butler. Screen play by M. M. Musselman and Allen Rivkin. Added dialogue by Lew Brown. Based on a play by Damon Runyon and Irving Caesar. Song numbers by Lew Brown and Lew Pollack. Special material by Sid Kuller, Ray Golden and Jule Styne. Irene Morra, film editor. Photography by Ernest Palmer. P. C. A. Certificate No. 4443. Running time, 65 minutes. Release date, Sept. 30, 1938. General audience classification.

### CAST

Ritz Brothers .....	Themselves
Denny .....	Richard Arlen
Linda .....	Ethel Merman
Barbara Drake .....	Phyllis Brooks
Drake .....	George Barbier
Braddock .....	Sidney Blackmer
Truck Driver .....	Will Stanton
Russians .....	Ivan Lebedeff
	Gregory Gaye
	Rafael Storm
Slippery Sol .....	Stanley Fields
Terrible Turk .....	Tiny Roebuck
Promoter .....	Ben Welden
Detective .....	Ed Gargan
Referee .....	Pat McKee

## Youth Takes a Fling

(Universal)  
Comedy Romance

This is the kind of picture entertainment that doesn't appear so promising at first. Then, as was the case with the preview audience, in a quiet way it begins to exert its appeal. Basically it's a love story, with natural comedy and pathos. The theme does not provide much action, or anything spectacular. Dialogue, characterizations and situations are the forces that make it go. In plot it is one of those "could have happened" ideas. Joel McCrea gives one of the best performances of his career. At times Andrea Leeds seems to be trying too hard, but it is consistently well acted with Frank Jenks, Dorothea Kent and Isabel Jeans effective in the support cast.

Timed to the present, the major locales are New York City, the waterfront, a gown shop, middle class apartment house and a vacation resort. "Joe Meadows," fresh from Kansas, is in love with the sea. Shop girl "Helen Brown" wants a sweetheart, sees "Joe" and decides that he is the man for her. With "Frank" and "Jean" the sources of secondary comedy, "Helen" embarks upon her campaign to wrest "Joe's" affection from the ocean to herself, but he appears to be living in another world. She cooks dinner for him to demonstrate her domestic talents, inveigling him into going on a store outing. Events follow that are heart-rending to her because they have no effect, but amusing to the audience. "Jean" encounters two debacles. First, "Joe" turns her down for good and all. Then she ruins an expensive wedding dress which she had been entrusted to deliver. Partly to square "Helen" with the prospective bride, "Mrs. Merrivale," "Joe" gets the would-be groom, "Dunham," to force a postponement. Then "Joe" gets his job on a boat. He misses it, but hires a tug to help him catch



it. "Helen," making one last desperate bid, jumps aboard. Comes fog to halt the chase and sea sickness to leave the prairie mariner a dream blasted mortal who suddenly realizes that life ashore with "Helen" would be happier than roving the seven seas.

As screen merchandise, the primary appeal of "Youth Takes a Fling" is to girls whose station in life is similar to the one which Andrea Leeds portrays, who dream of romance and a shining prince. It is not unlikely that more mature persons, men and women, who once dreamed as "Helen" did and acted as Joe acted, will find the picture considerable entertainment. It might be wise to direct preliminary exploitation activities in such a way that a large audience may be attracted to initial performances, for word-of-mouth comment recommendation.

*Previewed in Pantages theatre, Hollywood. In the beginning the patrons were only vaguely interested. However, once they came under the spell of the story and the capable manner in which Joel McCrea, Andrea Leeds, Frank Jenks, Dorothea Kent and the supporting cast members played their parts, attention perked up noticeably.*—GUS MCCARTHY.

Distributed by Universal. Produced by Joe Pasternak. Directed by Archie Mayo. Screenplay by Myles Connolly. Frank Shaw, assistant director. Richard H. Ridel, film editor. Photograph by Rudolph Mate. P. C. A. Certificate No. 4422. Running time, 78 minutes. Release date: September 23, 1938. General audience classification.

## CAST

Helen Brown	.....	Andrea Leeds
Joe Meadows	.....	Joel McCrea
Frank	.....	Frank Jenks
Jean	.....	Dorothea Kent
Mrs. Merrivale	.....	Isabel Jeans
Madge	.....	Virginia Grey
Mr. Duke	.....	Grant Mitchell
Dunham	.....	Henry Morrison
Tad	.....	Brandon Tynan
Captain Walters	.....	Oscar O'Shea
Mr. Judd	.....	Granville Bates
Floorwalker	.....	Roger Davis
Woman in park	.....	Marion Martin
Dunham's butler	.....	Olaf Hytten
George	.....	Willie Best

## The Last Express

(Universal)

Crime Club Melodrama

This Crime Club production for Universal release raises itself over the entertainment levels of its predecessors in the series because of its closely woven story, the crisp direction which sustains suspense until the final fadeout, the well adapted comedy relief in dialogue, and the craftsmanship of its players. And as in the predecessors it uses a formula of bringing all suspects together at the finale for the denouement. At the preview it was evident from the audience reaction that the entertainment rating was high.

Kent Taylor, Dorothea Kent, Don Brodie, Paul Hurst, Addison Richards and Greta Granstedt head the cast, supported by Robert E. Keane, J. Farrell MacDonald, Edward Requello, Albert Shaw, Samuel Lee and Charles Trowbridge. Otis Garrett, familiar with other Crime Club pictures, directed from the screenplay by Edmund L. Hartmann based on the novel, "The Last Express," by Maynard Kendrick. Irving Starr carries on in his capacity of producer.

The title may be confusing for exploitation purposes. It refers to a New York subway express, the maze of tunnels under the city playing an important part in the plot.

Taylor as "Duncan MacLean" and Brodie as "Spud Savage" make most of the meaty roles of a private detective and stooge, respectively. Brodie adapts himself readily to the comedy relief while Taylor has the role of a detective who "can solve any case—provided he doesn't meet a pretty woman first."

Laid against the background of New York City politics, the story development shows "MacLean" and "Sprague," threatened by gangsters on one hand, and by arrest as murder suspects, on the other, while attempting to solve the murder of a special prosecutor appointed to rid the city of gangs. Stolen evidence for which ransom of \$300,000 is demanded from the gang leader, a bombing, rival private detectives and other elements are interjected.

*Previewed at the Pantages theatre in Hollywood to an audience whose initial cynicism turned to applause with the unfolding of the picture.*—VANCE KING.

Produced and distributed by Universal. Producer, Irving Starr. Director, Otis Garrett. Screen play, Edmund L. Hartmann. Original story, Maynard Kendrick. Cameraman, Stanley Cortez, ASC. Art director, Jack Otterson. Costumes by Vera West. Film editor, Maurice Wright. Sound supervisor, Bernard B. Brown. Technician, Jesse Bastian. Assistant director, Phil Karlstein. P. C. A. Certificate No. 4688. Running time, when seen in Hollywood, 60 minutes. Release date, October 28, 1938. General audience classification.

## CAST

Duncan MacLean	.....	Kent Taylor
Amy Arden	.....	Dorothea Kent
Spud Savage	.....	Don Brodie
Gladys Hewitt	.....	Greta Granstedt
Springer	.....	Paul Hurst
Trilby	.....	Samuel Lee
Shane	.....	Albert Shaw
Paul Zarinka	.....	Edward Raquello
Howard Hewitt	.....	Robert Emmett Keane
District Attorney Meredith	.....	Charles Trowbridge
Frank Hoeft	.....	Addison Richards

## A Man to Remember

(RKO Radio)

Human Interest

Potential showmanship values of this picture are embodied in the impressive quality of the story and the excellent performances of the featured and support players. It is not a big film. Other than Ann Shirley there are no big names in the cast, but the principal character players, Edward Ellis, who gives an exceptional performance, Lee Bowman, William Henry, John Wray, Granville Bates, Harlan Briggs and Frank M. Thomas have all acquitted themselves creditably.

"A Man to Remember" is the first directing job of consequence for Garson Kanin. His technique in handling players, story material and production details strikes a wholesome new note in making seriously premised entertainment. The picture narrates segments of the career of an old fashioned country doctor who sacrificed personal ambitions in his love of his fellow man.

It is not always a serious story. There are many times when smiles should prevail. Up-the-sleeve humor counterbalances emotional tugs. Each time the doctor seems to be persecuted beyond the ability to recover, he triumphs over the agencies seeking to discredit him.

*Previewed in the RKO Radio studio projection room in Hollywood. When an audience of newspaper folk sits silently and makes no attempt to hold back tears and at the same time shows appreciation of a film's lighter phases, it may be accepted that the photoplay is one of more than ordinary merit.*—G. M.

Produced and distributed by RKO-Radio. Director, Garson Kanin. Producer, Robert Sisk. Screen play, Dalton Trumbo. Story, Katharine Havilland-Taylor. Production executive, Lee Marcus. Musical score, Roy Webb. Cameraman, J. Roy Hunt. Art director, Van Nest Polglase. Associate art director, Albert D'Agostino. Gowns, Renie. Sound recorder, John L. Cass. Montage sequences, Douglass Travers. Film editor, Jack Hively. P. C. A. Certificate No. 4558. Running time, when seen in Hollywood, 80 minutes. Release date October 14. General audience classification.

## CAST

Anne Shirley	.....	Harlan Briggs
Edward Ellis	.....	Frank M. Thomas, Sr.
Lee Bowman	.....	Dickie Jones
William Henry	.....	Carole Lette
John Wray	.....	Gilbert Emery
Granville Bates	.....	Joseph de Stefani

## Mr. Wong, Detective

(Monogram)

Melodrama

The first of Boris Karloff's series of four detective films is of a kind and quality to suggest that the sequence may continue far beyond present plannings. Mr. Karloff's portrayal of the Chinese criminologist has nothing about it to remind audiences of the late Warner Oland's "Charlie Chan" or of his own past performances. This Oriental is a thoroughly occidentalized sleuth who takes his work seriously and refrains from kidding the blundering con-

stabulary. He has the dazzling courage to confess himself baffled now and again by perplexing circumstances, and this unique device has the result of baffling the audience doubly. One suspects it was F. Scott Dunlap who figured that one out for his staff.

Houston Branch developed this screen play from the Colliers magazine stories by Hugh Wiley, and veteran William Nigh directed it for associate producer William T. Lackey with strict attention to the melodramatic side and only occasional momentary obeisance to comedy. The plot has to do with the successive deaths of three partners in the poison gas export trade, each death occurring while the individual is alone in his quarters and each without visible cause. Suspicion points to half a dozen suspects. "Mr. Wong" eventually establishes that death has been caused in each case by release of gas from a bulb spun of glass so attuned that the sound of a police siren effects its destruction. Police and audience have held and discarded many a theory before that comes out.

Grant Withers plays the police captain without burlesquing him. John St. Polis is a convincing chemist, Evelyn Brent an appropriate villainess with little to do, while William Gould, Hooper Atchley and John Hamilton enact the three partners adequately. A timeliness derives from the foundational equation, which is to the effect that a foreign nation knowing of poison gas about to be shipped to an enemy power would seek not only to prevent the shipment but also to obtain the formula for making more of the same for itself. Naturally, no nations are specifically identified in the picture, although Lucien Prival, as resident operative for the enemy power, has so often portrayed an office of a certain European country that anyone who wishes to do so could whittle out a theory for himself if he worked hard at it.

*Previewed at the Monogram studio, Hollywood.*—WILLIAM R. WEAVER.

Produced and distributed by Monogram. Scott R. Dunlap, in charge of production. Production manager, Charles Bigelow. Associate producer, W. T. Lackey. Director, William Nigh. Technical director, E. R. Hickson. Cameraman, Harry Neuman. Sound director, Karl Zint. Film editor, Russell Schoengarth. P. C. A. Certificate No. 4690. Running time, when seen in Hollywood, 67 minutes. Release date, October 12, 1938. General audience classification.

## CAST

Mr. Wong	.....	Boris Karloff
Captain Street	.....	Grant Withers
Myra	.....	Maxine Jennings
Mohl	.....	Lucien Prival
Roemer	.....	John St. Polis
Meisle	.....	William Gould
Wilk	.....	Hooper Atchley
Dayton	.....	John Hamilton
Olga	.....	Evelyn Brent
Lascari	.....	Frank Bruno
Lee Tong Foo	.....	Tchain
Devlin	.....	George Lloyd

## King of Alcatraz

(Paramount)

Melodrama

Despite its title this picture never so much as gives a library shot of that rock in San Francisco Bay, never has anything to do with that institution or the desperadoes there caged by Uncle Sam. This discrepancy, however, in no way detracts from the value of "King Alcatraz" as a thrill action picture in which melodrama is double dyed and yard wide.

All action happens aboard ship. Although it starts out like a continuing "sez-you-sez-me" brawl between a couple of radio operators over any girl, particularly a ship's nurse, it soon assumes its true character. An escaped convict, making bold bid for freedom and supported by loyal henchmen, in true buccaneer fashion takes over a ship. The most vital point aboard is the radio room, presided over by the squabbling radio men. Like the heroes of tradition at sea they are at first inclined to combat the convict, but a couple of bullet wounds demonstrate that valor under duress is not wise. But while the nurse performs a life saving operation on one radio man as the other relays doctor's instructions, the captain and crew, to the tune of much gun blasting carnage regain control of the vessel. Naturally the

(Continued on page 42)



*Here Comes—*

## FREDRIC MARCH *and* VIRGINIA BRUCE

*Stars with popular appeal — in the most appealing roles of their careers!*

*Here Comes—*

PATSY KELLY and  
ALAN MOWBRAY..



*Here Comes—*

NANCY CARROLL and  
EUGENE PALLETTE  
who together make up the  
strongest support you've  
ever seen in any picture!



*Here Comes—*

ED SULLIVAN, author  
of the original—and Broad-  
way columnist read by  
millions.



*Here Comes—*

NORMAN Z. MCLEOD,  
the director who brought  
in "Topper" and "Merrily  
We Live".





*Here Comes—*

HAL ROACH, *Hollywood's No. 1 comedy producer*  
... with his No. 1 release thru United Artists.



Fredric  
**MARCH** • Virginia  
*in* **BRUCE**  
**"THERE  
GOES MY  
HEART"**

Screen play by  
EDDIE MORAN and JACK JEVNE  
Produced by  
MILTON H. BREN

*There Goes...* EVERY BOX-OFFICE RECORD!



(Continued from page 39)

nurse marries the man whose life she saved, without any too great objections on the part of the rejected suitor.

Although hampered by a highly improbable story, Lloyd Nolan, Robert Preston, J. Carroll Naish and Gail Patrick turn in acceptable performances. The others in the cast have little more to do than be there and carry out the assignments specified in the screen play.

Previewed at the Paramount theatre in Hollywood. Patrons in the balcony were inclined to make fun of the offering.—GUS McCARTHY.

Produced and distributed by Paramount. Director, Robert Florey. Photographer, Harry Fischbeck. Original story and screen play, Irving Reis. Sound engineer, Gene Merritt. Film editor, Eda Warren. P. C. A. Certificate No. 4542. Release date, September 30, 1938. Running time, when seen in Hollywood, 55 minutes. Adult audience classification.

## CAST

Dale Borden	.....Gail Patrick
Raymond Grayson	.....Lloyd Nolan
Steve Murkil	.....J. Carroll Naish
Robert MacArthur	.....Robert Preston
Bonnie Larkin	.....Virginia Dabney
Nora Kane	.....Nora Cecil
Captain Glennan	.....Harry Carey
Mathew Talbot	.....Porter Hall
Harry Vay	.....Richard Denning
Dixie	.....Dorothy Howe
Lou Gedney	.....Anthony Quinn
1st Radio Operator	.....John Hart
2nd Radio Operator	.....Phillip Warren
Pietr Mazda	.....Harry Worth
Gus Banshek	.....Tom Tyler
Bill Lustig	.....Gustave von Seyffertitz
Dave Carter	.....Eddie Marr
"Nails" Miller	.....Paul Fix
Silver	.....John Harmon
Ed Vierick	.....Jack Knoch
Bartender	.....Dick Rich
Olaf Gustafson	.....Emory Parnell

## Down in Arkansaw

(Republic)

### Hillbilly Episode

Ralph Byrd, heretofore featured in serials, the Weaver Brothers and Elviry, June Storey, Pinky Tomlin, Berton Churchill and Guinn Williams are the principal players in "Down in Arkansaw." It is a mixture of specialty vocal and instrumental music numbers, romance, comedy and melodrama. The time is the present and the locale is any hillbilly country. All the characters, save Byrd and a few of the gangster element, are such as would be native to the locale.

About to build a dam, the government would buy the natives' property. The mountain folk are content with their shacks and hovels. Comes agent "John" to serve the papers, but as the Weavers and Elviry, "Pinky" and the "Judge" provide music and comedy, "John" soon is involved in a squabble with "Juble" over mountain nymph "Mary." But "John" has a way with him and is making progress in having the hillbillies look upon things as the government wishes they would and is also capable of exciting "Mary's" romantic interest and "Juble's" enmity.

At this point the real villain of the piece enters. It happens to be a power company, which is loathe to give a prosperous business up to one of these Washington boondoggling schemes. Rather than resort to political pressure, however, the power company calls in gangsters, who goad the mountaineers into feuds among themselves and fights with "John's" dam builders. Things get pretty exciting, in a melodramatic manner for a while, yet comedy and music is not forgotten. Eventually Elviry begins to see the light and rallies her kinfolk and neighbors to "John's" cause. The power company and its minions defeated, "Juble" loses "Mary" to "John" and the work of completing the project proceeds.

The picture affords several good exploitation leads to interest those patronizing the houses in which it will be played. There are three or four well-known names to talk about and the idea of a corporation seeking to throttle the common folk as well as the government may easily be adapted to topical showmanship.

Previewed in Forum theatre, Los Angeles. A neighborhood house, typical of many in which

## SHORT PRODUCT PLAYING BROADWAY

Week of September 24

### CAPITOL

How to Read.....MGM  
Cairo, the City of Contrast. MGM  
Joaquin Murieta.....MGM

### CRITERION

Football Giants.....Columbia

### MUSTC HALL

March of Time, No. 1....RKO Radio

### PARAMOUNT

Mildewed Melodrama.....Paramount  
Bulldozing the Bull.....Paramount

### RIALTO

Hi-Li.....20th Cent.-Fox

### RIVOLI

Deep End.....RKO Radio  
The Moth and the Flame...RKO Radio

### ROXY

Wolf's Side of the Story...20th Cent.-Fox  
Daily Diet of Danger.....20th Cent.-Fox  
Autumn Fashion Forecasts..20th Cent.-Fox

### STRAND

Cracked Ice.....Vitaphone

the film will play, the audience enjoyed it. They seemed to enjoy meeting the Weaver Brothers and Elviry again, even though their routine was practically the same at that presented on the stage, radio and in earlier pictures. In the character of a pompous Judge, Berton Churchill was applauded several times, as were Byrd, Guinn Williams and June Storey.—GUS McCARTHY.

Distributed by Republic. Armand Schaeffer, associate producer. Directed by Nick Grinde. Original screen play by Dorrell and Stuart McGowan. Music and lyrics by Walter Kent and Eddie Cherkose. William Morgan, film editor. Photographed by Ernest Miller. P. C. A. Certificate No. 4626. Running time, 65 minutes. Release date, Sept. 29, 1938. General audience classification.

## CAST

John	.....Ralph Byrd
Abner	.....Leon Weaver
Elviry	.....Elviry
Cicero	.....Frank Weaver
Mary	.....June Storey
Pinky	.....Pinky Tomlin
Judge	.....Berton Churchill
Juble	.....Guinn Williams
Marks	.....Walter Miller
Elsie	.....Gertrude Green
Edwards	.....Selmer Jackson
Turner	.....Arthur Loft
Lewis	.....Ivan Miller
Graves	.....John Dilton
Jake	.....Alan Bridge
Wilkins	.....Karl Hackett
Specialties by	{ Calli Sisters Chester Gunnels Gloria Rich

## Overland Stage Raiders

(Republic)

### Western

This is another entertaining outdoor picture of the west featuring the Three Mesquiteers. The Mesquiteers are usually fortunate in the selection of their stories. They generally have a workable plot. For the patron, too, there are three stars for divertissement.

John Wayne makes his second appearance as "Stony Brooke." Ray Corrigan is still playing "Tucson Smith" and Max Terhune likewise is in the role of "Lullaby Joslin" and still carries the "fourth" Mesquiteer, the dummy Elmer. Louise Brooks is the girl in the case. Others in the supporting cast include Anthony Marsh, Ralph Bowman, Gordon Hart, Roy James and Olin Francis.

(Continued from page 39)

The story, set in the west, is modern in theme. A bus carrying gold from a mine to Oro Grande, a small town, is stopped and robbed. "Stony" convinces the mine owners that they should ship their gold by airplane, and when they consent he invests his money in the airplane venture along with the other Mesquiteers and the ranchers. He buys a plane.

"Mullins," owner of the bus line and leader of the gang that robbed his own buses of the gold shipments, hires two eastern gangsters to stop the shipments by plane. They take passage on the plane and force the pilot to land on Furnace Mountain. The Mesquiteers locate the plane and overpower them. "Mullins" and his outfit arrive and in a gun battle the Three Mesquiteers, with the aid of the sheriff and his deputies, rout the bandits.

Reviewed in projection room in New York.—P. C. M., Jr.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Screen play by Luci Ward. Original story by Bernard McConville and Edmond Kelso. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photographed by William Nobles. Film editor, Tony Martinelli. P. C. A. Certificate No. 4602. Running time, 55 minutes. Release date, September 20, 1938. General audience classification.

## CAST

Stony Brooke	.....John Wayne
Tucson Smith	.....Ray Corrigan
Lullaby Joslin	.....Max Terhune
Beth Hoyt	.....Louise Brooks
Ned Hoyt	.....Anthony Marsh
Bob Whitney	.....Ralph Bowman
Mullins	.....Gordon Hart
Harmon	.....Roy James
Jake	.....Olin Francis
Ma Hawkins	.....Fern Emmett
Sheriff	.....Henry Otho
Clanton	.....George Sherwood
Waddell	.....Archie Hall
Milton	.....Frank La Rue

## This Man is News

(Pinebrook-Paramount)

### Comedy Melodrama

Most noteworthy of consideration about this lighthearted if fictitious essay in a vein more than familiar to Hollywood production, is that it cost 75,000 dollars and looks like 200,000 dollars. An estimate of its British moneymaking potentialities would be based, however, on the fact that it translates the venerable formula of the reporter who becomes entangled in a crime racket into the English idiom, exchanges the crispness of American wisecrack for the more facetious and less subtle English wit, and sets it all against a background of London instead of Chicago. American appeal thus hinges on the pull of a theme which is by now a little hackneyed, in compensation for which "This Man is News" has but little that is new to offer, despite its creditable production and direction values.

From an original by two Scots newspapermen, the film unfolds the story of a star reporter who by coincidence becomes involved in a crime he has invented, and finds the ruthlessness of the gangsters in pursuit of his body just one degree less difficult to bear than the skepticism of his Scots news editor. Something happens all along the line, with attempts at murder a recurrent motif, until after a gun battle in the newsroom itself the chief slayer is captured in ignominious circumstances by the reporter's wife.

It is frankly fictitious stuff, but Macdonald keeps it moving and the jaunty personality of Barry K. Barnes as the traditionally self-assured reporter at traditionally consistent odds with his news editor, a joyously etched study in Scottish skepticism, this from Alistair Sim, flows pleasantly through the action. Valerie Hobson in the role of the faithful and self-possessed young wife, displays not only poise and beauty, but no small intelligence. The newspaper background is no more transparent than a score of Hollywood prototypes, and camera-work and sound reach satisfactory levels.

"This Man is News" augurs well for the new British quota film, but its extra British appeal

(Continued on page 44)



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# KING OF FILMS

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EASTMAN Super X Panchromatic Negative  
reigns supreme. . . . Not by virtue of fine  
grain alone. . . . Not by virtue of speed alone.  
. . . But by a combination of those qualities  
with that prime requisite of the fine motion  
picture, superb and dependable photo-  
graphic quality. Eastman Kodak Company,  
Rochester, N. Y. (J. E. Brulatour, Inc., Dis-  
tributors, Fort Lee, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



(Continued from page 42)

may be limited by the derivative nature of the material

Seen at the Plaza, London, at a public performance, the film seemed to provoke and sustain a ready laughter and was accepted primarily for its comedy.—AUBREY FLANAGAN.

A Pinebrook Production. Distributed by Paramount. Directed by David Macdonald. Producer, Anthony Havelock-Allan. From an original story by Roger MacDougall and Allan MacKinnon. Camera, Henry Harris. Art Director, Wilfred Arnold. Running time, 77 minutes. Certificate "A."

## CAST

Simon Drake.....Barry K. Barnes  
Pat Drake.....Valerie Hobson  
Macgregor.....Alastair Sim  
Clayton.....John Warwick  
Harelip Murphy.....Philip Leaver  
Doyle.....James Pirrie  
Brown.....David Keir  
Brown Jr.....Tom Gill  
Inspector Holly.....Edward Lexy  
Detective Wright.....Garry Marsh  
Fireman.....Jack Vyvyan

Walt Disney, Hollywood's favorite history maker, wrote a bright new chapter on Tuesday evening when he submitted to guests, in observation of Mickey Mouse's tenth birthday, a special pre-release preview of eight short subjects completed for RKO-Radio distribution during the new season.

The Filmarte theatre, commonly devoted to revivals of both silent and talking films in the bracket loosely defined as arty, was taken over for the evening, and the eight subjects were exhibited in straightaway sequence without intermission or individual emphasis. Reaction was of a kind to suggest that a program similarly composed might be drawn up by the exhibitor in the field to pack their theatres with gratified customers. The following subjects were exhibited in Hollywood's first cartoon preview.—WILLIAM R. WEAVER.

## Mother Goose Goes Hollywood

(RKO-Disney)  
Christmas Release

This is scheduled for release on Christmas Day and if you've been worrying about how to get the patrons in that afternoon and evening this provides an ideal way. The film is a swift and brilliant spoofing of the great cinema personalities in terms of "Mother Goose." It opens with a kidding of Leo the Lion, explains soberly that any resemblance to real life persons is purely coincidental, and then identifies the story book characters, with rare accuracy and wholesome abandon, with just about all the marquee magnets in the box office blue book. Katharine Hepburn runs through the string of familiar fables as Little Bo Peep looking for her sheep, with everybody from Garbo to McCarthy given due attention by the animators. There'll be nothing better on any showman's Christmas tree. Running time, 7½ minutes.

## Brave Little Tailor

(RKO-Disney)  
Mickey and Minnie

Mickey Mouse is a hero by force of mistaken acclaim this time, a tailor commissioned to slay a giant who threatens the castle, and successful in the chore by reason of his dexterity with needle and thread. Minnie Mouse is the princess he wins. The appeal is primarily juvenile, although there is an incidental satire on the over lavish type of Hollywood spectacle.—Running time, 9 minutes.

## Goofy and Wilbur

(RKO-Disney)  
New Character

The Wilbur of the title is a new and promising Disney character, a nimble grasshopper which, this time, lures an amazing catch of incredible fish into Goofy's waiting net. A frog and then a stork devour Wilbur but he pops

# FROM READERS

## SHANGHAI BUSINESS GRADUALLY IMPROVES

TO THE EDITOR OF THE HERALD:

In spite of the "Shanghai War" that was raging a year ago and the exceedingly upset conditions that followed it, the business of our theatres is gradually but steadily getting back toward normal.

Many thousand of homeless and impoverished Chinese are in refugee camps in Shanghai, both in the International Settlement and in the French Concession. These are the two areas into which Shanghai is divided, each having its own municipal government and regulations.

The French Concession, on January 1st, levied a temporary "refugee tax" on all tickets sold at theatres. This amounts to from 8 to 10%. Our theatres in the International Settlement make a voluntary contribution equivalent to that tax. Our total contribution to date amounts to about eighty thousand dollars. This appears to have had little, if any, effect on attendance.—A. R. HAGER, President, Asia Theatres, Inc., Shanghai, China.

out, ultimately and unharmed, from an egg in the nest of the appropriately chosen bird. The action is brisk and the animators have discovered vast possibilities in the anatomical equipment of the grasshopper.—Running time, 8 minutes.

## The Practical Pig

(RKO-Disney)  
Exploitation Gem

Here they are, showmen, the Three Little Pigs of 1933, again menaced by the Big Bad Wolf and with the practical member of the trio again the hero, aided this time by a lie detector of his own invention which functions spectacularly. The film derives directly from its forebear but is in no sense dependent upon it for point and effectiveness. No showman need be told the exploitation value of the subject and none will be long unaware of its entertainment quality.—Running time, 8½ minutes.

## Donald's Lucky Day

(RKO-Disney)  
Donald and a Black Cat

The garrulous fowl is a messenger boy this time, commissioned to deliver an infernal machine on Friday the 13th. His errand is stymied by a playful but very black cat which is unintentionally but most amusingly instrumental in preventing Donald's death by dynamite. Donald is less quarrelsome and a deal more understandable than commonly. It's one of his best appearances.—Running time, 8 minutes.

## Ferdinand the Bull

(RKO-Disney)  
From the Novel

This is a Disney treatment of the best seller, "The Story of Ferdinand," by Munro Leaf and Robert Lawson, the first outside work ever purchased by the studio for a short subject. As handled by Disney, the story is a lightly and amusingly narrated presentation of a bull which didn't care about fighting and so spent its life happily squatting under a cork tree, smelling flowers. The book has been mentioned by certain literary critics as pacifistic propaganda, but the Hollywood audience witnessing it on a night when Europe was seething could

find no evil intent in the film. It is, in any case, a most diverting Disney novelty.—Running time, 8 minutes.

## Farmyard Symphony

(RKO-Disney)  
Rustic Roundup

An amatory rooster and a capricious hen sing the lead roles in a rustic roundup of the barnyard citizenship executed in consonance with a brilliantly performed musical accompaniment from the classical portfolio. Horses, cows, sheep and so on figure in the proceedings in something close to symphonic integration. The subject is the sort that sends the men out chuckling, the women smiling down deep and the kids tickled pink.—Running time, 8 minutes.

## The Ugly Duckling

(RKO-Disney)  
Cleverly Retold

Hans Christian Andersen's beloved fairy tale is retold here without distortion or undue modernization, yet smilingly and cleverly. The subject is designed to evoke the gentler variety of laughter and does so.—Running time, 9 minutes.

## Football Thrills

(MGM)  
Pete Smith Subject

With a new football season underway, Pete Smith has culled through the miles of film of last year's games and has selected some of the highlights. Long broken-field runs, prodigious punts, exceptional drop-kicks, in fact, everything that goes to make the game of football a great sport is covered. Running time, 10 minutes.

## The Early Bird

(Columbia)  
Cartoon

Scrappy, reading aloud from one of those how-to-become-successful books, impresses a little bird hovering nearby, especially when he comes to the passage about the early bird that catches the worm. Spurred to action, the little bird sets out to find the worm, which proves easy, but catching it is still another matter, as the bird learns to his sorrow. A battle of wits ensues. The worm, who knows no code of fair play, is very much victorious. It is a Charles Mintz production.—Running time, 6½ minutes.

## Sea Melody

(RKO Radio)  
Excellent Musical

The value of a well written story supplementary to an orchestral short subject is illustrated in this Headliner Comedy. Logically, with none of the inconsistencies of thrown-together plots that sometimes throw the patron as well on a spur-track, and the orchestra with him, action and music proceed side by side. Ted Fio Rito varies the orchestral offerings with women's trio and the singing of Muzzy Marcellino. Rita Oehman provides the feminine pictorial interest and Rolfe Sedan extracts the last bit of comedy from a role as a bogus count.—Running time, 19 minutes.

## Fisticuffs

(MGM)  
Featuring Max Baer

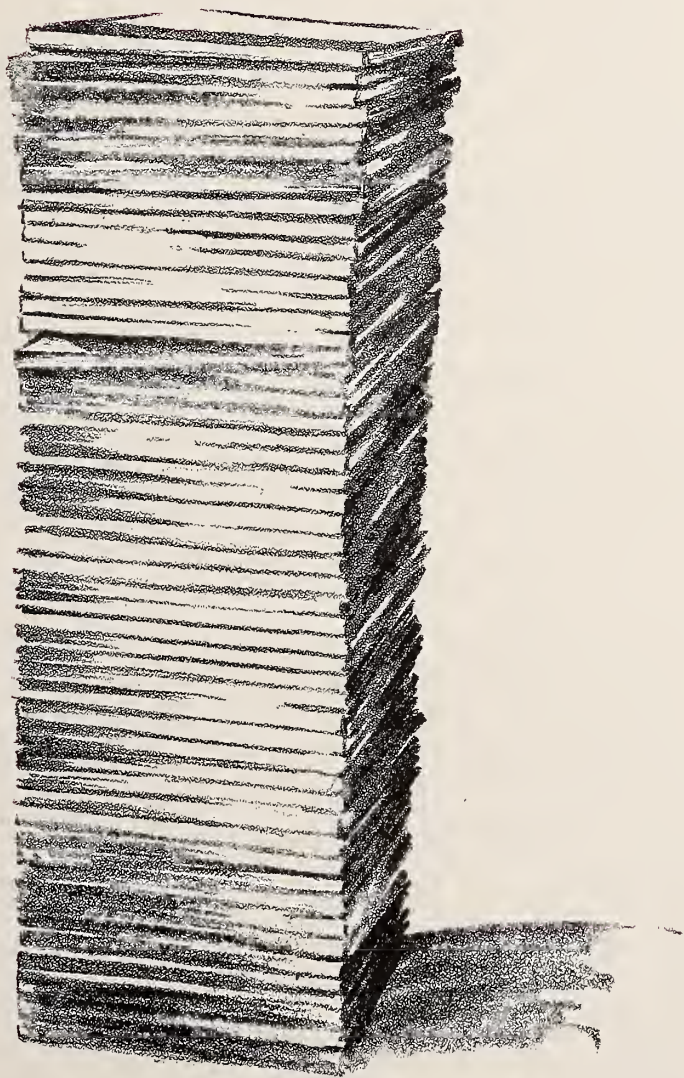
Pete Smith, that enterprising short subject producer extraordinaire for Leo, Jr., presents Max Baer, former world's heavyweight boxing champion and now contender for the title. Mr. Baer's presence is not new to motion picture screens but in this he confines himself or is confined to a demonstration of the art of boxing. The Pete Smith comedy touch is very much in evidence. Running time, 10 minutes.



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# WHAT THE PICTURE DID FOR ME

## Columbia

**MAKING THE HEADLINES:** Jack Holt, Beverly Roberts—A fair picture, but it took a nosedive.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**PENITENTIARY:** Walter Connolly, Jean Parker—Fair mid-week business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**START CHEERING:** Jimmy Durante, Walter Connolly, Joan Perry—This pleased a fair Sunday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**THERE'S ALWAYS A WOMAN:** Joan Blondell, Melvyn Douglas—As good a mystery comedy as anyone can make.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## Empire Film

**SHADOWS OF THE ORIENT:** Regis Toomey, Esther Ralston—Rather tame.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## First National

**GOLD IS WHERE YOU FIND IT:** George Brent, Olivia de Havilland—Beautiful color, perfect cast, good story, fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MY BILL:** Kay Francis, Anita Louise—Nice little picture. Will please all. The best Kay Francis picture in months. Price is right. Stands alone in small spots; second half in big spots. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

## Metro-Goldwyn-Mayer

**BAD GUY:** Bruce Cabot, Virginia Grey—Well received on a weekend double bill. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BAD MAN OF BRIMSTONE:** Wallace Beery, Virginia Bruce, Dennis O'Keefe—Very good production that was liked by all. It would do a lot of these would-be western stars good to see this picture, and learn what it is all about. Wallace Beery very good. Make more of these, Metro. Running time, 89 minutes. Played September 2-4.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**BLOCKHEADS:** Laurel & Hardy, Patricia Ellis—The usual Laurel & Hardy comedy that they all seem to like. Personally, I think it is zero in entertainment, but the patrons like them. Running time, 57 minutes. Played September 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan—Good picture which failed to draw as I had the Al G. Barnes-Sells-Floto Circus for opposition on opening night of two-day run. However, those who saw it were pleased and had only words of praise. Played September 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice—Here is a comedy drama that is a sleeper if there ever was one. Douglas and Rice are a team that should be kept together from now on. He is better liked than Powell in our situation and we trust that MGM will keep this series intact. One of the finest we have played this season. Absolutely tops for this type of show. Running time, 76 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Judy Garland, Lewis Stone—Not much can be said of this picture except in superlatives, as it is tops with any house and tops of the series. When better pictures are made, MGM will make them. They have something here that no producer can top. The entire cast is good, but Mickey, as usual, steals the show. This one is the best of the season with us for general audience appeal. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*  
MOTION PICTURE HERALD  
Rockefeller Center, New York

**LOVE IS A HEADACHE:** Gladys George, Franchot Tone, Mickel Rooney—Clever and entertaining comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MANNEQUIN:** Joan Crawford, Spencer Tracy—Lost plenty on this picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**RICH MAN, POOR GIRL:** Robert Young, Ruth Hussey, Lew Ayres—A story of the "great middle class" that is tops for entertainment. Robert Young is very good and Lew Ayres really goes to town. Leo's new star, Ruth Hussey, is fine, while Guy Kibbee, Sarah Padden, Lana Turner, Rita Johnson, Don Castle and Gordon Jones form a family group that is hard to beat. Was not so good at the box office because the stars are not well known and it takes stars to get them in, but it pleased one hundred per cent and hope they make more pictures of this type. Running time, 72 minutes. Played September 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Monogram

**FEDERAL BULLETS:** Milburn Stone, Terry Walker—OK for a double bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LUCK OF ROARING CAMP:** Owen Davis, Jr., Joan Woodbury—A few walkouts on this one.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## Paramount

**BIG BROADCAST OF 1938, THE:** W. C. Fields, Martha Raye, Ben Blue, Dorothy Lamour—Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**BUCCANEER, THE:** Fredric March, Akim Tamiroff, Margot Grahame—Good picture, which did not gross film rental. Picture was too long. Running time, 126 minutes. Played September 9-11.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**BULLDOG DRUMMOND'S PERIL:** John Barrymore, John Howard, Louise Campbell—Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**PROFESSOR BEWARE:** Harold Lloyd—A good picture. We didn't do well with it, but it's a good picture. Why it didn't click at the box is a mystery. Lots of action, good comedy and plenty of laughs. Running time, 98 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SPAWN OF THE NORTH:** George Raft, Dorothy Lamour, Henry Fonda—A swell picture which did better than average business. Plenty of action and everyone stayed to the end. Advertise this plenty and you will get the crowds. Played September 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett—Good picture for any spot. Will stand extended runs. Not a knockout, but one of those big westerns that has everything to give it audience appeal. Running

time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson—It is just a big, overgrown, glorified Western, coming into the Sunday spot, which was an error. It was May Robson's picture, and a darn good thing that she was in it, for the picture itself is nothing to write home about.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**TEXANS, THE:** Randolph Scott, Joan Bennett—A picture with a name like this should do big business in a small town, but this had a reaction just the opposite, and justly so, as it was pretty bad. Paramount collected percentage on this, but I can honestly say that I've played much better shows as the poorer end of a double feature bill. Business poor the first day and dropped to practically nothing the second and third. Running time, 92 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**WELLS FARGO:** Joel McCrea, Frances Dee, Bob Burns—Perfect entertainment; good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## Republic

**ARIZONA GUNFIGHTER:** Bob Steele, Jean Carmen—Drew fairly well on Friday-Saturday. Nothing extra. Played September 2-3.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. General Patronage.

**ARMY GIRL:** Preston Foster, Madge Evans—One of the finest productions to come from the Republic studios. Baby tank performs feats anyone thinking of invading United States should see. Filled with thrills and action. Doubled business the second day due to favorable word of mouth publicity. Running time, 88 minutes.—Ralph Swanson, State Theatre, Ely, Minn. General patronage.

**DUKE COMES BACK, THE:** Allan Lane, Heather Angel—Don't overlook, my exhibitor friends, a real action boxing picture which brought the house down with applause. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Smiley Burnette, Carol Hughes—Business good, and this Autry picture was better than the average, I believe. Running time, 60 minutes. Played September 9-10.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. General patronage.

**MAN FROM MUSIC MOUNTAIN:** Gene Autry, Smiley Burnette—Another splendid musical western by this organization. Running time, 60 minutes.—Ralph Swanson, State Theatre, Ely, Minn. General patronage.

**OUTLAWS OF SONORA:** Three Mesquiteers, Jean Joyce—Average western which pleased all. Played September 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SPRINGTIME IN THE ROCKIES:** Gene Autry, Smiley Burnette—Poor picture; fair weekend business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**WILD HORSE RODEO:** Three Mesquiteers, June Martel—An excellent picture in all respects. Republic has something that no other producers have in their western and they go over nicely. The airplane stunt in this picture is different and rounds out the show nicely by adding to the plot. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—Not too bad.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HIGH FLYERS:** Wheeler and Woolsey—Good Saturday business. Sorry to lose this team.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HITTING A NEW HIGH:** Lily Pons, Jack Oakie—Fair entertainment; poor Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

(Continued on following page, column 2)





TRUE STORIES FROM ALTEC FILES



W. E. ROBERTS, Manager  
The Lyric Theatre  
of the Public-Saenger-Sparks  
Circuit, Gainesville, Fla.

## Detects "Scratch" When Big Truck Shakes Theatre

GAINESVILLE, FLA.—"Right after completing a routine inspection, my Altec man, W. M. Shubert, noticed a trace of scratchiness in the sound, just when a heavy truck rumbled by the theatre," said W. E. Roberts, manager of the Lyric Theatre here.

"Shubert was immediately suspicious and went back to the booth. He found that a wire to the amplifier, covered by insulation, was broken. The only reason the amplifier wasn't completely dead was because by accident the lead sheathing of another wire was touching the frame of the amplifier, making a shaky contact.

"All we would have needed, to lose a Saturday night's full house business was to have another big truck go by in the middle of the show. It's a good thing that Shubert has such a sensitive hearing—and such a suspicious nature."

The Altec Service Inspector is thoroughly trained and equipped to service all makes of sound equipment, however modified or modernized since equipment was purchased.

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Gentlemen: Without obligation to myself, you may have the Altec Inspector in my neighborhood tell me why an Altec Service Agreement can give me greater protection.

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"... THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from preceding page)

Adams, Mason Theater, Mason, Mich. Small town patronage.

**RADIO CITY REVELS:** Bob Burns, Jack Oakie—Pleased a fair sized crowd on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine—An inexpensively-made airplane picture with shots I am certain that I had seen before in other plane pictures. It did fair business because there seems to be something that attracts the people. But it takes a "Test Pilot" to send them out satisfied with what they have seen, and they weren't on this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**THIS MARRIAGE BUSINESS:** Victor Moore, Vicki Lester—Duck it if you can. It is not worth running. However, we sneaked up on the patrons on bargain night, and the audience, I think, thought that we gyped them, and I know we did. Reason: behind the eight ball for a picture on that particular date.—A. E. Hancock, Columbia Theater, Columbia City, Ind.

**YOU CAN'T BEAT LOVE:** Preston Foster, Joan Fontaine—Lively comedy drama that pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## Twentieth Century-Fox

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche—Tops in entertainment. Both the exhibitor and the customers happy. Nuf sed!—Charles Niles, Niles Theatre, Anamosa, Iowa.

**ALI BABA GOES TO TOWN:** Eddie Cantor, Tony Martin, June Lang—We put off playing this for the last six months, but think it was unwise. It got a lot of laughs and a little extra business.—Harland Rankin, Plaza Theater, Ontario, Can. General patronage.

**HEIDI:** Shirley Temple—Entertaining picture; fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**KEEP SMILING:** Jane Withers—After a year's absence, this little gal drew very good considering. Picture seemed to please, although Jane seems to have tamed down considerable. I believe it was this unlimited pep and devilishness that my patrons came to see, but they seemed pleased at a different Jane. Running time, 77 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**KIDNAPPED:** Warner Baxter, Freddie Bartholomew—Not worth running. Set it out unless you have a Scotch patronage.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy—Fair entertainment but not up to standard of Temple pictures. Shirley losing her drawing power but Fox keeps her in top allocation.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**SPEED TO BURN:** Lynn Bari, Michael Whalen—Average program picture which got by on Bargain Night. Evidently made for the duals. Has lots of action. Played September 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**THREE BLIND MICE:** Loretta Young, Joel McCrea, Marjorie Weaver—Fair entertainment, but no drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

## United Artists

**MURDER ON DIAMOND ROW:** Edmund Lowe—Another English sleeper; everybody sleeps, cashier, doorman and ushers. Reason: Nobody comes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Universal

**ADVENTURE'S END:** John Wayne—Good adventure drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**JURY'S SECRET, THE:** Kent Taylor, Far Wray—This went over OK on a double bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LAW FOR TOMBSTONE:** Buck Jones—OK for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr.—A dandy picture. Universal has something in this new star. Good story, good comedy, good cast.—Charles Niles, Niles Theatre, Anamosa, Iowa.

**STATE POLICE:** John King, Constance Moore—

An excellent Saturday action feature.—Charles Niles, Niles Theatre, Anamosa, Iowa.

## Warner Bros.

**COWBOY FROM BROOKLYN:** Pat O'Brien, Dick Powell, Priscilla Lane—Go to town with this in any spot. Good story, plenty of action and plenty of laughs. Buy it right and mop up. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**MEN ARE SUCH FOOLS:** Wayne Morris, Priscilla Lane—A fair comedy and a good cast, with the exception of Wayne Morris. It has action, and fair sprinkling of situations that get the laughs, much better than most that have come through from Warner Brothers this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## Shorts

### Columbia

**GYM JAMS:** Krazy Kat Cartoons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**HALFWAY TO HOLLYWOOD:** Johnny Arthur, Tom Kennedy—I can see one good thing in the coming season and that is that the producers, most of them, have realized that it is impossible to make two-reel comedies that are worth running. Sure, it will take a lot of one-reelers to make the schedule on these short shows, but at least there is a chance of getting one or two with some quality in them. Further, we have found that most travelogues, whether they are in color or black and white, get a hand and it is the only reel that does. The laughs went out of the comedies when sound came in.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**MAN BITES LOVE BUG:** Charley Chase—A small natural for a good laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**NEW HOMESTEAD, THE:** Scrappy Cartoons—Cartoon with a lot of laughs.—C. E. Fismar, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

**SCREEN SNAPSHOTS:** No. 9—Very good. The small town audiences eat this series with gusto, as it is the only chance they have of seeing how the other half lives. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SPORT OF THE SEASONS:** New World of Sport Series—A nice diversified sports reel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**SPRING FESTIVAL:** Color Rhapsodies—An excellent colored cartoon. The groundhog sees his shadow and wishes to master nature.—Charles Niles, Niles Theatre, Anamosa, Iowa.

## Metro-Goldwyn-Mayer

**BEAR FACTS:** Our Gang—A very fine "Our Gang." Not as good as the old two-reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BLUE MONDAY:** Captain and the Kids—Very good. These shorts please all. Running time, 10 minutes.—Otto W. Chapek, Annex Theatre, Anamosa, N. D. Small town and rural patronage.

**COPENHAGEN:** FitzPatrick Travel Talks—The voice of the globe that remains with you. Thanks for a FitzPatrick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**FISTICUFFS:** Pete Smith Specialties—A fine boxing reel with Max Baer.—Charles Niles, Niles Theatre, Anamosa, Iowa.

**FORGOTTEN STEP, THE:** MGM Miniatures—Fascinating. Held interest. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**GLIMPSES OF AUSTRIA:** FitzPatrick Travel Talks—Very Good and timely. The subjects selected were well chosen and the off screen talk and music made this reel the tops of anybody's program. FitzPatrick is still tops in travelogues with us. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**GLIMPSES OF PERU:** FitzPatrick Travel Talks—Perfect as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOW TO FIGURE INCOME TAX:** Robert Benchley—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**IT'S IN THE STARS:** Musical Comedies—A very good two-reel musical. Beautifully done and photographed.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**LITTLE BANTAMWEIGHT:** Harman-Ising—This series is tops. Even the adult patrons like them and



they are not usually too enthusiastic about cartoons. Why don't you make more of 'em, Leo? Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**LITTLE BANTAMWEIGHT:** Harman-Ising—Too bad that the producer let this series slip, as it is as good as any colored cartoon on the market. This one was exceptional, and "with great reluctance we bid farewell" to this series. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LITTLE RANGER, THE:** Our Gang—One of the best of this season's Gangs. These Gangs need more new children. Alfalfa getting too large. Have not had a new face this year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**LITTLE RANGER, THE:** Our Gang—Nice. Drew a few chuckles. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**MIRACLE MONEY:** Crime Doesn't Pay Series—This line of shorts is very good, and "Miracle Money" holds the interest to the last fadeout. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**MODELING FOR MONEY:** Pete Smith Specialties—A better Pete Smith than usual. The comedy in this helps the reel out a lot from being draggy as they have been in the past. You can't go wrong with this one. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MUSIC MADE SIMPLE:** Robert Benchley—The reaction to "An Optical Poem" played on the same bill with this killed all chances of their enjoying this one. Any other time we think they'd have liked it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NEWS OF THE DAY:** O. K.—Pearce Parkhurst, Paramount Theatre, Schron Lake, N. Y. Small town and summer patronage.

**OPTICAL POEM, AN:** Heaven forbid another like this! It nearly precipitated a panic. Too heavy a dose of science for 99 per cent of our audience. They didn't appreciate it nor try to.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PARIS ON PARADE:** FitzPatrick Travel Talks—This line of travel talks is the best filmed but "Paris on Parade" is an extra special. Several told me it was worth the price of admission. Color is beautiful. The aquatic scenes are the highlight. Advertise this like a feature. You will not be disappointed. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**POULTRY PIRATES:** Captain and the Kids—Very good, this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PYGMY HUNT, THE:** Captain and the Kids—These cartoons are improving steadily and this one is a dandy.—Charles Niles, Niles Theatre, Anamosa, Iowa.

**RURAL SWEDEN:** FitzPatrick Travel Talks—Again Jimmy FitzPatrick gives you an outstanding short, keeping up his high standard in his work. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SHIP THAT DIED, THE:** Historical Mysteries—Excellent. It'll make your folks think and wonder.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SNOW GETS IN YOUR EYES:** Musical Comedies—Fair musi-comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**STOCKHOLM, PRIDE OF SWEDEN:** FitzPatrick Travel Talks—These color travel talks please all and are eagerly waited for. Running time, 10 minutes.—Otto W. Chapek, Annex Theatre, Amoose, N. D. Small town and rural patronage.

**STRANGE GLORY:** Historical Mysteries—These historical reels are the class of the shorts. Very educational and very interesting and a credit to the screen, yet please the audience. Fascinating is the word for them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**STRANGE GLORY:** Historical Mysteries—An excellent reel enjoyed by all. This series has not had one poor subject. Don't waste it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**STRANGE GLORY:** Historical Mysteries—Nothing to interest the average person here. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

## Paramount

**EASY ON THE ICE:** Henry King and Orchestra, Shirley Foster—The best band short of the season outside of Spitalny's girls. Miss Foster, the skater, will be a star in her own right before long. So different that it is refreshing. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PARAMOUNT PICTORIAL:** No. 10—The reel is

## FOUR SHOWMEN JOIN REPORTERS

*Four new contributors to the department which treats of "What the Picture Did for Me" include one from Canada and three from near-western states. They are:*

J. L. Macdonald, Hedley Theatre, Ace Theatre Circuit, Hedley, British Columbia.

Albert Hefferan, Lynx Theatre, Coopersville, Michigan.

R. V. Fletcher, Lyric Theatre, Hartington, Nebraska.

Ralph Swanson, State Theatre, Ely, Minnesota.

*The three last-named are not strangers to the readers of the department, but more than a year has elapsed since any of them has had a report in the columns.*

very fine with the exception of the subject "Clouds" in color, which has no place in any picture as there is nothing to it. Just a waste of footage. The balance of the reel is very entertaining. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PLUMBING IS A PIPE:** Poyeye the Sailor—The top black and whites of the business again score with this very funny reel. Very good. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO-Radio

**DONALD'S NEPHEWS:** Walt Disney Cartoons—Just an average Disney. Charles Niles, Niles Theatre, Anamosa, Iowa.

**FOOL COVERAGE:** Edgar Kennedy Comedies—Another good Edgar Kennedy comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa.

**MARCH OF TIME:** No. 12—The subject, "G-Men of the Sea," is so different and outstanding that it is positively gripping. There was not a sound in the entire theatre when this was shown, so attentive was the audience. This is truly sensational. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Universal

**STARS AND STRIPES:** Mentone Musical Comedies—A dandy two-reel vaudeville reel. Good acts and good music.—Charles Niles, Niles Theatre, Anamosa, Iowa.

**VOODOO IN HARLEM:** Oswald Cartoons—A dandy black and white Oswald cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa.

## Vitaphone

**DON BESTOR AND ORCHESTRA:** Melody Masters—Excellent band short as it is different than most they have given us this season. The organ number is exceptional. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FIGHTING JUDGE, THE:** Floyd Gibbons' "Your True Adventure"—A better Headline Hunter, if that is possible. Delving in the history of the Civil War, Gibbons has an exceptionally good subject. Excellent, as they all have been. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MILT BRITTON AND HIS ORCHESTRA:** Melody Masters—Why do they take a good band and try to make a slapstick comedy with it. They are about as good comedians as the "Three Stooges" would be musicians. Pass this one.—Charles Niles, Niles Theatre, Anamosa, Iowa.

The Savoy theatre, Cleveland, has been added to the circuit owned by Meyer Kaplan and Nate Schultz, each of whom also owns and operates other houses individually. The Savoy, closed since June, is being re-decorated and equipped.

## Chicago Stage School to Include Screen Training

The Columbia College of Drama, Chicago, is extending its courses this year to include motion picture training. Norman Alexandroff, dean of administration, has concluded cooperative arrangements with major companies for making screen tests. The 48-year-old college is occupying the entire room floor of the Fine Arts Building and transferring it into a completely equipped professional film studio.

In extending the courses to include film training Mr. Alexandroff said: "Those who are blaming motion pictures and radio for the decline of the American theatre are merely revealing the major weakness which brought the stage into bad times."

## National Decency Legion Classifies Eleven Films

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Colorado Trail," "Hold That Co-Ed," "The Mexicali Kid," "Mr. Doodle Kicks Off," "The Mysterious Rider," "The Renegade Ranger," "Starlight Over Texas," "Straight, Place and Show." Class A-2, Unobjectionable for Adults: "Dark Rapture," "Grand Illusion" (French), "Heimat" (German).

## Universal Holds Sales Session in New York

Sales policies on new Universal pictures being added to the company's new season schedule were outlined to eastern district and branch managers by W. A. Scully, vice-president and general sales manager, at a meeting at the Hotel Astor, New York, last Saturday.

Recent additions to the company's schedule include the Bing Crosby and W. C. Fields pictures. Prospects for similar additions to the schedule in the future were described at the meeting by Nate J. Blumberg, president, and Matthew J. Fox, vice-president.

## Technicolor Doubles Eight-Month Earnings

Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corp., announced on Tuesday that the earnings for the first eight months of 1938, after estimated adjustments, but before federal taxes, were \$862,612.13, as compared with \$451,258.16 for the corresponding period of 1937.

At the meeting of the board of directors of Technicolor, Inc., held Tuesday afternoon, at the Technicolor offices at 30 Rockefeller Plaza, a dividend was declared at \$35 per share, payable November 1, 1938, to stockholders on record October 17, 1938.

## Freeman Begins Meetings

Y. Frank Freeman, Paramount theatre head, has begun a series of meetings at the home office with a number of the company's operating associates. At the meeting were R. J. O'Donnell, A. H. Blank, Ralph Branton and J. H. Cooper.



# IN COURTS IN NEWSREELS OBITUARIES

## Trade Commission Dropping Grand National Action

The Federal Trade Commission will drop its complaint against Grand National Films, Inc., because of the recent reorganization of the company, Merle P. Lyon, the commission's attorney, said at a hearing this week.

The complaint, which was issued March 31st, charges that Grand National used "misleading" advertising in connection with the sale of the film "In His Steps." It was claimed that the advertising matter gave the impression that the picture was based on the best seller of the same name written by Dr. Charles M. Sheldon in 1896, and that the two stories were unrelated. A formal stipulation will be entered at a later date, according to Mr. Lyon.

## File Milwaukee Suit In "Blockade" Action

The American League for Peace and Democracy has instituted a \$2,500 suit for damages against the Oriental Theatre Corporation, operators of the Oriental and Tower, Milwaukee neighborhood houses, on a charge of failing to show "Blockade" for two nights as originally advertised.

The complaint charges that "certain individuals and groups, hostile to the program and purposes of the league, coerced and intimidated the theatre management into withdrawing the picture." The league declared that it sold hundreds of tickets for benefit theatre parties for the two nights. When the theatres failed to show the film the second night, as scheduled, the league picketed the houses.

## Dropping Contract Suits

Edward Goldstein, assignee of Affiliated Enterprises, Inc., has been granted the right to discontinue his breach of contract suits against Kallet Theatre, Inc., Livingston Theatre Company, Carroll Theatre Amusement Company, Oneida Theatre Company, Deposit Theatres, Inc., and Pakatan Theatres, Inc. Mr. Goldstein's motion was granted in New York supreme court over the objection of the defendants. He had brought suit for alleged services in connection with the promotion of Bank Night.

## Arthur Loew Examined

Arthur M. Loew, vice-president of Loew's, Inc., was examined for five hours Friday afternoon by Emil K. Ellis, attorney for Loew's minority stockholders who are suing to abrogate profit sharing agreements held by company officers and employees. Mr. Loew was accompanied by counsel, including J. Alvin Van Bergh, David Katz and Leopold Friedman, Loew attorney. J. Robert Rubin, the company's general counsel and vice-president, will be examined Friday.

## Hoffberg Acquires Film

J. H. Hoffberg has acquired national distribution rights to "Forbidden Territory," directed by Phil Rosen and featuring Gregory Ratoff, Binnie Barnes, Tamara Desni and Anthony Bushell. Mr. Hoffberg plans to leave late this month on his annual nationwide sales promotion trip.

**MOVIETONE NEWS—No. 4, Vol. 21.**—Chamberlain flies to meet Hitler....Rains and wind cause heavy damage along the North Atlantic seaboard....Racing at Belmont Park....Football team in Texas trains on horseback....Skiing in Norway....Hunting dogs give exhibition in Australia....U. S. Army flyers hold mass maneuvers....Indians have first airplane ride....Lew Lehr.

**MOVIETONE NEWS—No. 5, Vol. 21.**—Chamberlain meets Hitler in war crisis....Mussolini addresses 500,000 to reaffirm Rome-Berlin axis....Hitler makes fiery speech....Brother of Czech President Benes arrives in America....U. S. Fleet celebrates Navy Day with demonstration in Pacific....Patty Berg wins Women's national golf crown....Don Budge beats Mako in Tennis finals.

**NEWS OF THE DAY—No. 202, Vol. 10.**—Prime Minister Chamberlain starts on visit to Hitler....Typhoon and flood sweep Japan....Hurricane lashes Atlantic seaboard....Fashions for dogs....Film stars fete American Legion women....Horses race at Belmont in Hurricane weather.

**NEWS OF THE DAY—No. 203, Vol. 10.**—Chamberlain in Germany....Mass demonstrations in London....Sudeten fugitives fleeing over German border....Films of Siegfried line....Mussolini hailed by 300,000 at Trieste....Benes pays tribute to Masaryk....Roosevelt makes plea to Europe....Navy displays seapower in Pacific....Hurricane's vast trail of destruction....Navy wins gridiron opener....Minnesota beats Washington.

**PARAMOUNT NEWS—No. 13.**—40,000 Legionnaires march in Los Angeles parade....12 killed, 100 hurt in coast train wreck....Primary fight between O'Connor and Fay in New York City....Norwalk, Conn., police adopt head identification machine....Fashions go British....Record storm lashes eastern seaboard....Paramount presents 1938 football forecast.

**PARAMOUNT NEWS—No. 14.**—East counts storm too, dead near 1,000....Alabama, Minnesota and Navy win in football opening games....Chamberlain returns to London from conferences in Germany....France mobilizes....Germans rush work on Siegfried Line fortifications....Sudeten refugees fill German camps....Czechoslovakia mobilizes.

**RKO PATHE NEWS—No. 19, Vol. 10.**—Chamberlain on way to conference with Hitler....Dorothy Thompson condemns powers....Senator Nye warns America not to meddle in foreign affairs....Holland launches her largest liner....Seabiscuit trails in muddy handicap....Los Angeles salutes Legionnaires....Hurricane rips eastern seaboard.

**RKO PATHE NEWS—No. 20, Vol. 10.**—Chamberlain visits Hitler....Daladier and Bonnet confer with British leaders....Crowds cheer Mussolini at Trieste....Citizens of Pilsen pay tribute to founder of Czechoslovakia....Benes defended by brother, now in New York....Hurricane causes havoc in east....Don Budge wins national tennis title....Alice Marble wins women's tennis title....Football.

**UNIVERSAL NEWSREEL—No. 704, Vol. 10.**—Severe storm hits east coast....No war for U. S. says Pittman....West coast hails Legion....34 die in Oriental typhoon....O'Connor loses in "purge" test....Esposa wins turf gold cup....War Museum wing dedicated in France....Lady loggers out-roll-men....New 25 mile bike record set....Colorful basket race held in London.

**UNIVERSAL NEWSREEL—No. 705, Vol. 10.**—European crisis in Sudetenland, Berchtesgaden, London and Prague....Benes' brother arrives in New York....Hurricane damage and floods in New England....Plane wrecked in Burbank, Cal....Motor festival held in Flint, Mich....Grand Prix race....Budge and Alice Marble win tennis titles....Women's golf final....Navy wins football opener.

## Henson Named Regional Director

Professor C. C. Henson, principal of the Isadore Newman school in New Orleans, has been appointed regional director of the motion picture committee of the department of secondary education in the National Education Association. The department aims to teach boys and girls "to shop for motion pictures in order to increase their enjoyment as well as get their money's worth."

## Fleisher Opens Miami Studio

The Max Fleisher organization has taken possession of its new \$300,000 Miami studio. About 80 artists and other employees have already reported for work, and complete transfer of personnel from New York is expected to be made by December.

Miriam Hopkins has been signed by Warner Brothers to appear in two pictures, the first a screen version of James Hilton's novel, "We Are Not Alone."

## Carlo Roncoroni, Cinecitta Head, Dies in Italy

Carlo Roncoroni, engineer, industrialist, deputy constructor, president of Cinecitta and RKO Radio representative, died this week of heart disease at the age of 56, in Gavirate, near Como, Italy.

Besides being president of CINES (S. A. Italiana Stabilimenti Cinematografici), Dr. Roncoroni was president of Cindacato Italiano Construzioni Maritime, and a member of the Italian Chamber of Deputies.

Dr. Roncoroni was born in Milan July 2, 1882.

## Robert Madigan Dies

Robert L. Madigan, 44, manager of the Lincoln theatre, Lisbon, Ohio, for the last 12 years, died September 23d. A native of Cleveland, he had been manager of the Standard theatre and had been identified with the Universal Booking Exchange there, before going to Lisbon.

## Edgar J. Fellers

Edgar J. Fellers, 75, proprietor of one of the first five cent motion picture shows in Fremont, Ohio, died there recently of injuries received when he was struck by a motorcycle.

## Mrs. Kate Corbaley

Mrs. Kate Corbaley, 60, story editor at Metro-Goldwyn-Mayer for many years, died in Hollywood September 23d. She was a scenarist on many of the early silent films. She is survived by four daughters, a brother and two sisters.

## Kenneth Smith

Kenneth L. Smith, American official of the Mexico City radio station XEBZ, died at his home there recently. He was born in Elizabeth, N. J., but had lived in Mexico since 1913 and was widely known in amusement and business circles.

## Frank Frayne

Frank I. Frayne, 75, character actor, died September 20th at his home in Valley Stream, Long Island. He was a member of a family long well known on the American stage.

## Jesse Phoebus

Jesse W. Phoebus, 73, former night city editor of *The New York Times*, died September 23d in New York. He was connected with the *Times* from 1914 to 1925 when he retired from newspaper work.

## Gershwin Estate \$314,089

George Gershwin, the composer, who died on July 11, 1937, at Beverly Hills, left a gross estate of \$430,941 and a net of \$341,089, according to an estate tax appraisal filed this week in New York. The residuary value on copyrights of Gershwin music was placed at \$50,125. The principal of these was "The Rhapsody in Blue," one of the composer's best known works. This is valued to the estate at \$20,000.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## IT ALL ADDS UP

The lad we have in mind is a longtime member, a honey of a showman who puts plenty on that boxoffice ball. Taking over a new spot some months ago, he now writes the bossman has given him to understand that participation in Round Table activities is not encouraged or looked upon with favor. Well, those things can happen and we suppose they do.

On the other hand, up across the border, the Famous Players-Canadian folks have their own way of looking at it. The top men of that powerful coast-to-coast circuit are kind enough to speak a good word for your Round Table. They even go out of their way to encourage managers to contribute. At one of the recent F. P.-C. conventions, for instance, headman J. J. Fitzgibbons had occasion to tell his boys that managers who had the opportunity of advertising their good works in these pages and did not take advantage of it were passing up a valuable bet. "Fitz" says other nice things about this department's concrete worth to the boxoffice, but this will give you an idea.

And, then, there is R. J. O'Donnell, chief of that able crew of Interstate theatremen down in the Texas sector. His folks are represented here frequently and it wasn't so long ago that Bob sent Louis Charninsky all the way to the state capital to have the Quigley Award presented by Governor Allred.

An offhand listing of further firm Round Table supporters would include Loew's, Warners', Lucas and Jenkins, Malco, Robb and Rowley, Wometco, Minnesota Amusement, among others, including the Indiana-Illinois gang, as fancy a set of fast-flying showmen as you'd meet in a month of Sundays.

No, we're not taking bows. Just pointing out that in the outfits here listed, the grade of intelligent showmanship is consistently high, men are treated with consideration, are contented, well paid and stay put.

On the other hand, the circuit first mentioned always seems to be in a mess for manpower. Managers write in to say they are not very happy.

▽ ▽ ▽

## THEY'RE DOIN' ALL RIGHT

The visiting brother was saying: "Yes, it's Oke to congratulate Round Tablers when they are promoted to executive positions, but you say little about them afterwards. Why not run a piece, now and then, about how they're doing?"

And just then, in walked Harvey Cocks.

Hard-hitting theatreman and frequent contributor to these pages, Harvey, last year jumped to the general managership of the Quimby Theatres, of Indiana, is now concerned with remodeling and further expansion. In deciding on expenditures and policies, Cocks is pretty near Number One Boy.

Yes, sir, Harvey's doin' all right. And so are most of the other members elevated to the Big Time who bow a little in the direction of your Round Table for support in getting up there.

▽ ▽ ▽

## THE EVIDENCE IS TO HAND

**Question:** With everything else equal, what is the difference between good grosses and poor grosses?

**Answer:** The difference is showmanship.

**Question:** By what authority?

**Answer:** Results, so far, in the Motion Pictures' Greatest Year campaign.

**Question:** Give specific evidence to support this contention?

**Answer:** In those situations where the local committees of theatremen did the job expected of them, grosses have increased commendably. Where the committees have sat down upon their respective fannies, the results have been a bit on the sad side.

**Question:** What proof is there?

**Answer:** Statements from executives in high places supported by the actual boxoffice records.

**Question:** Why should theatre showmanship receive the major share of the credit?

**Answer:** Because everyone had the same goods to sell. There was only one campaign to put over. Every city started from scratch. The real showman allowed to "go to town" went there. The others fell by the wayside.

\* \* \*

If Motion Pictures' Greatest Drive marks a milestone in the progress of this business that milestone must also mark the time when the industry finally got around to agree that the able theatreman is just about the most important thing at the party.

*A-Mike Vogel*





The boat ballyhoo above illustrates two water stunts put on successfully for "Carefree" at the Warner in Atlantic City and reported by Mort Levine. Giant net sign with theatre name and stars served as an effective perambulating poster. To follow through from there, Levine worked with Al Hirschfield to design a small wooden float to which theatre cards were fastened and cast adrift. Note boys on barge setting floats in water.



## Round Table In Pictures



Eye-arresting, indeed, was the window display promoted in leading music store by Charlie Taylor, advertising director of Shea's Buffalo Theatre, Buffalo, N. Y., for advance buildup on "Alexander's Ragtime Band". All of the hit tune song sheets were prominently displayed, as were the records. For atmosphere, music stands and instruments were planted, together with credit card carrying scene still.

At left is float for Motion Pictures' Greatest Year which won first prize in the Harrisburg (Pa.) water carnival on the Susquehanna River. Float represented entire theatre front, towered three stories high and had girl in cashier cage, in addition to usherettes at either side. Theatres represented included the State, Senate, Victoria, Loew's Regent and the Colonial. Float was pulled along river by steamboat tied to its side; illumination added to impressiveness.

What with the European unrest, air raid precautions were demonstrated by members of the staff of the Savoy Cinema, Dublin, Ireland, during the recent screening there of Walter Wanger's "Blockade". At left may be seen theatre staff wearing latest in gas mask equipment.





Old-fashioned horse and buggy properly bannered toured the streets of Harrisburg, Pa., as an advance buildup for Sam Gilman's "Three Loves Has Nancy" date at Loew's Theatre there. Girl in sunbonnet and lad dressed as farm hand rode in the buggy.

Below may be seen Mayor Edward J. Kelly, of Chicago, in the act of issuing a proclamation for an official movie week in connection with Motion Pictures' Greatest Year. This was part of the local campaign reported by L. S. Stein of Warners and director of advertising for the Movie Quiz Committee. Reporters and photographers representing all dailies were present to cover the story.



Rather an effective animated street bally was constructed by Julius S. Fisher, Capitol Theatre, Singapore, S. S., for opening of "Yank at Oxford." Crew moved backwards and forwards on motors concealed in base of display, which advertised the attraction.



Giant postcard carrying title and cast of "Having Wonderful Time" was planted on marquee by Tom Cleary in advance of opening of that opus at the Princess Theatre. Typical resort scene in water colors was used as were cutouts of Rogers and Fairbanks for the Montreal date.



W. L. Crull, Jr., Loew's Vendome, Nashville, for "The Crowd Roars" arranged lobby tieup with photographer, who snapped patrons posing beside cutout of Robert Taylor. Folks were later presented with finished photo. Entire theatre expense was for the film.



# SHOWMEN'S LOBBY LAFFS

## Omaha Proclaims World Premiere of "Boys Town"



This cartoon was created by Round Table Cartoonist Milt Rosenfeld.

MANAGER: "DON'T SULK, SHERIDAN, THERE ARE ROBBERS AS WELL AS COPS, YOU KNOW!"

Since Omaha is the locale of the picture, it was fitting that the world premiere of M-G-M's "Boys Town" be held in the Nebraska capitol, the occasion being celebrated at the Tri-States, Omaha, preceded by what was reported as one of the most comprehensive advance campaigns put over locally.

Under the supervision of G. Ralph Branton, circuit general manager, Ted Emerson, Nebraska's zone publicity director, working with H. W. Lambert, of Bill Ferguson's exploitation staff, corralled a general committee of local big names to cooperate in handling the premiere, these including the Mayor, the Governor, president of the Union Pacific, among others. The Mayor issued a proclamation setting forth the day of the opening as a special holiday. The Governor issued a letter, picked up by all state papers, calling attention to the opening and urging attendance of all Nebraskans. Further, the chief state executive invited Governors of all states bordering Nebraska to be present, four accepting. Invitations were also forwarded to high churchmen of the Catholic, Protestant and Jewish faiths.

Read at every mass the Sunday preceding in every Catholic church in the diocese was a letter signed by Bishop Ryan, of Omaha, calling attention to the picture and the premiere. Announcements were also made from the pulpits of many Protestant and Jewish churches. Bishop Ryan also spoke over the radio at the opening, as did Father Flanagan, founder of the actual "Boys Town," on which the picture is based.

### Boys Run City for Day

Featured on opening day, was the turning over of the city government to the mayor and commissioners of Boys Town by the Mayor and Commissioners of Omaha. The boys took over the operation of each department for the period of the entire morning, the resultant publicity, local and wire, being one of the highlights of the entire campaign. Also featured in the publicity was a special section in honor of the picture and Father Flanagan, by the Omaha *World-Telegram*.

From Hollywood for the opening came Spencer Tracy, Mickey Rooney and Maureen O'Sullivan, starring in the picture, and in whose honor the Union Station was decorated with life-size cutouts of the stars and Father Flanagan. Covering the entire length of the waiting room was a giant banner reading "Let's Go to Town for Boys Town." Jumbo cards announcing the date were posted in every Nebraska station of the Union Pacific, and for a week ahead all tables in the road's dining cars carried fold-cards plugging the premiere. Bulletins were placed in every department at the general offices, shops and round houses.

Special police escort awaited the Hollywood delegation and 20 blocks of the downtown area were decorated in their honor. The larger stores carried individual decorations and the majority of the downtown shops featured special windows. Light posts and traffic signals, street cars and busses were hung with special cards and bunting.

### Dance Magazine Features "Yam" Promotion Contest

More than 10,000 dance masters from coast to coast have been serviced with a practical method of a ballroom adaptation of "The Yam," "Carefree's" hit dance through a special section in the September number of Dance Digest, official publication of the National Dance League.

Cover is devoted to dance pose by Astaire and Rogers and center spread outlines for instructors procedure for teaching the dance originated by Astaire. Theatre tieups are suggested, including a "Yam" contest, tie-ins with schools, hotels and private dancing schools.

The dance is being featured in illustrated lessons by scores of the nation's newspapers. The Atlantic City Press ran an illustrated "to be continued" series of lessons and the Bridgeport Post, Rochester Evening News and Knickerbocker News have told their readers in illustrated strips how to do the "Yam."

"LET'S HEAR FROM YOU"

### Study Guides Issued by Paramount on "Spawn"

In connection with "Spawn of the North," Paramount has for distribution a 24-page illustrated study guide to be used as standard photoplay studies on the picture in many schools throughout the nation. Exhibitors have found the guides extremely helpful in aiding their advance campaigns on the picture by effecting cooperation with their local high schools and colleges.

### Star Presents Fan Photos For LaFalce in Washington

There's nothing unusual about presenting fan photos to publicize a picture or a personality, but the stunt takes on new importance when the star himself presents the pictures.

That's what happened at the Earle Theatre, Washington, last week. Frank LaFalce, Director of Advertising and Publicity, arranged for Tony Martin, making a personal appearance at the Earle, to be present in the lobby Thursday morning and present the fan photos to the first 1,000 women.

The stunt, which received breaks on all the dramatic pages in Washington in advance, drew women from all over Washington to the Earle for the chance to receive the photo from Martin's own hands.

"LET'S HEAR FROM YOU"

### Bernhard Drive Winners Get Awards from Goldberg

Managers in the Warner Chicago zone met at the Elks Club, Kenosha, Wis., to witness presentation of awards by Harry Goldberg to winners of the completed local Bernhard Drive.

Group prizes of \$250 were captured by the Chicago participants. Elmer Hoge, manager of the Granada, Milwaukee, won honors for the best individual work of the driver; John Borer of the Delavan, Delavan, Wis., was runner-up; Harry Mintz of the Parthenon, Hammond, Ind., took third place and Charley Ryan, Chicago district manager, headed the Chicago delegation which attended.



# COOPERATION OF CANADIAN PAPERS AIDS DRIVE PROGRESS IN DOMINION

## Campaigns Reported in Various Situations by Famous Players Canadian Executives; Other Members Continue to Hit Ball

Keeping pace with the top-speed campaigns for Motion Pictures Greatest Year put over by the theatremen on this side of the border, much activity is noted in Canada, especially among the Famous Players-Canadian boys, as reported by J. J. Fitzgibbons, circuit vice-president and general manager of theatre operations.

In Toronto, the Uptown Theatre has established an information booth for the benefit of the public and at another house, a giant register has been planted in the lobby for names and addresses so that follow-up information can be sent out from time to time. Top tie-in noted in Winnipeg, was an exhibit of the history of the development of the motion picture in one of the big department stores. This was arranged by all the local theatres.

Outstanding was the exploitation in Vancouver, B. C., from where Larry Bearg, F P-C district chief, reports the committee was successful in getting the city authorities to allow Drive banners to be strung across the main street. Another "honey" planted by Bearg was a giant board planted out in front of Vancouver's leading hotel during the circuit's convention, copying tying in the Drive to the meeting (see photo). In addition, other widespread cooperations by the circuit were effected with independent exhibitors in Regina, Saskatoon, Edmonton and Calgary with the theatres joining in underlining the national ads.

In Toronto, Fitzgibbons and Jim Nairn, director of exploitation and publicity, secured the cooperation of the newspapers on behalf of all the Toronto theatres, the biggest break being a page spread in the important *Globe and Mail*, paper preparing copy, providing space and cuts free of charge. Headed "The Magic Carpet of the Movies," copy referred to the enjoyment given by theatres and the low admission charges, etc. Special box across page carried copy reading:

"The *Globe and Mail* is glad to pay tribute to the great Motion Picture Industry, its Producers, Artists, Distributors and Exhibitors—for the part they play in bringing into the lives of countless millions of people the world over so much useful knowledge of themselves and of one another, so many hours of happiness and matchless entertainment.

The F P-C executives also promoted two half-pages in the *Daily Star* under the same arrangement and similarly, the *Telegram* is contributing another series of half-page displays.

### George Reports Special Sections

In five of the towns under his publicity jurisdiction, Douglas George, publicist for the out-of-town theatres in the Warner Philadelphia zone, reports special newspaper sections, running eight pages and more, and



VANCOUVER PLUGS INDUSTRY DRIVE AND WELCOMES CONVENTIONEERS

put over in cooperation with the theatremen in the various situations. Sections are similar to those put over in previous years with the inclusion of the Movie Quiz copy. In addition celebrations of all kinds were held to plug the new season. Credited by George for major assistance in putting over the sections are the following:

In Reading, Pa.: George Peters, Peg Glase, Lester Stallman and Keeney. The Wilmington, Del., theatremen included Lew Black, Edgar Doob and A. J. Belair. In Westchester, Pa., Tom Magnan, did the job on his own, and Jack Mulhall, Warner district manager, helped in various spots.

### Botwick Secures Proclamation

Marking September as Greater Movie Month was the proclamation secured by Harry Botwick, of the State, and John M. Divney, of the Maine, Portland, Me., from the City Council, to plug the Drive in his sector. Papers gave a spread to the break and Botwick arranged with the Chamber of Commerce to mail a copy of the proclamation to every one on the Chamber's mailing list.

In addition to the other mediums of advertising and publicity, Harry also sold the Drive over his two weekly sidewalk broadcasts. Quiz books distributed at the State are stamped with "see this picture at the State" alongside of the titles booked to play the house.

In St. Louis, the publicity committee, comprising Chick Evens and Harris, of Loew's, Les Kaufman and Plessner, of Fanchon and Marco, have functioning a series of newspaper ads contributed by the publishers in addition to editorials and other comprehensive publicity. Radio station KMOX is broadcasting a weekly program

for the benefit of the Drive with prominent speakers such as the president of the Chamber of Commerce, among others. Mitzi Aloh, manager of the F. & M. Shady Oak, recently was interviewed on the same station's regular woman's program.

"LET'S HEAR FROM YOU"

### Capitol Hosts Kids At "Boys' Town"

Two hundred and fifty New York boys and girls, each a winner in a good citizenship award contest in 80 playground areas in the five boroughs of greater New York, were the guests of Spencer Tracy and Mickey Rooney at the Capitol Theatre to see their favorite stars in "Boys Town."

The 250 prize ticket winners in New York are all members of the New York Police Athletic League's neighborhood playground groups and they competed for their award in a contest in which they were required to explain the ten most important specifications of a good American citizen.

"LET'S HEAR FROM YOU"

### Golf Cover Reprints Used on "Carefree"

RKO is making good use of the September cover of Grantland Rice's *Golf Magazine* given over to a scene from Fred Astaire's novelty dance in "Carefree." These have been dropped into pressbook with suggestions that they be used in lobbies, as the basis for tieups with sporting goods stores and for newsstand cooperation. *Golf Magazine* also carries an interview with Astaire on rhythm on the fairways, which may be utilized for lobby blowups and incorporated in other publicity material.



## Canadian Member Gives Opinion On Institutional Ads

by HARLAND RANKIN  
Plaza Theatre, Tilbury, Canada

Continuing the excellent discussion on Institutional Advertising, I feel the urge to put our views on paper. I believe that the successful showman of today must first of all be able to analyze his situation. To illustrate my point let me give you some illustrations of my findings in Ontario. In Northern towns personal contact isn't so essential, as they want action pictures and have the money to spend. I believe all the hand-shaking and good-nights are wasted on these people; just give them what they want.

I know of another exhibitor who does not mix with his community, gives real shows, books and knows how to balance and buy his programs, who is reaping nice profits, in face of the fact that he is the first showman to ever make a go of it in this situation.

### Personal Contacts Questioned

Again I know another father of the town who gives all the kids shows who can't afford it, and passes to his regular customers, who he figures can only afford to come once a week. He has all the answers for Institutional Advertising, but people have taken too much for granted. He fills his show but does not get box office results.

Three years ago when I first opened in Tilbury, I made it a point, once a week to call on every merchant, have a chat with him and ask for suggestions. Well, I asked for it and got it, and nearly went crazy listening to them. They seemed to wait for me with their petty grievances, and I lent a patient ear, but found instead of being such a congenial personality if I went to work with tie-ups and proved to them what could be done, helping to get more business with the theatre, making them realize the theatre meant more to their interest than they realized, it worked out much better.

### Finds Direct Tieups Best

Let me quote one instance of a merchant who sold eleven nationally advertised men's suits in eight months. He was a very fine fellow, so I convinced him to let me take charge of his advertising. I talked him into an appropriation for advertising, and put on a Fashion Show and theatre party, ran slides and had store pay for all our cards which we had in weekly holders. Last year he told us during the same length of time he had sold one hundred suits. We have at present four of our leading merchants giving out our passes for Thursday nights only which we supply them at a small weekly charge plus a 10-cent service on the pass when presented at the Box Office.

My contention is if you can show the merchants results, you'll do yourself a lot of good. We strive to keep in the limelight continually by being on the job when anything is doing in the town. If any community activity is worthwhile we do our best to cooperate to the advantage of the theatre as well and find it usually pays.

## Awards Rulings

Competitions are now divided into four Quarter Periods:  
Jan. 1-Mar. 31; Apr. 1-June 30; July 1-Sept. 30; Oct. 1-Dec. 31.

△

Entrants will compete in five classifications, according to population and situation:

- A—Cities, 250,000 and over.
- B—Cities, 100,000 to 250,000.
- C—Cities, 25,000 to 100,000.
- D—Cities, up to 25,000.
- E—Neighborhood and subsequent-run theatres.

△

Quigley Quarterly Awards will be given as follows:

Silver Plaque to best entry in each classification.

Citation of Merit Sheepskin Certificate to runner-up in each classification.

First and Honorable Mention Sheepskin Certificates in each classification to be awarded other entries deemed worthy of recognition.

An additional Citation of Merit will be awarded each Quarter to the entry selected as best from among that Quarter's Plaque winners, regardless of classification.

△

Every contribution, including institutional campaigns, to the Round Table will be considered in determining the Quarter winners. Although it is not necessary to forward complete campaigns, they are also eligible for consideration.

△

Entrants will be judged on their contributions to the Round Table over each Quarter period and not upon single picture campaigns, as heretofore.

△

Although their participation is not discouraged, theatremen contributing only one campaign on one picture during any one Quarter will not be given the same consideration in the judging as theatremen who enter more than one campaign during any one Quarter.

△

Entrants will all "start from scratch" in each Quarter. Winners of the Annual Awards will be selected from among contestants making the highest scores over the four Quarters of the year.

## Setup of Division Ads Determined by Council Meetings

by BOB PASKOW  
Ad Director, Warner N. J. Theatres

We play double features and the associate feature is given equal attention toward box office return. We determine the percentage to be devoted to each picture, entertainment value, names, type, title, copy, illustrations, emphasis, speed and flow. The second feature works into the general layout so that the eye sees at a glance what we are trying to convey. If copy is read so much the better, if not, the ad must sell without.

Credit for our advertising goes to George Steiner, Ben Adler, District Managers Richard Hill, Tony Williams, C. L. Dooley, Rudy Kuehn, 15 first run managers and the writer.

Each contributes ideas, after much discussion we arrive at definite conclusions on common grounds. Space used is limited, due in most cases to high newspaper rates. Space, however, is flexible and depends on merchandise to be sold.

### Office Prepares Own Veloxes

We prepared our own veloxes from stills after retouching. Hand-lettering is frequently used but captions and copy are set, reduced or reversed as needed. Benday effect costs nothing as we use treated paper and get perfect results.

Proof sheets are sent out to the field of 55 theatres and each requisitions the mats needed from our local advertising department. This setup, in brief, has effected savings of quarter of a million dollars in three years, because we have standardized our space throughout the territory.

When the pressbook ads convey the angles we agree upon, we use them. Ideas, copy slant and material are lifted from all over the country, if we think the angle is correct. Naturally we make mistakes occasionally and switch to another idea pronto.

Several size ads are prepared from one column, one to two, three, five and seven inch, two columns, five, seven and twelve inch. All convey sales ideas desired with wide choice of angles. By knocking off theatre slug and substituting associate feature, the same mats are used for subsequent runs for newspapers, programs, heralds, etc.

Associate features are set up in white space so that substitutions may be easily effected. This applies one hundred per cent in small size ads and wherever possible in larger space if layout and balance of color is not destroyed.

"LET'S HEAR FROM YOU"

### Vets Aid "Mother Carey"

More than 25 members of the local Spanish-American Camp were guests of the Senate Theatre, Harrisburg, Pa., opening night of "Mother Carey's Chickens," the action of which takes place in that period. The veterans in uniform and accompanied by Boy Scouts paraded to the theatre and the Senate was the recipient of considerable newspaper space as a result of the tie-in.



## Contest Exploits 'If I Were King'

A two-week contest offering cash prizes and based on questions to be answered on the subject "What I Would Do If I Were King," has been arranged with *Journal American* week ahead of the opening of the date at the New York Paramount. Winners of the 15 cash prizes will be announced during the second week of the run of the picture, thus giving the picture complete publicity coverage for three weeks. Special feature stories with art were in the cooperating paper and delivery trucks carried special one-sheets plugging both the contest and picture.

Another tieup was effected with the current issue of the *Red Book* magazine, which featured "If I Were King" as the best picture of the month. Special tack cards were distributed at all newsstands. Various fashion shows were arranged in addition to prominent window display in shop of Fifth Avenue decorator, which featured the complete bedroom suite of Louis XI as seen in the picture. Material was secured from the studio and displayed with appropriate credit cards.

"LET'S HEAR FROM YOU"

## M-G-M Announces "Great Waltz" Contest

Nationwide dance competition is announced by MGM for "The Great Waltz," coming musical to start September 26 and close December 5. Contest starts with a series of local contests in cooperation with theatres throughout the country where the picture is to be shown. Winners in these local competitions will be advanced to state contests and 48 special trophies will be awarded to the winning couple in each state. This part of the contest will be followed, in turn, by 12 "zone" contests and the winners in these will come to New York for the grand finals, which will be held in a big local auditorium.

The winning couple in New York will be awarded a three months' contract with MGM, with special prizes for the other contestants. Competitions will be judged on a basis of grace, rhythm, personality, dance deportment and general appearance. Professionals will be excluded. The slogan of the contest is "Bring Back the Waltz." Civic organizations throughout the country will lend their cooperation, and the stars of the picture plan to come to New York to attend the final judging.

"LET'S HEAR FROM YOU"

## Guessing Contest Helps Publicize "Clitterhouse"

For opening of "Dr. Clitterhouse" at the Stratford Theatre, Chicago, John P. Field erected a 40 by 60 in his lobby on which the titles of five of Edward Robinson's previous pictures were listed. To those submitting correct list of the star's screen name in each of the attractions, guest tickets were awarded.

Imitation police report on "Dr. Clitterhouse" was mimeographed on the back of postcards and sent to mailing list. Also planted about town in strategic spots were "wanted" heralds with due theatre, playdate and title credit.

# MORE ON FOOTBALL

*In addition to various Round Tablers' campaigns detailed in last week's issue, the following are further contributions from other members on what they have in work and are arranging to do on their attractions during the current pigskin season.*

## Lines Up Tieups with Brown University

This year at our opening game I am going to use the megaphone gag which I used so successfully in Syracuse last year. As you may recall, cardboard megaphone with merchant and theatre imprint are distributed at the games. Cost of these is underwritten by cooperating store in exchange for co-op advertising, megaphones printed in school colors.

Have arranged with Tuss McLaughry, Brown University coach, his field coaches and the first team to be guests at the theatre on a Sunday for a 30-minute program on the stage, using our organist. The gag is to have Tuss and his players talk over the microphone from the stage and have organist play football numbers. Am going to arrange to work out some way to have Brown University Night at our theatre one night a month, inviting the personalities such as Laughry, football line coaches and the players and work out some kind of a show whereby we might be able to get a lot of good publicity.—ED MCBRIDE, *Loew's State, Providence, R. I.*

## Two Most Popular Teams Entertained at Theatre

Printing of score cards and on one side giving theatre credit and current attraction. Entertaining two popular teams night before the game at the theatre. This attracts attention of fans resulting in added revenue at box office. Displaying banner in field parade giving theatre attraction and playdate.

Printing of numbers on score cards and selecting 10 lucky persons who receive pair of guest tickets for Loew's theatres. Thus giving our attractions plug over public address system at the grounds. We want to print quantity of football schedules on small size cards that can be conveniently carried in pocket wallet. On one side we will print forthcoming attractions also plugging movie quiz contest.

Theatre furnishes megaphones to cheering section with institutional copy. "Loew's for Good Shows," also movie quiz copy and coming attractions. Occasionally use sound truck at gates before and after games playing music and making announcements.

Planning contest with one of leading daily papers inviting readers to guess the greatest number of correct scores over a period of weeks, offering worthwhile prizes. Another contest either with local daily or school publication offering prizes to persons naming the player who will end the season with the greatest number of scoring points. Prize to be awarded in tieup with newspaper, to the local gridder proving himself most valuable to his team. Sports editors invited to act as judges.

At important games we receive permission to "entertain" between halves, introducing trick horse with signs plugging our current attractions. At big games we let loose balloons carrying appropriate copy concerning Loew's shows for "stalling time."

Present window cards to popular schools, printing football copy on first half and bottom part imprint "after the game be sure to see," etc. The student body is used to distribute these cards and generally find exclusive spots among leading merchants.—MILT HARRIS, *publicity director, Loew's Theatres, Cleveland, Ohio.*

## Special Football Night Planned by Holland

For theatres in or near college towns, there is a box office natural, especially if said college team is in need of funds for uniforms or a new clubhouse, etc. Hold a Blank (name of town) Football Night. Get the merchants' council to hold their monthly meeting at 6 P. M. instead of the usual noon-day session and have it a banquet-meeting in honor of the local team.

At 8 o'clock the team and merchants' council enter the theatre as guests and are placed in appropriately bannered boxes. Just before the last show, the mayor and committee auction off footballs autographed in advance by every member of the squad.—SID HOLLAND, *city manager, Elco Theatres, Elkhart, Ind.*

## "Hold That Co-ed" Pressbook Lists Various Football Tieins

For "Hold That Co-Ed," exploitation in the 20th Century pressbook on the picture, emphasizes a number of ideas aimed for the attention of high school and college men. Newspaper contest suggests description of technique for holding a co-ed, readers invited to write a letter of no more than 200 words describing situation where they had to use finesse, skill, etc., to "hold that co-ed." Another contest idea is built around well known "holds," for instance, "hold that tiger," "hold that lion," etc., with prizes for the most interesting lists submitted.

For co-op ad tieins it is suggested that the title be used along the lines of "you can hold that co-ed if you can remember to say it with flowers," etc. Since the picture also has to do with politics, a torchlight parade is suggested, especially where elections are dated in about the time of the picture. The pressbook also lists 24 different items for football tieins that can be used with the date.

"LET'S HEAR FROM YOU"

## Church Gives Away Pony

Through tieup with four local merchants, Ed Church, Sierra Theatre, Susanville, Cal., promoted shetland pony complete with bridle, blanket and saddle for giveaway to kid holding lucky number ticket. Cooperating merchants distributed the tickets and advertised the giveaway in their ads and throughout stores. Ed reports the stunt as being highly successful from his own and merchants standpoint.



# personalities

## JESS DELONG

has recently taken over the management of the Blair Theatre in Mankato, Kan; BILL BLAIR going from Mankato to Osborn, Kan. Other changes in that vicinity include JOHN L. WHITING going over to the Lido Theatre in Downs, Kas., vacated by WARREN SWANK and MRS. OTA BARROW taking over the Green, Clarence, Mo., from VIRGIL GREEN.



## GERALD WHITNEY

who was at the Webber, a Fox Inter-mountain house, has been appointed as city manager at La Junta, Colo., succeeding NED COLLINS who has been sent to Durango, Colo. ED KING of Durango goes to Walsenburg, Colo., taking over the Valencia there from HARRY LANE, who is awaiting an assignment.



## CLARENCE KIDWELL

formerly assistant manager of W. D. Fulton's Howard at Arkansas City, Kan., has been made manager of the State, Fulton house in Kansas City, Kan. and BEN HILL, State manager for several years, now is handling the Tivoli, one of Fulton's Kansas City, Mo., suburbs.



## CARL BENEFIEL

formerly city manager at Enid, Okla., for Griffith Amusement Co., has been promoted to Pampa, Texas, in the same capacity, the Enid post being filled by GEORGE LIMERICK, moving from Cleburne, Texas.



## FRANK AYDELOTTE

becomes city manager in Cleburne, Texas, for Griffith Amusement Co., coming from Drumright and the city managership in Drumright is now handled by GALY VARNELL, who left Hugo, Okla.



## TAYLOR JOYCE

has been promoted to a managerial post after assisting at Griffith's Stillwater, Okla., theatre. His new assignment is to manage two Griffith theatres in Hugo, Okla., as city manager.



## RUDOLPH KUEHN

managing director of the Stanley Theatre in Jersey City, N. J., has been promoted to district manager of Warner theatres in Hudson County and is replaced in his former spot by GEORGE KELLY, formerly of the Fabian in Hoboken, N. J.



## ROBERT M. CRUISE

now manages the Varsity and Dickinson Theatres in Lawrence, Kan. for the Dickinson Circuit, being shifted from Junction City, Kan. and J. G. WEIGAND, who has been with this same circuit ever since it started, handling publicity and advertising for Manhattan, Kan., will go to Lawrence in the same capacity.



## ERNEST CROUCH

is now at the Keith's Theatre, Syracuse, N. Y., leaving the Strand, a Schine house.



MARY ELIZABETH, on Tuesday, September 20, to Mr. and Mrs. Eddie Dowden. Father is Loew Theatres Brooklyn publicist.



GARY EARL, born June 7th to Mr. and Mrs. Duke Prince; weight, 6 pounds. Proud daddy is the manager of Shea's Orpheum Theatre, McKees Rocks, Pa.



CHARLES LEVY, assistant, transferred from the Eckel to the Paramount; JOSEPH DEACON, manager and FRANK LIND-CAMP, assistant, installed at the Strand, moving from Keith's; HARRY UNTER-FORD, manager, and MAX RUBIN, assis-FORD, from the Paramount to the Eckel.

## Showmen's Calendar

### NOVEMBER

1st	Daniel Boone Born—1734
2nd	North and South Dakota Became States—1889 James K. Polk (11th President) Born—1795 James Dunne's Birthday
4th	John Philip Sousa Born—1854 Dick Powell's Birthday
5th	Joel McCrea's Birthday
6th	Abraham Lincoln Elected President—1860
7th	Montana Became a State—1889
8th	Election Day Katharine Hepburn's Birthday
11th-24th	Red Cross Call
11th	Armistice Day Washington Became a State—1889 Roland Young's Birthday Joe Penner's Birthday Pat O'Brien's Birthday
13th-19th	Book Week
13th	Robert Louis Stevenson (Author) Born—1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma Became a State—1907
23rd	Franklin Pierce (14th President) Born—1804 Harpo Marx's Birthday
24th	Thanksgiving Day Zachary Taylor (12th President) Born—1784
26th	Frances Dee's Birthday
28th	Fred Astaire's Birthday
30th	Mark Twain Born—1835 Louisiana Purchased—1803

## HERMAN ADDISON, JR.

formerly at the Paramount, Asbury Park, N. J., is now managing the Schine Rialto Theatre in Glens Falls, N. Y.



## JOE RINZLER

has been transferred from the Biltmore Theatre, Brooklyn, to the Culver.



## HARRY POTTER

manager of the B & K State, Chicago, has been named manager of the Norshore, succeeding R. CARSKY, transferred to the State.



## NAT MUTNICK

for the past several years manager of the Union Theatre, Union, N. J., has been transferred to managership of the Central, Jersey City. He is succeeded by R. H. COHEN, formerly in charge of the Hollywood, East Orange.



## CLARENCE KIDWELL

formerly assistant manager of the Howard Theatre, Arkansas City, Kan., has been made manager of the State in Kansas City, Kan. BEN HILL, State manager, is now handling the Tivoli in Kansas City, Mo.



## CARL BENEFIEL

city manager, Enid, Okla., goes to Pampa, Tex., in the same capacity. Other Griffith Amusement Company changes include GEORGE LIMERICK, succeeding BENEFIEL; FRANK AYDELOTTE, Drumright, Okla., goes to Cleburne to succeed Limerick as manager of the Yale Theatre. GALY VARNELL of Hugo, Okla., goes to Drumright to succeed Aydelotte. TAYLOR JOYCE, assistant manager of the Griffith Theatres in Stillwater, Okla., will be manager in Hugo, succeeding Varnell.



## GEORGE RAFKIS

assistant manager, Central City Amusement Co., Indianapolis, Ind., has been transferred to Ft. Wayne to manage the Marcus Theatre.



## HOWARD CARROLL

formerly district manager for Schine's in Rochester and Buffalo has opened his own house in that city called the New Strand.



## PETE EGAN

manager of the Palace Theatre, Calgary, Alberta, Canada, recently celebrated a double anniversary, his birthday and 24th wedding anniversary falling on the same day.



## PHILLIP ARBEIT

formerly at the Marcy Theatre, Brooklyn, has been transferred to the Wilson.



## RALEIGH SHARROCK

manager of the Venus Theatre, Shreveport, La., has been transferred to management of the Isis at Pensacola, Fla.



## HOWARD SWEET

is now managing the New Strand Theatre, Rochester, N. Y.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30,'38.....	54.....		
Cattle Raiders .....	Chas. Starrett-Iris Meredith.....	Feb. 12,'38.....	61.....		
City Streets .....	Edith Fellows-Leo Carrillo.....	July 1,'38.....	68.....		
Colorado Trail, The.....	Chas. Starrett-Iris Meredith.....	Sept. 8,'38.....	55.....		
Convicted (G) .....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58.....	3,'38	
Extortion .....	Scott Colton-Mary Russell.....	Apr. 25,'38.....	58.....		
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65.....	Mar. 19,'38	
Girls' School .....	Anne Shirley-Nan Gray-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30,'38†.....	70.....	Sept. 24,'38	
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15,'38.....	72.....	Aug. 13,'38	
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13,'37.....	67.....	Nov. 27,'37	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75.....		
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58.....	June 11,'38	
Holiday (G) .....	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94.....	May 21,'38	
(Exploitation: July 16,'38, p. 84.)					
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal.....	Sept. 2,'38.....	*80.....	Aug. 27,'38	
I'll Take Romance (G).....	Grace Moore-M. Douglas-Stuart Erwin.....	Dec. 1,'37.....	85.....	Dec. 25,'37	
(Exploitation: Mar. 12,'38, p. 64.)					
Juvenile Court .....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15,'38.....	61.....	Sept. 24,'38	
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	61.....		
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12,'38.....	56.....		
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38.....	64.....	Apr. 2,'38	
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67.....		
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55.....		
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	66.....	Jan. 8,'38	
(Reviewed under the title, "The House of Mystery.")					
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10,'38.....	64.....	Mar. 5,'38	
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31,'37.....	56.....		
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55.....	Apr. 9,'38	
Penitentiary (A) .....	Walter Connolly-Jean Parker.....	Jan. 17,'38.....	79.....	Feb. 5,'38	
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)					
Phantom Gold .....	Jack Luden-Beth Marion.....	Aug. 31,'38.....	56.....		
Pioneer Trail .....	Jack Luden-Jean Barclay.....	July 15,'38.....	55.....		
Reformatory (G) .....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	61.....	June 18,'38	
(Exploitation: Aug. 27,'38, p. 77.)					
Rolling Caravans .....	Jack Luden-Eleanor Stewart.....	Mar. 7,'38.....	55.....		
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9,'37.....	59.....	Dec. 4,'37	
South of Arizona .....	Chas. Starrett-Iris Meredith.....	July 28,'38.....	56.....		
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55.....		
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)					
Stagecoach Days .....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58.....		
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38.....	79.....	Feb. 5,'38	
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake.....	Apr. 20,'38.....	81.....	Mar. 19,'38	
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)					
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16,'37.....	63.....	Nov. 20,'37	
West of Cheyenne.....	Chas. Starrett-Iris Meredith.....	June 30,'38.....	53.....		
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	61.....	Mar. 19,'38	
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61.....	May 14,'38	
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67.....		
(See "In the Cutting Room," Jan. 22,'38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69.....		
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59.....	Mar. 12,'38	
You Can't Take It With You (G).....	Barrymore-A. Miller-S. Byington-E. Arnold.....	Sept. 29,'38†.....	127.....	Aug. 27,'38	
(Exploitation: Sept. 24,'38, p. 64.)					

## Coming

"Blondie" .....	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert.....				
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrille.....	Oct. 5,'38†.....	*61.....	May 7,'38	
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Oct. 12,'38†.....			
Homicide Bureau .....	Bruce Cabot-Rita Hayworth.....	Oct. 19,'38†.....			
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....				
Law of the Texan .....	Buck Jones-Dorothy Fay.....	Oct. 10,'38†.....			
North of Texas.....	Charles Starrett-Ann Doran.....				
Not for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....				
"Our Wife" .....	Cary Grant-Jean Arthur.....				
Revolt in the Sahara.....	Paul Kelly.....				
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce.....	Oct. 31,'38†.....			
Thoroughbred .....	Edith Fellows-Richard Fliske.....				
West of the Santa Fe.....	Chas. Starrett-Iris Meredith.....	Oct. 3,'38†.....			

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventures of Robla Hood, The (G) 251 .....	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter .....	May 14,'38.....	102.....	Apr. 30,'38	
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)					
Amazing Dr. Citterhouse, The (A) 262 .....	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87.....	June 25,'38	
(Exploitation: July 30,'38, p. 80.)					
Beloved Brat (G) 267.....	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead .....	Apr. 30,'38.....	62.....	Feb. 19,'38	
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids .....	May 28,'38.....	86.....	May 7,'38	
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)					
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver.....	Feb. 12,'38.....	59.....		
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins .....	Apr. 16,'38.....	81.....	Mar. 19,'38	
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn.....	Sept. 24,'38†.....	90.....	Aug. 13,'38	
(Exploitation: Sept. 24,'38, p. 64.)					
Garden of the Moon (G).....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1,'38.....	*90.....	July 30,'38	
Gold Is Where You Find It (G) 255 .....	George Brent-O. de Havilland-Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97.....	Jan. 22,'38	
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)					
Hollywood Hotel (G) 253.....	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.....	Jan. 15,'38.....	109.....	Dec. 25,'37	
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59; Sept. 3,'38, p. 63.)					
Missing Witnesses (G) 273.....	D. Purcell-J. Dale-J. Little.....	Dec. 11,'37.....	61.....	Oct. 30,'37	
My Bill (G) 260.....	Kay Francis-John Little-Anita Louise-Bonita Granville.....	July 9,'38.....	60.....	June 16,'38	
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	56.....		
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)					
Patient in Room 18, The 274.....	Patric Knowlton-Ann Sheridan.....	Jan. 8,'38.....	59.....		
Penrod's Double Trouble(G).....	Billy and Bobby Mauch.....	July 23,'38.....	*60.....	Apr. 2,'38	
Secrets of an Actress.....	Kay Francis-George Brent.....	Sept. 10,'38.....			
(See "In the Cutting Room," Apr. 9,'38.)					
She Loved a Fireman (G) 270 .....	Dick Foran-Ann Sheridan-Robert Armstrong .....	Dec. 18,'37.....	57.....	Oct. 16,'37	
Shi the Octopus (G) 268.....	Hugh Herbert - Allen Jenkins - Marcia Ralston .....	Dec. 11,'37.....	54.....	Nov. 13,'37	
Slight Case of Murder, A (A) 259 .....	Edw. G. Robinson-Jane Bryan - Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85.....	Feb. 12,'38	
Torchy Blane in Panama (G) 275 .....	Paul Kelly-Lola Lane.....	May 7,'38.....	59.....	Apr. 30,'38	
When Were You Born (G) 268.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65.....	June 18,'38	
Women Are Like That (G) 261 .....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper .....	Apr. 23,'38.....	78.....	Apr. 23,'38	

## Coming

Broadway Musketeers (G).....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter .....	Oct. 8,'38†.....	*63.....	Sept. 3,'38	
Brother Rat .....	W. Morris-P. Lane-J. Bryan.....	Oct. 29,'38†.....			
(See "In the Cutting Room," Aug. 13,'38.)					
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....	Oct. 22,'38†.....			
or Probation.....	Ronald Reagan-Jane Bryan.....	Oct. 22,'38†.....			
Murder Plane .....	Ronald Reagan .....				
Student Nurse .....	Ann Sheridan - Marie Wilson - Margaret Lindsay .....				



## (THE RELEASE CHART--CONT'D)

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15, '38	80	Nov. 7, '38
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15, '38	98	June 23, '34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veldt	May 1, '38	71 1/2	
Girl In the Street 7002	Anna Neagle-T. Carminati	Jan. 15, '38	70	
Girl Was Young, The (G) 7004	N. Pilbeam-Dorrick de Marney	Jan. 17, '38	70	Dec. 11, '37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 23, '33
Man With 100 Faces	Lilli Palmer-Neel Madison	Oct. 1, '38		
Selling Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15, '38	87	Feb. 12, '38
Shew Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15, '38	71	Aug. 1, '38
(Reviewed under the title, "The Three Maxims.")				
Stranger Beards 8006	Tom Walls-Renee Saint Cyr	Aug. 1, '38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15, '38	85	July 8, '35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1, '38	86	Mar. 28, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Willi Fyffe-John Loder	May 1, '38	78	Feb. 19, '38
(Exploitation: May 28, '38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38
<b>Coming</b>				
Asking for Trouble	Jessie Matthews-Kent Taylor			
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15, '38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas	Oct. 15, '38	96	Sept. 3, '38

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15, '38	60	July 10, '37
Frontier Scout (G)	George Houston-Beth Manon		62	Sept. 17, '38
Frontier Town 217	Tex Ritter	Mar. 4, '38	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25, '38	68	
Held for Ransome 222	Blanche Mehaffey-Grant Withers	June 17, '38	59	
Here's Flash Casey (G) 211	Erie Linden-Boots Mallory	Jan. 7, '38	58	Oct. 9, '37
Hibb Command 227	Lionel Atwill-Lucy Mannheim	July 15, '38	59	
I Married a Spy 225	Nell Hamilton-Brigitte Horney	July 1, '38	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Dec. 22, '38	60	Apr. 23, '38
Life Returns 223	Lola Wilson-Onslow Stevens	June 10, '38		
Mr. Beggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18, '38	66	Nov. 20, '37
Renfrow on the Great White				
Trail 228	James Newill-Terry Walker	July 22, '38	59	
Rollin' Plains 228	Tex Ritter-Harriet Spencer	Aug. 8, '38	57	
Shadows Over Shanghai (G)	James Dunn-Ralph Morgan		65	Sept. 17, '38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21, '38	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3, '37	81	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1, '38	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Swing It Sallor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4, '38	57	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21, '38	66	Nov. 6, '37
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12, '38		
(See "In the Cutting Room," July 2, '38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17, '37	61	Mar. 8, '37
Whirlwind Horseman 221	Ken Maynard-Jean Barclay	Apr. 29, '38	58	
<b>Coming</b>				
Murder on Sunset Blvd.	Sally Rand			

## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas- Warren William	Feb. 25, '38	81	Jan. 29, '38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce- Dennis O'Keefe-Bruce Cabot	Dec. 31, '37	89	Jan. 8, '38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3, '37	72	Dec. 4, '37
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis- Billy Gilbert	Aug. 19, '38	57	Aug. 20, '38
Boys Town (G) 802	S. Tracy-M. Rooney-H. Hull	Sept. 9, '38	93	Sept. 10, '38
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29, '38	75	July 30, '38
Crowd Rears, The (G) 840	Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander	Aug. 5, '38	92	Aug. 8, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, pp. 102, 105; Sept. 17, '38, p. 62.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4, '38	91	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice- Claire Dodd-Nat Pendleton	July 8, '38	74	July 2, '38
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 58; May 28, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan- Mickey Rooney	May 13, '38	79	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25, '38	77	Mar. 26, '38
(Exploitation: July 30, '38, p. 64; Aug. 20, '38, p. 68; Sept. 3, '38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn	June 17, '38	85	June 25, '38
(Exploitation: Sept. 3, '38, p. 61; Sept. 10, '38, p. 102; Sept. 17, '38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22, '38	91	July 16, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Tod Healy	Jan. 14, '38	73	Jan. 15, '38
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21, '38	95	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 56; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)				
Man-Preof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7, '38	71	Dec. 18, '37
(Exploitation: May 21, '38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26, '38	157	July 16, '38
(See production article, Mar. 26, '38, p. 16; exploitation: Sept. 10, '38, p. 98.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly	Mar. 4, '38	95	Feb. 28, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young- James Stewart-Florence Rice	Nov. 19, '37	94	Nov. 20, '37
(Exploitation: Apr. 23, '38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart- Beulah Bondi	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor		75	Jan. 22, '38
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 4, '38	81	Apr. 9, '38
Rleh Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12, '38	72	Aug. 13, '38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Belger-F. Forgan-Edna May Oliver	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullivan-Jas. Stewart- Walter Pidgeon-Alan Curtis	July 15, '38	85	July 9, '38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind- Walter W. King	May 20, '38	73	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22, '38	119	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 58, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69; Sept. 24, '38, p. 63.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Renald Sinclair-Sophie Tucker	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 28, '38, p. 69.)				
Three Loves Has Nancy (A) 901	Janet Gayner-R. Montgomery- Franchot Tone	Sept. 2, '38	69	Sept. 3, '38
Three Comrades (A) 832	Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbee	June 3, '38	98	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Lee Carrille	Sept. 16, '38	106	Sept. 17, '38
Toy Wife, The (A) 836	Lulse Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner	June 10, '38	96	June 4, '38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24, '38	61	June 18, '38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18, '38	103	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn	May 27, '38		
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85-90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10, '37	77	Nov. 27, '37

## Coming

Citadel, The	Robert Donat-Rosalind Russell	Nov. 4, '38		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19, '35
Dramatic School	Lulse Rainer-Paulette Goddard- Alan Marshall - Ann Ruther- ford - Lana Turner	Dec. 9, '38		
Great Waltz, The	Lulse Rainer-Fernand Gravet- Maliza Karjus	Oct. 28, '38		
(See "In the Cutting Room," July 9, '38.)				
Honolulu	E. Powell-Robert Young			
Listen, Darling 904	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon	Oct. 14, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Out West with the Hardys	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 2, '38		
Pygmalion (A)	Leslie Howard-Wendy Hiller		96	Sept. 10, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shining Hour, The.....	Joan Crawford-Margaret Sullivan - Melvyn Douglas - Robert Young	Nov. 25, '38†		
Spring Dance.....	Maureen O'Sullivan-Ann Morriss	Nov. 18, '38†		
Stablemates 906.....	Wallace Beery-Mickey Rooney	Oct. 7, '38†		
(See "In the Cutting Room," Aug. 20, '38.)				
Sweethearts.....	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Nov. 11, '38†		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G)				
403.....	Wallace Beery-J. Cooper	July 10, '38	14, '34	
Vacation from Love 905.....	Dennis O'Keefe-Florence Rice	Sept. 30, '38†		
(See "In the Cutting Room," Sept. 24, '38.)				
Young Doctor Kildare.....	Lew Ayres-Lionel Barrymore	Oct. 21, '38†		

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G).....	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3, '38†	*63. Sept. 3, '38	
Boy of the Streets (G) 3743.....	Jackie Cooper-Maureen O'Connor	Jan. 8, '38	78. Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)				
Cede of the Rangers 3728.....	Tim McCoy	Mar. 9, '38	58.	
County Fair (G) 3708.....	John Arledge-Mary Lou Lender	Nov. 24, '37	72. Nov. 20, '37	
Danger Valley 3735.....	Jack Randall-Lols Wilde	Nov. 3, '37	53.	
Female Fugitive (G) 3713.....	Evelyn Venable-Craig Reynolds	Apr. 15, '38	58. Apr. 28, '38	
Gunsmoke Trail 3740.....	Jack Randall	May 13, '38	57.	
(See "In the Cutting Room," Apr. 23, '38.)				
Land of Fighting Men 3739.....	Jack Randall	Mar. 11, '38	53.	
Luck of Roaring Camp 3714.....	Owen Davis, Jr.-Joan Woodbury	July 17, '37	59.	
Man's Country.....	Jack Randall	July 8, '38	55.	
(See "In the Cutting Room," June 4, '38.)				
Merlins Are Here, The 3712.....	June Travis-Gordon Oliver	June 8, '38	60.	
(See "In the Cutting Room," Apr. 23, '38.)				
Mexicali Kid (G).....	Jack Randall	Sept. 14, '38†	56. Sept. 10, '38	
My Old Kentucky Home (G)				
3740.....	Grant Richards-Evelyn Venable	Feb. 9, '38	72. Feb. 12, '38	
Numbered Woman (G) 3709.....	Sally Blane-Lloyd Hughes	May 22, '38	63. May 14, '38	
Painted Trail (G) 3733.....	Tom Keene	Feb. 18, '38	50. Mar. 19, '38	
Phantom Ranger, The 3730.....	Tim McCoy	May 27, '38	53.	
Part of Missing Girls (G)				
3725.....	Judith Allen-Milburn Stone	Feb. 23, '38	65. Mar. 5, '38	
Romance of the Limberlost (G) 3702.....	Jean Parker-Eric Linden	June 22, '38	81. June 16, '38	
(Exploitation: Sept. 17, '38, p. 63; Sept. 24, '38, p. 63.)				
Romance of the Rockies 3731.....	Tom Keene-Beryl Wallace	Dec. 15, '37	53.	
Rose of the Rio Grande (G)				
3715.....	Movita-John Carroll	Mar. 16, '38	60. Apr. 2, '38	
Saleslady (G) 3724.....	Anne Nagel-Weldon Heyburn	Feb. 2, '38	65. Jan. 29, '38	
Starlight Over Texas.....	Tex Ritter-Carmen LaRoux	Sept. 7, '38†	*60. Sept. 24, '38	
Telephone Operator 3722.....	Judith Allen-Grant Withers	Dec. 8, '37	62.	
Two Gun Justice (G) 3729.....	Tim McCoy-Betty Compton	Apr. 30, '38	57. June 4, '38	
Under the Big Top (G).....	M. Malin-A. Nagel-J. La Rue	Aug. 31, '38†	*65. Sept. 17, '38	
Wanted by Police.....	F. Darro-E. Knapp-R. Kent	Sept. 21, '38†	*60. Sept. 24, '38	
West of Rainbow's End 3727.....	Tim McCoy-Nora Lane	Jan. 12, '38	57.	
Where the West Begins 3738.....	Jack Randall	Feb. 2, '38	54.	

## Coming

Gang Bullets.....	Anne Nagel	Nov. 9, '38†		
Gangster's Boy.....	Jackie Cooper	Nov. 2, '38†		
Gun Packer.....	Jack Randall	Oct. 28, '38†		
I Am a Criminal.....	Jackie Moran	Nov. 2, '38†		
Mr. Wong, Detective.....	Boris Karloff - Evelyn Brent	Oct. 12, '38†		
(See "In the Cutting Room," Sept. 17, '38.)				
Sweetheart of Sigma Chi.....	Mary Carlisle - Betty Grable	Sept. 28, '38†	74. Oct. 14, '38	
(re-issue) (G).....	Larry Crabbe-Leif Erickson	Sept. 28, '38†		
Where the Buffalo Roam.....	Tex Ritter-Dorothy Short	Oct. 19, '38†		

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barrier, The (G) 3718.....	Lee Carrillo-Jean Parker-James Ellison-Otto Gruger	Nov. 12, '37	90. Nov. 6, '37	
(See production article, Sept. 18, '37, p. 14.)				
Bar 20 Justice (G) 3758.....	Wm. Boyd-Russell Hayden	June 24, '38	70. Apr. 23, '38	
Big Broadcast of 1938 (G)				
3730.....	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18, '38	90. Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)				
Blossoms on Broadway (G)				
3718.....	Edward Arnold-Shirley Ross	Nov. 19, '37	82. Nov. 20, '37	
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734.....	Claudette Colbert-Gary Cooper - E. E. Horton-David Niven	Mar. 25, '38	87. Mar. 28, '38	
Boo!oo (G) 3745.....	Colin Tapley-Suratna Asmaka	July 2, '38	61. July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)				
Born to the West 3721.....	John Wayne-Masha Hunt	Dec. 10, '37	68.	
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal-Akim Tamiroff - Margot Grahame	Feb. 4, '38	128. Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 28, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 88; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Arg. 20, '38, p. 66; Sept. 3, '38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Drummond In Africa (G) .....	J. Howard - H. Angel - H. B. Warner .....	Aug. 5, '38	*60.	July 30, '38
Bulldog Drummond's Peril (G) 3733 .....	J. Barrymore - L. Campbell - John Howard .....	Mar. 18, '38	66.	Mar. 12, '38
Bulldog Drummond's Revenge (G) 3725 .....	J. Barrymore - L. Campbell - John Howard .....	Jan. 7, '38	60.	Nov. 6, '37
Campus Confession (G).....	Hank Luisetti - Betty Grable - Eleanor Whitney .....	Sept. 23, '38†	*63.	Sept. 17, '38
Cassidy of Bar 20 (G) 3758.....	Wm. Boyd-Frank Darlen .....	Feb. 25, '38	58.	Feb. 12, '38
Cocanut Grove (G) 3740.....	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis .....	May 20, '38	88.	May 14, '38
(Exploitation: Aug. 6, '38, p. 74.)				
College Swing (G) 3737.....	Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan .....	Apr. 29, '38	88.	Apr. 16, '38
(Exploitation: Mar. 28, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)				
Dangerous to Know (A) 3732.....	Anna May Wong-Akim Tamiroff-Gail Patrick .....	Mar. 11, '38	70.	Mar. 5, '38
Daughter of Shanghai (G) 3722 .....	Anna May Wong-Chas. Bickford .....	Dec. 17, '37	67.	Dec. 16, '37
Doctor Rhythm (G) 3739.....	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine .....	May 8, '36	80.	Apr. 30, '38
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald .....	Nov. 28, '38	94.	Oct. 2, '37
Every Day's a Holiday (A) 3728 .....	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger .....	Jan. 14, '38	80.	Dec. 25, '37
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Give Me a Sailor (G).....	Martha Raye-Bob Hope-Betty Grable-Jack Whiting .....	Aug. 19, '38	*80.	July 30, '38
(Exploitation: July 9, '38, p. 46.)				
Heart of Arizona (G) 3757.....	Wm. Boyd-Natalie Moorhead .....	Apr. 22, '38	68.	Apr. 16, '38
Her Jungle Love (G) 3736.....	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe .....	Apr. 15, '38	81.	Mar. 26, '38
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78.)				
Held 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle .....	Nov. 5, '37	67.	Oct. 23, '37
Hunted Men (G) 3741.....	Lloyd Nolan-Mary Carlisle .....	May 27, '38	85.	May 14, '38
In Did Mexico (G).....	William Boyd-George Hayes .....	Sept. 9, '38†	*60.	Aug. 8, '38
Love on Toast 3720.....	Stella Ardler-John Payne .....	Dec. 3, '37	65.	
Pride of the West (G) 3854.....	William Boyd-Charlotte Field .....	July 8, '38	55.	June 25, '38
Prison Farm (A) 3743.....	Lloyd Nolan-Shirley Ross .....	July 17, '38	68.	June 23, '38
Professor Beware (G).....	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander .....	July 29, '38	*95.	July 16, '38
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 63.)				
Romance in the Dark (G) 3731 .....	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd .....	Mar. 4, '38	80.	Feb. 16, '38
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell .....	Feb. 11, '38	62.	Feb. 12, '38
Sing, You, Sinners (G).....	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor .....	Sept. 2, '38†	*85.	Aug. 13, '38
Sons of the Legion (G).....	Donald O'Connor - Billy Lee - Lynne Overman-Elliz. Patterson-William Frawley .....	Sept. 18, '38†	*60.	Sept. 17, '38
(Exploitation: Sept. 24, '38, p. 65.)				
Spawn of the North (G).....	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman .....	Aug. 28, '38	*112.	Aug. 20, '38
Stolen Heaven (G) 3738.....	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell .....	May 13, '38	83.	Apr. 23, '38
Texans, The (G).....	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings .....	Aug. 12, '38	*90.	July 23, '38
(Exploitation: Sept. 3, '36, pp. 59, 60; Sept. 17, '38, p. 64.)				
Texas Trail (G) 3754.....	William Boyd-George Hayes .....	Nov. 26, '37	63.	Oct. 9, '37
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs .....	Jan. 21, '38	72.	Nov. 13, '37
Tip-Off Girls (G) 3735.....	Lloyd Nolan-Mary Carlisle .....	Apr. 1, '38	62.	Mar. 18, '38
Tropic Holiday (G) 3744.....	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye .....	July 1, '38	73.	June 25, '38
(Exploitation: Sept. 24, '38, p. 64.)				
True Confession (A) 3723.....	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy .....	Dec. 24, '37	84.	Nov. 20, '37
(Exploitation: Apr. 9, '38, p. 54.)				
Wells Fargo (G) 3724.....	Joel McCrea-France Dee-Bob Burns-Lloyd Nolan .....	Dec. 31, '37	115.	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)				
You and Me (G) 3742.....	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane .....	June 3, '38	90.	June 4, '38
<i>Coming</i>				
Arkansas Traveler .....	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal .....	Oct. 14, '38†		
(See "In the Cutting Room," Sept. 10, '38; exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)				
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland .....			
(See "In the Cutting Room," July 2, '38.)				
Arrest Bulldog Drummond.....	John Howard-Heather Angel .....			
Disbarred .....	Gail Patrick - Otto Kruger - Robert Preston .....			
(See "In the Cutting Room," Sept. 24, '38.)				

## Coming

Arkansas Traveler.....	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Boal	Oct. 14, '38†		
(See "In the Cutting Room," Sept. 10, '38; exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)				
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			
(See "In the Cutting Room," July 2, '38.)				
Arrest Bulldog Drummond.....	John Howard-Heather Angel			
Disbarred.....	Gail Patrick - Otto Kruger - Robert Preston			
(See "In the Cutting Room," Sept. 24, '38.)				



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Escape from Yesterday.....	Akim Tamiroff-Frances Farmer-Lief Erlkson	Oct. 28,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
Frontiersman .....	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King (A).....	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Nov. 11,'38...100.	Sept. 17,'38	
Illegal Traffic .....	J. Carroll Naish-Mary Carlisle			
(See "In the Cutting Room," Sept. 24,'38.)				
King of Alcatraz.....	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
King of Chinatown.....	Anna May Wong-Lloyd Nolan	Oct. 21,'38†		
Little Orphan Annie.....	Ann Gillis - Robert Kent - June Travis			
Men With Wings.....	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider .....	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38†...90.	Sept. 24,'38	
Paris Honeymoon .....	Bing Crosby - Francisca Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Riders of the Range.....	Wm. Boyd-Geo. Hayes			
Say It in French.....	Olympe Bradna-Ray Milland			
Soubrette .....	Olympe Bradna-Ray Milland			
St. Louis Blues.....	L. Nolan-D. Lamour-T. Guizar			
(See "In the Cutting Room," Sept. 24,'38.)				
Sunset Trail .....	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory.....	B. Hope-S. Ross-C. Butterworth			
(See "In the Cutting Room," Sept. 24,'38.)				
Tom Sawyer, Detective.....	Donald O'Connor-Robt. Kent-June Travis			
Touchdown Army .....	Mary Carlisle-John Howard	Oct. 7,'38†...70.	Sept. 24,'38	
Zaza .....	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Army Girl (G) 7002.....	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38...88.	July 16,'38	
Arson Racket Squad (G) 7022.	Bob Livingston-Rosalind Keith	Mar. 28,'38...65.	Apr. 9,'38	
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns.....	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†...56.	Sept. 24,'38	
Born to Be Wilde (G) 7020...	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38...66.	Feb. 28,'38	
Call of the Yukon (G) 7011...	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38...70.	Apr. 16,'38	
Call the Mesquiteers (G) 7115.	Three Mesquiteers-Lynn Roberts	Mar. 7,'38...55.	Mar. 5,'38	
Come On, Leathernecks (G) 7024 .....	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38...65.	Aug. 27,'38	
Desert Patrol 7127.....	Bob Steele-Marion Weldon	June 6,'38...56.		
Desperate Adventure, A (G) 7013 .....	Ramon Novarro - Margt. Talli-chet-Marian Marsh-E. Blore	Aug. 15,'38...65.	July 30,'38	
Duke Comes Back, The (G) 7018 .....	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37...64.	Dec. 11,'37	
Curango Valley Raiders 7128...	Bob Steele-Louise Stanley	Aug. 22,'38...55.		
Exiled to Shanghai (G) 7019...	June Travis-Wallace Ford	Dec. 20,'37...64.	Dec. 18,'37	
Feud Maker, The 7126.....	Bob Steele-Marion Weldon	Apr. 4,'38...55.		
Gangs of New York (G) 7004.	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38...67.	May 28,'38	
Gold Mine in the Sky (G) 7103 .....	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38...60.	July 18,'38	
Heroes of the Hills (G) 7118...	Three Mesquiteers-P. Lawson	Aug. 1,'38...56.	Aug. 8,'38	
Higgins Family, The (G) 7014.	Gleasons, James-Lucille-Russell	Aug. 29,'38...64.	Sept. 10,'38	
Hollywood Stadium Mystery (G) 7021 .....	Neil Hamilton-Evelyn Venable	Feb. 21,'38...65.	Mar. 5,'38	
Invisible Enemy (G) 7010...	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38...65.	Mar. 26,'33	
King of the Newsboys (G) 7009.	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38...68.	Mar. 19,'38	
Ladies in Distress (G) 7012...	Allison Skipworth-Polly Moran-Bob Livingston	June 13,'38...66.	June 11,'38	
Lady Behave! (G) 7005.....	Sally Eilers - Nell Hamilton - Joseph Schildkraut	Jan. 5,'38...70.	Jan. 1,'38	
Man from Music Mountain (G) 7104 .....	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38...58.	Aug. 13,'38	
Manhattan Merry-Go-Round (G) 7001 .....	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37...84.	Nov. 13,'37	
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102.	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38...60.	Jan. 15,'38	
Outlaws of Sonora (G) 7116...	Three Mesquiteers-Jean Joyce	Apr. 14,'38...55.	Apr. 30,'38	
Outside of Paradise (G) 7007.	Phil Regan-Penny Singleton	Feb. 7,'38...68.	Feb. 18,'38	
Pals of the Saddle 861.....	Three Mesquiteers - Doreen McKay	Aug. 28,'38†...55.	Sept. 24,'38	
Paroled—To Die (G) 7124...	Bob Steele-Kathleen Elliott	Jan. 10,'38...55.	Jan. 15,'38	
Portia on Trial (A) 6001.....	Frieda Inescort - Walter Abel - Nell Hamilton	Nov. 8,'37...72.	Nov. 8,'37	

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Prairie Moon .....	Gene Autry - Shirley Deane-Smiley Burnette	Sept. 25,'38†		
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marlan Marsh	Mar. 1,'38...67.	Mar. 12,'38	
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114...	Three Mesquiteers-Joan Barclay	Jan. 24,'38...58.	Feb. 5,'38	
Riders of the Black Hills (G) 7117 .....	Three Mesquiteers-Ann Evers	June 15,'38...55.	June 25,'38	
Ridin' the Lone Trail 7122...	Bob Steele-Claire Rochelle	Nov. 1,'37...56.		
Romance on the Run (G) 7023.	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38...68.	May 7,'38	
Tenth Avenue Kid (G) 7025...	Bruce Cabot-Beverly Roberts	Aug. 22,'38...65.	Sept. 3,'38	
Thunder in the Desert 7125...	Bob Steele-Louise Stanley	Feb. 21,'38...56.		
Under Western Stars (G) 7800 .....	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38...65.	Apr. 18,'38	
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113...	Three Mesquiteers-June Martel	Dec. 6,'37...56.	Dec. 18,'37	

## Coming

Colorado Sunset .....	Roy Rogers - Mary Hart - Smiley Burnette	Nov. 12,'38†		
Down In "Arkansaw".....	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Sept. 29,'38†		
I Stand Accused .....	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 22,'38†		
Lady in the News.....	Frieda Inescort			
Night Hawk, The.....	Robt. Livingston-June Travis-Robert Armstrong	Oct. 3,'38†...60.	Sept. 24,'38	
Overland Stage Raiders 862...	Three Mesquiteers-Louise Brooks	Sept. 20,'38†...55.		
Rodeo Busters .....	Gene Autry-Smiley Burnette			
Santa Fe Stampede 813.....	Three Mesquiteers-Jill Martin	Nov. 12,'38†		
Song of the West.....	Gene Autry-Smiley Burnette			
Storm Over Bengal.....	Patric Knowles - Richard Cromwell - Rochelle Hudson			

## RKO RADIO

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Affairs of Annabel, The (G) 902 .....	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†...68.	July 16,'38	
Blind Alibi (G) 829.....	Richard Dix-Whitney Bourne	May 20,'38...61½.	May 14,'38	
Blond Cheat (G) 831.....	Joan Fontaine-D. deMarney	June 17,'38...62.	May 28,'32	
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882.....	George O'Brien-Ray Whitley	June 24,'38...60.	June 18,'38	
Breaking the Ice (G) 845.....	Bobby Breen - Irene Dore - D. Costello-Chas. Ruggles	Aug. 26,'38...80.	Aug. 27,'38	
Bringing Up Baby (G) 739...	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38...102.	Feb. 19,'38	
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Carefree 837 (G) .....	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38...83.	Sept. 3,'38	
(Exploitation: Sept. 17,'38, p. 60.)				
Condemned Women (A) 813...	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38...77.	Mar. 12,'38	
Crashing Hollywood 816...	Lee Tracy-Joan Woodbury	Jan. 7,'38...61.		
(See "Lights Out," Nov. 20,'37.)				
Crime Ring (G) 836.....	Allan Lane-Frances Mercer	July 8,'38...70.	July 30,'38	
Oanger Patrol (G) 812.....	John Beal-Sally Eilers	Dec. 3,'37...60.	Nov. 20,'37	
Double Danger (G) 820.....	Preston Foster-Whitney Bourne	Jan. 28,'38...62.	Jan. 29,'38	
Everybody's Doing It (G) 817.	Sally Eilers-Preston Foster	Jan. 14,'38...67.	Jan. 1,'38	
Fight for Your Lady (G) 808.	John Boles-Idea Lupino	Nov. 5,'37...67.	Oct. 2,'37	
Fugitives for a Night (G) 903.	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†...63.	Aug. 27,'38	
Go Chase Yourself (G) 825...	Joe Penner-Lucille Ball	Apr. 22,'38...70.	Apr. 16,'38	
Gun Law (G) 881.....	George O'Brien-Rita Oehmen	May 13,'38...60.	May 14,'38	
Having Wonderful Time (A) 819 .....	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38...70.	June 18,'38	
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65.)				
Hawaii Calls (G) 846.....	Bobby Breen-Ned Sparks	Mar. 11,'38...72.	Mar. 5,'38	
High Flyers (G) 810.....	Wheeler and Woolsey	Nov. 26,'37...70.	Nov. 20,'37	
Hitting a New High (G) 814...	Lilly Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37...85.	Dec. 4,'37	
I'm from the City (G) 834...	Joe Penner-Kay Sutton	Aug. 5,'38...66.	July 30,'38	
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38...91.	Mar. 26,'38	
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870...	F. Wray-B. Cabot-R. Armstrong	June 10,'38...100.	Feb. 25,'33	
Law of the Underworld (A) 827.	Chester Morris-Anne Shirley	May 6,'38...61.	Mar. 19,'33	
Little Women (re-issue) 871...	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38...107.	Nov. 11,'33	
Living on Love (G) 809.....	James Dunn-Whitney Bourne	Nov. 12,'37...61.	Oct. 30,'37	
Maid's Night Out (G) 822...	Joan Fontaine-Allan Lane	Mar. 4,'38...65.	Mar. 12,'38	
Mother Carey's Chickens (G) 833 .....	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38...82.	July 30,'38	
(Exploitation: Sept. 3,'38, p. 59.)				
Night Spot (G) 821.....	Allan Lane-Joan Woodbury	Feb. 25,'38...60.	Mar. 12,'38	
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883.....	George O'Brien-Ray Whitley	Aug. 12,'38...59.	Aug. 6,'38	
Quick Money (G) 811.....	Fred Stone-Dorothy Moore	Dec. 10,'37...59.	Nov. 27,'37	
Radio City Revels (G) 823...	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38...90.	Feb. 5,'38	
(Exploitation: Aug. 27,'38, p. 80.)				
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook	Jan. 21,'38...69.	Nov. 27,'37	
Renegade Ranger, The 884...	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 18,'38...59.		
(See "In the Cutting Room," Aug. 20,'38.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Room Service (G) 901.....	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38	78	Sept. 10, '38
Saint in New York (G) 830.....	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38
She's Got Everything (G) 818.....	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37
Sky Giant (G) 835.....	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38
(Exploitation: Sept. 17, '38, pp. 61, 62.)				
Smashing the Rackets (G) 832.....	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38
Snow White and the Seven Dwarfs (G) 891 (Special).....	Walt Disney	Feb. 4, '38	83	Dec. 25, '37
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)				
This Marriage Business (G) 824.....	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38
Vivacious Lady (A) 740.....	Ginger Rogers-James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38

## Coming

Annabell Takes a Tour.....	Jack Oakie-L. Ball-R. Donnelly	(See "In the Cutting Room," Sept. 17, '38.)		
Gunga Din.....	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	(See "In the Cutting Room," July 30, '38.)		
Law West of Tombstone.....	Anne Shirley-Harry Carey-Tim Holt - Evelyn Brent			
Mad Miss Manton 906.....	Barbara Stanwyck-Henry Fonda - Frances Mercer - Whitney Bourne	(See "In the Cutting Room," Sept. 10, '38.)		
Man to Remember, A 905.....	Anne Shirley-Lee Bowman-Edward Ellis	(See "In the Cutting Room," Sept. 17, '38.)		
Miracle Racket 907.....	S. Eilers-A. Miller-L. Bowman			
Mr. Doodle Kicks Off 904.....	J. Penner-J. Travis-R. Lane			
Peck's Bad Boy with the Circus.....	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	(See "In the Cutting Room," Sept. 24, '38.)		
Trailer Romance.....	Lucille Ball-James Ellison			

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903.....	T. Power-A. Faye-D. Ameche	Aug. 19, '38	108	May 28, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99.)				
Always Goodbye (A) 852.....	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38
Baroness and the Butler (A) 835.....	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38
Battle of Broadway, The (G) 845.....	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37
Borrowing Trouble (G) 824.....	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38
Charlie Chan at Monte Carlo (G) 832.....	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37
Checkers (G) 834.....	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37
(Exploitation: Apr. 30, '38, p. 62.)				
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger—Love at Work (G) 808.....	Ann Sothern-Jack Haley-Mary Boland	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817.....	Cesar Romero-Phyllis Brooks	Nov. 12, '37	82	Sept. 25, '37
Dinner at the Ritz (G) 820.....	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
45 Fathers (G) 821.....	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37
Four Men and a Prayer (G) 848.....	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38
Gateway (G) 901.....	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5, '38	74	Aug. 8, '38
Happy Landing (G) 830.....	Senja Henle-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828.....	Smith Bellew-Evalyn Knapp	Jan. 14, '38	81	
(See "In the Cutting Room," Dec. 11, '37.)				
Hold That Co-ed (G) 907.....	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 18, '38	80	Sept. 17, '38
I'll Give a Million (G) 855.....	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22, '38	75	July 18, '38
In Old Chicago (G) 840.....	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)				
International Settlement (G) 826.....	Delores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whalen - Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38
Josette (G) 839.....	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38
(See "In the Cutting Room," June 4, '38.)				
Judge Priest (re-issue) 872.....	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34
Keep Smiling (G) 902.....	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38	77	June 11, '38
Kentucky Moonshine (G) 844.....	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13, '38	85	May 7, '38
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)				
Kidnapped (G) 846.....	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38
(Exploitation: July 30, '38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874.....	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35
Little Miss Broadway (G) 856.....	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38
(Exploitation: Sept. 17, '38, p. 62.)				
Love and Hises (G) 825.....	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 838.....	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38
Love Under Fire (G) 803.....	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37
Mr. Moto's Gamble (G) 841.....	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25, '38	71	Apr. 18, '38
Mr. Moto Takes a Chance (G) 819.....	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905.....	Sonja Henle - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38
One Wild Night (G) 850.....	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10, '38	71	May 14, '38
Panamint's Bad Man 853.....	Smith Bellew-Evelyn Daw	July 8, '38		
Passport Husband (G) 854.....	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38
Rascals (G) 849.....	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38
Rawhide (G) 842.....	Smith Bellew - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837.....	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)				
Safety in Numbers (G) 906.....	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38
Sally, Irene and Mary (G) 827.....	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante-Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)				
Second Honeymoon (G) 818.....	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Speed to Burn (G) 904.....	Lynn Bari-Michael Whalen	Aug. 26, '38	62	June 11, '38
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38
Thank You, Mr. Moto (G) 831.....	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37
Three Blind Mice (G) 851.....	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38
Time Out for Murder (G) 908.....	Gloria Stuart-Michael Whalen	Sept. 23, '38	60	July 2, '38
Trip to Paris, A (G) 847.....	Jed Prouty-Shirley Deane-Russell Gleason	May 6, '38	63	Mar. 28, '38
Walking Down Broadway (G) 838.....	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	69	Feb. 5, '38
We're Going to Be Rich (G) 857.....	Graele Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 16, '38

## Coming

Always in Trouble (G) 914.....	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38	70	Aug. 20, '38
Arizona Wildcat, The.....	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon			
Down on the Farm 920.....	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38	81	
Five a Kind 919.....	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Nov. 25, '38		
Inside Story.....	Michael Whalen-Jean Rogers			
Jesse James 921.....	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 3, '38		
Just Around the Corner 915.....	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38		
(See "In the Cutting Room," Sept. 17, '38.)				
Kentucky.....	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan			
Meet the Girls 910.....	J. Lang-L. Bari-R. Allen	Oct. 7, '38	66	
Mr. Moto's Last Warning.....	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
Mr. Moto Takes a Vacation.....	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire.....	Oct. 21, '38f.....	*82.	June 4, '38
Road Demons (G) 918.....	Henry Arthur-Jean Valerie.....	Dec. 2, '38f.....	*65.	Aug. 27, '38
Sharpshooters 916.....	Gloria Stuart-Michael Whalen- Brian Donlevy.....	Nov. 18, '38f.....	*60.	Sept. 24, '38
Straight Place and Show 911.....	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks.....	Sept. 30, '38f.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Submarine Patrol 908.....	Richard Greene-Nancy Kelly- Preston Foster-Geo. Bancroft.....	Oct. 14, '38f.....		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913.....	Loretta Young - Tyrone Power - Annabella.....	Nov. 4, '38f.....		
(See "In the Cutting Room," Sept. 10, '38.)				
Thanks for Everything.....	J. Haley-A. Menjou-A. Whelan- J. Oakie -T. Martin.....	Dec. 23, '38f.....		
Up the River.....	P. Foster-P. Brooks-T. Martin.....			
(See "Hard to Get," "In the Cutting Room," July 23, '38.)				
While New York Sleeps (G).....	Michael Whalen-Joan Woodbury.....		*60.	Aug. 27, '38

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38.....	*83.	Aug. 14, '37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurle-Basil Rathbone.....	Apr. 15, '38.....	*104.	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan.....	Feb. 11, '38.....	*91.	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 18, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A).....	Charles Boyer - Sigrid Gurle - Hedy Lamarr - Jos. Cellole - Alan Hale - Gene Lockhart.....	Aug. 5, '38f.....	*96.	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78; Sept. 17, '38, p. 63.)				
Blockade (G).....	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday.....	June 17, '38.....	*84.	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier- Binnie Barnes-Ralph Richard- son.....	Apr. 15, '38.....	*91.	Jan. 15, '38
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson.....	Nov. 19, '37.....	*82.	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaiety Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers.....	Mar. 18, '38.....	*73.	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen- Ritz Bros.-Adolphe Menjou.....	Feb. 4, '38.....	*109.	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith.....	Dec. 24, '37.....	*102.	Nov. 15, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Mar- shal.....	Jan. 28, '38.....	*80.	Jan. 15, '38
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd-Sebas- tian Shaw-Tamara Desni.....	Dec. 10, '37.....	*77.	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March- Charles Winninger - Walter Connolly.....	Nov. 26, '37.....	*75.	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29, '38.....	*88.	Nov. 13, '37
South Riding (A).....	Ralph Richardson-Edna Best.....	July 1, '38.....	*90.	Jan. 22, '38
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25, '38.....	*86.	June 12, '37
Troopship (G).....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hil- lard.....	Oct. 8, '37.....	*88.	May 22, '37
(Reviewed under the title, "Farewell Again.")				
<b>Coming</b>				
Drums (G).....	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson.....	Sept. 30, '38f.....	*100.	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.....	Gary Cooper - Merle Oberon - David Niven-Walter Brennan- Thomas Mitchell-Patsy Kelly.....	Nov. 1, '38f.....		
Made for Each Other.....	Carole Lombard-James Stewart.....	Nov. 15, '38f.....		
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell.....			
There Goes My Heart.....	Fredric March-Virginia Bruce- Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette.....	Oct. 14, '38f.....		
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip.....	Constance Bennett-Roland Young- Billie Burke-Alan Mowbray.....			
Trade Winds.....	Fredric March - Joan Bennett- Ralph Bellamy-Ann Sothern.....			
(See "In the Cutting Room," Sept. 17, '38.)				
Young in Heart, The.....	Janet Gayner-D. Fairbanks, Jr.- P. Goddard-B. Burke-R. Young.....	Oct. 7, '38f.....		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038.....	Dick Purell-Beryl Wallace.....	May 13, '38.....	*61.	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy.....	Jan. 30, '38.....	*66.	Jan. 22, '38
Black Bandit 305.....	Bob Baker-Marjorie Reynolds.....	Sept. 16, '38f.....	*57.	
Border Wolves 2058.....	Bob Baker-Constance Moore.....	Feb. 25, '38.....	*57.	
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14, '37.....	*59.	
Courage of the West 2054.....	Bob Baker-Lols January.....	Dec. 5, '37.....	*57.	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson- John King.....	Mar. 11, '38.....	*68.	Mar. 12, '38
Danger on the Air (G) 2032.....	D. Woods-N. Grey-W. Lundigan.....	July 1, '38.....	*66.	July 2, '38
Dark Rapture.....	Mr. and Mrs. Armand Denis.....	Aug. 26, '38.....	*80.	
Devil's Party, The (G) 2009.....	V. McLaglen-Beatrice Roberts.....	May 20, '38.....	*65.	May 28, '38
Forbidden Valley 2035.....	Noah Berry, Jr.-F. Robinson.....	Feb. 13, '38.....	*67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshmen Year (G) 3025.....	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore.....	Sept. 2, '38f.....	*65.	Aug. 20, '38
Goodbye Broadway (G) 2012.....	Alice Brady-Charles Winninger- Tom Brown-Tommy Riggs.....	Apr. 1, '38.....	*70.	Mar. 26, '38
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38.....	*65.	Jan. 15, '38
Lady in the Morgue (G) 2077.....	Preston Foster-Patricia Ellis.....	Apr. 22, '38.....	*70.	May 14, '38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1, '38.....	*56.	
Letter of Introduction (G) 2003.....	E. Bergen-"Charlie McCarthy"- Andrea Leeds-Adolphe Menjou.....	Aug. 5, '38.....	*103.	Aug. 6, '38
(Exploitation: Sept. 10, '38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde- Claire Luce.....	Mar. 25, '38.....	*67.	July 10, '37
Little Tough Guy (A) 2008.....	"Dead End" Kids - R. Wilcox - Helen Parrish.....	July 22, '38.....	*83.	July 16, '38
Mad About Music (G) 2002.....	Deanna Durbin - Herbert Mar- shall - Gail Patrick - William Frawley.....	Mar. 4, '38.....	*96½.	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38.....	*68.	Jan. 29, '38
Missing Guest, The (G) 2031.....	P. Kelly-C. Moore-W. Lundigan.....	Aug. 12, '38.....	*68.	Aug. 20, '38
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly.....	Apr. 15, '38.....	*67.	Apr. 16, '38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo.....	June 17, '38.....	*56.	
Personal Secretary.....	W. Gargan-J. Hodges-A. Devine.....	Sept. 9, '38f.....	*62.	
Prescription for Romance (G) 2013.....	Wendy Barrie - Kent Taylor - Mische Auer.....	Dec. 12, '37.....	*66.	Dec. 18, '37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell- Constance Moore-Robt. Wilcox.....	July 15, '38.....	*72.	July 23, '38
Rage of Paris, The (G) 2005.....	D. Darrleux-D. Fairbanks, Jr.- Mische Auer-H. Broderick.....	July 1, '38.....	*78.	June 18, '38
(Exploitation: Sept. 17, '38, p. 64.)				
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8, '38.....	*68.	Apr. 2, '38
Road to Reno (G) 3017.....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall.....	Sept. 23, '38f.....	*69.	Sept. 3, '38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23, '38.....	*56.	
Sinners in Paradise (G) 2011.....	John Boles-Madge Evans-Bruce Cabot.....	May 6, '38.....	*63.	May 7, '38
Some Blondes Are Dangerous 2018.....	Noah Berry, Jr.-Dorothea Kent- Nan Grey.....	Nov. 28, '37.....	*64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9, '38.....	*61.	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18, '38.....	*61.	Apr. 2, '38
Sudden Bill Dorn 2033.....	Buck Jones-Evelyn Brent.....	Dec. 19, '37.....	*59.	
Western Trails 2058.....	Bob Baker-Marjorie Reynolds.....	June 3, '38.....	*57.	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G) 2010.....	Warren William-Gail Patrick- C. Moore - W. Lundigan - R. Morgan.....	June 3, '38.....	*68.	June 11, '38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent.....	June 24, '38.....	*68.	June 25, '38
You're a Sweetheart (G) 2004.....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray.....	Dec. 28, '37.....	*96.	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 18, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				

## Coming

Adam's Evening.....	Chas. Ruggles-Ona Munson.....			
Exposed.....	Glenda Farrell - Otto Kruger - Herbert Mundin.....	Nov. 4, '38f.....		
Guilty Trail 3052.....	Bob Baker-Marjorie Reynolds.....	Oct. 21, '38f.....		
Last Express, The.....	K. Taylor-Dorothea Kent.....	Oct. 28, '38f.....		
(See "In the Cutting Room," Sept. 24, '38.)				
Prairie Justice 3053.....	Bob Baker-Dorothy Southworth.....	Nov. 4, '38f.....		
Service De Luxe.....	C. Bennett-V. Priece-C. Ruggles- M. Auer - H. Broderick - J. Hodges.....	Oct. 21, '38f.....		
Storm, The.....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey.....	Oct. 28, '38f.....		
Strange Faces.....	D. Kent-F. Jenks-A. Devine.....			
Swing That Cheer.....	T. Brown-A. Devine-C. Moore.....	Oct. 14, '38f.....		
That Certain Age.....	Deanna Durbin-Jackie Cooper- Melvyn Douglas - Irene Rich - John Halliday.....	Oct. 7, '38.....		
(See "In the Cutting Room," Aug. 6, '38.)				
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish.....	Sept. 30, '38f.....		
(See "In the Cutting Room," Aug. 20, '38.)				



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Assiduous Will Happen (G)	Ronald Reagan-Gloria Blendell-			
222	Shella Bromley	Apr. 9, '38	82	Feb. 26, '38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38	83	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis -			
	Margt. Lindsay-E. Pallette	Jan. 22, '38	90	Feb. 2, '35
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien -			
	Marie Wilson	Aug. 27, '38	86	July 23, '38
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell -			
	Priscilla Lane - Dick Foran	July 18, '38	77	June 11, '38
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland -			
	R. Russell-P. Knowles	Sept. 3, '38	85	July 16, '38
Geld Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane -			
	Hugh Herbert-Allyn Jenkins	June 11, '38	95	May 21, '38
(Exploitation: July 2, '38, p. 54.)				
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman -			
	Cera Witherspoon	Mar. 19, '38	57	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Maria Wilson	Jan. 22, '38	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
Jezabel (G) 204	Bette Davis-Henry Fonda-Gee			
	Brent-Margt. Lindsay	Mar. 28, '38	104	Mar. 12, '38
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)				
Little Miss Thoroughbred (A)				
219	Ann Sheridan - John Litel -			
	F. McHugh-Janet Chapman	June 4, '38	65	May 7, '38
Love, Honor and Behave (A)	Wayne Morris-Priscilla Lane -			
218	John Litel-Dick Foran	Mar. 12, '38	71	Feb. 19, '38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane -			
	Humphray Bogart-M. Herbert	July 16, '38	69	Apr. 23, '38
Mr. Champ 227	Jehnnie Davis-Lola Lane	Aug. 6, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212	Dick Foran - June Travis -John			
	Litel-Dick Purcell	Apr. 2, '38	66	Apr. 2, '38
Penrod and His Twin Brother				
(G) 226	Billy and Bobby Mauch-Frank			
	Craven-Spring Byington	Feb. 26, '38	63	Jan. 15, '38
Racket Busters (G) 205	George Brent - Gloria Dickson -			
	H. Bogart-Walter Abel	July 16, '38	71	Aug. 20, '38
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda -			
	Frank McHugh-Allyn Jenkins-			
	Nat Pendleton-Penny Single-			
	ton	Jan. 8, '38	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Valley of the Giants (G)	Wayne Morris - Claire Trevor -			
	John Litel-Chas. Bickford	Sept. 17, '38	79	Sept. 17, '38
White Banners (A) 208	Claude Rains - Fay Bainter -			
	Jackie Cooper-B. Granville	June 25, '38	90	May 28, '38
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103.)				

## Coming

Angels with Dirty Faces	James Cagney - Pat O'Brien -			
	Ann Sheridan-"Crime School			
	Kids"-Humphrey Bogart			
(See "In the Cutting Room," Aug. 13, '38.)				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis			
Dawn Patrol	Errol Flynn - George Brent -			
	Claude Rains-Basil Rathbone			
(See "In the Cutting Room," Sept. 24, '38.)				
Devil's Island	Boris Karloff			
(See "In the Cutting Room," Sept. 24, '38.)				
Going Places	D. Powell-A. Leulse-A. Jenkins			
Hard to Get	Dick Powell-O. de Havilland -			
	C. Winninger-Allyn Jenkins			
Heart of the North	D. Foran-M. Lindsay-G. Dick-			
	son-J. Chapman-A. Jenkins			
(See "In the Cutting Room," Sept. 24, '38.)				
Juarez	Paul Muni			
King of the Underworld	Kay Francis-Humphrey Bogart -			
	Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Nancy Drew, Detective	Bonita Granville-John Litel			
Oklahoma Kid	James Cagney-Pat O'Brien			
Secret Service	Bonita Granville			
Sisters, The	B. Davis-E. Flynn-A. Leulse-			
	J. Bryen-D. Foran-I. Hunter	Oct. 15, '38		
They Made Me a Criminal	John Garfield-Gloria Dickson -			
	"Crime School Kids"			
Torshy Gets Her Man	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," July 2, '38.)				
Torshy in Chinatown	Glenda Farrell-Barton MacLane			
Unfit to Print	Pat O'Brien-Jean Blindell			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland -			
	Renald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20, '38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chlee (G)	Nature Film	Woodward Bros.	Apr. 10, '38	60	Nov. 27, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Delinquent Parents	Doris Weston	Progressive	July 15, '38	
Dynamite Delaney	Welden Heyburn	Imperial	Jan. 2, '38	.80
Fight for Peace (A)	War Film	Warwick	Apr. 30, '38	.70 Apr. 30, '38
Harlemiana	Negro Cast	Sack	Aug. 15, '38	
Knight of the Plains (G)	Fred Scott	Spectrum	May 12, '38	.57 May 7, '38
Night Nurse	Jeby Jordan	Advance	Jan. 15, '38	
Policy Man	Negro Cast	Sack	July 1, '38	.81
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	.55 Feb. 5, '38
Rebellious Daughters	Verna Hillie	Progressive	July 1, '38	
Scandal House	Adienne Ames	Progressive	July 1, '38	
Songs and Bullets	Fred Scott	Spectrum	Apr. 15, '38	
(See "In the Cutting Room," Apr. 23, '38.)				
Sugar Hill Baby	Negro Cast	Sack	Jan. 1, '38	.66
Two-Gun Man from Harlem	Negro Cast	Sack	May 1, '38	

## Coming

Code of the Fearless	Fred Scott	Spectrum		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 ris.	Apr. 23, '38
Terror of Tiny Town, The				
(G)	Billy Curtis	Principal		.60 July 23, '38
Topa Topa (G)	Helen Hughes	Pennant		.65 Apr. 16, '38

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38
Affairs of Maupassant, The					
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1, '38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89	July 23, '38
Allibi, The (A)	Erich Von Stroheim-B. N. Film			95	Feb. 28, '38
Avocate d'Amour	Danielle Darieux	Regal	Sept. 7, '38	88	Sept. 24, '38
Break the News (G)	Maurice Chevalier	General		78	May 14, '38
Call, The (G)	Jean Yvonne	Best	Mar. 28, '38	75	Apr. 2, '38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22, '36	93	Oct. 8, '36
(Reviewed under the title, "La Kermesse Heroique.")					
Charm of La Boheme (A)	Jan Klepura	International	Mar. 17, '38	89	Apr. 30, '38
Cavlet 99 (A)	Will Hay	General		87	June 4, '38
Courier of Lyons, The (A)	Pierre Blanchard	Pax	June 2, '38	92	June 18, '38
Dark Eyes (A)	Simone Simon	Frank Kessler	Apr. 18, '38	85	May 7, '38
Dark Sands (G)	Paul Robeson	Record		75	July 30, '38
Dock on the Havel, The					
(G)	Marlaine Hoppe	Casino			Apr. 30, '38
Dusky Sentries (A)	Fesco Ginschettli	Pallavini			May 14, '38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15, '38	120	Mar. 19, '38
Edge of the World, The					
(A)	Finlay Currie	Pax		75	Aug. 14, '37
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3, '38
Generals Without Buttons					
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38
Grand Illusion (A)	Jean Gabin	World	96	July 3, '37	
(Reviewed under the title, "La Grande Illusion.")					
Greece at 1938	Newsreels	Norton	Jan. 9, '38	90	
I Married for Love	Kabos-Redal	Danubia	Feb. 4, '38	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2, '38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3, '38
Jelly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1, '38	65	
Kete Plus Ten (G)	Jack Hulbert	General		81	May 14, '38
Lady Seeks Room	Zilah-Kabos	Danubia	Mar. 10, '38	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14, '38
Lie et Nina Petrovna, The					
(A)	Fernand Gravet	Lenauer	Mar. 29, '38	80	Apr. 2, '38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30, '38
Love at DuBerry	Gitte Alpar	Heffberg	Mar. 28, '38	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15, '38	63	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4, '38	10	ris.
Mademoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18, '37
MI Candidato (G)	Domingo Selser	Producciones A.R.B.		85	June 4, '38
Mis Dos Amores (G)	Tite Gulzar	Paramount		80	Aug. 20, '38
Monastery (G)	Monastie Film	World	Apr. 1, '38	55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15, '38		
Noches de Gloria (A)	Esperanza Iris	Buene		95	Mar. 28, '38
Nocturno (A)	Ria Byren	Schwab		90	Mar. 12, '38
Orage (A)	Charles Beyer	Tri Nat'l Films		105	Feb. 12, '38
Pearls of the Crown (A)	Sescha Gultzy	Lenauer	May 1, '38	99	June 5, '37
Peg of Old Drury (A)	Anna Nagle - Sir				
	Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28, '35
Penny Paradise	Edmund Gwen	A.T.P.		72	Sept. 24, '38
Refugados en Madrid (G)	Marla Conesa	Fema		95	July 23, '38
Room No. 111	Javor-Lazar	Danubia	Apr. 1, '38	91	
Sextanerin, Die	Max Liebe	Henka Film	Sept. 9, '38	90	Sept. 24, '38
Skl Chase (G)	Hennes Schnelder	World	Feb. 15, '38	73	Apr. 30, '38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24, '37	8	ris.
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9, '38
Sutyl the Lucky Child	Adam Kiarl	Hungaria	Jan. 11, '38		
Tempest in Chardas	Javor-Lazar	Danubia	Jan. 7, '38	90	
Tender Enemy (A)	Simone Berlaud	World	Mar. 30, '38	65	May 7, '38
Texas Mammy	Fedak	Danubia	Feb. 18, '38	78	June 18, '38
They Were Five (A)	Jean Gabin	Lenauer	June 1, '38	89	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15, '38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21, '38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 28, '38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21, '38	10	ris.
Voice of India	Hoefler Expedition	Hoefberg	Jan. 28, '38	70	
Volga Boatman, The (A)	Pierre Blanchard	J. H. Hoffberg	Apr. 30, '38	84	Apr. 23, '38
Yellow Roses	Gy Kabos	Danubia	Mar. 1, '38	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23, '38



## (THE RELEASE CHART--CONT'D)

SHORT  
FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13,'38.15½..	
Andy Clyde		
Cuckoo-rancho 8431 .....	Mar. 25,'38.18½..	
Joe Besser		
Doggone Mixup (2-12-38)		
8428 .....	Feb. 4,'38.18½..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427 .....	Jan. 21,'38.17½..	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8438	July 1,'38.17½..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
(3 Stooges)		
Jump, Chump, Jump 8432	Apr. 15,'38.19½..	
Andy Clyde		
Many Sappy Returns 9421	Aug. 19,'38.18....	
Charley Chase		
Mind Needer, The 8433...	Apr. 29,'38.18....	
Charley Chase		
Mutt to You 9402.....	Oct. 14,'38.....	
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424 .....	Oct. 28,'38.....	
Charlie Chase		
Not Guilty Enough 9423...	Sept. 30,'38.....	
Andy Clyde		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4,'38.17½..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4,'38.16½..	
(All Star)		
Sue My Lawyer 9422 .....	Sept. 16,'38.2 rls.	
Harry Langdon		
Tassels In the Air		
(4-30-38) 8406 .....	Apr. 1,'38.18....	
(3 Stooges)		
Termites of 1938 (1-22-38)		
8404 .....	Jan. 7,'38.17....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29,'38.17½..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430 .....	Mar. 18,'38.18½..	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901...	Sept. 2,'38.18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18,'38.17½..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)		
8904 .....	Dec. 15,'37.10½..	
COLOR RHAPSODIES		
Animal Cracker Circus		
9502 .....	Sept. 23,'38.7....	
Big Birdcast, The		
(6-4-38) 8508 .....	May 13,'38.7....	
Bluebird's Baby (3-12-38)		
8504 .....	Jan. 21,'38.7....	
Foolish Bunny, The		
(4-2-38) 8506 .....	Mar. 26,'38.6....	
Frog Pond, The 8512.....	Aug. 12,'38.....	
Hollywood Graduation		
(9-10-38) 9501.....	Aug. 26,'38.7....	
Horse on the Merry-Go-		
Round, The (3-26-38)		
8505 .....	Sept. 17,'38.8....	
Little Moth's Big Flame		
9503 .....	Oct. 25,'38.....	
Poor Little Butterfly		
(7-23-38) 8510 .....	July 4,'38.7½..	
Poor Elmer 8511 .....	July 22,'38.7½..	
Snowtime 8507 .....	June 3,'38.7½..	
Window Shopping (7-2-38)		
9509 .....	Apr. 14,'38.7....	

Title	Rel. Date	Min.
COLUMBIA TOURS		
Bermuda—Isle of Paradise		
9551 .....	Sept. 9,'38.1 r.l..	
Provincial Quebec 9552...	Oct. 21,'38.....	
COMMUNITY SING		
No. 5 (1-22-37) 8655 .....	Feb. 5,'38.10....	
(Song Parade)		
No. 6 (3-5-38) 8656 .....	Feb. 25,'38.9½..	
(Cowboy Songs)		
No. 7 (4-2-38) 8657 .....	Mar. 18,'38.10....	
(Gus Van Song Shop)		
No. 8 8658 .....	May 6,'38.10½..	
(Songs of the Southland)		
No. 9 (6-18-38) 8659 .....	June 25,'38.9½..	
(Spanish Songs)		
No. 10 (6-18-38) 8660 .....	July 4,'38.10....	
(Patriotic Songs)		
No. 11 8861 .....	Aug. 28,'38.10....	
Songs of Yesteryear		
No. 12 8862 .....	Sept. 15,'38.10....	
Scotch Songs		
(New Series)		
No. 1 (College Songs)		
9651 .....	Oct. 1,'38.1 r.l..	
No. 2 (South Seas) 9652...	Oct. 4,'38.....	
No. 3 9653 .....	Dec. 2,'38.....	
HAPPY HOUR		
Jungle Bables 8473.....	June 1,'38.1 r.l..	
New Nation, The (Czechoslovakia) 8472 .....	June 1,'38.10....	
KRAZY KAT CARTOONS		
21. Sad Little Guinea Pigs		
8702 .....	Feb. 22,'38.6½..	
22. Auto Clinic, The 8703	Mar. 4,'38.6½..	
23. Little Buckaroo 8704...	Apr. 11,'38.8....	
24. Krazy Magle (6-4-38)		
8705 .....	May 20,'38.6½..	
25. Krazy's Travel Squawks		
(6-25-38) 8706 .....	July 4,'38.6½..	
26. Gym Jams 9701 .....	Sept. 9,'38.6½..	
27. Hot Dogs On Ice 9702...	Oct. 21,'38.1 r.l..	
PICTUREGRAPH		
No. 1 9951 .....	Aug. 31,'38.1 r.l..	
SCRAPPY CARTOONS		
City Slicker (7-23-38)...		
8758 .....	July 8,'38.8....	
Early Bird 9751 .....	Aug. 31,'38.1 r.l..	
Happy Birthday 9752 .....	Oct. 7,'38.1 r.l..	
New Homestead, The		
(2-12-38) 8755 .....	Jan. 7,'38.7....	
Scrappy's Playmates 8757...	Mar. 27,'38.6....	
Scrappy's Trip to Mars		
8756 .....	Feb. 4,'38.7....	
SCREEN SNAPSHOTS		
No. 5 (1-22-38) 8855 .....	Jan. 7,'38.9½..	
No. 6 (3-5-38) 8856 .....	Feb. 4,'38.10....	
No. 7 (4-2-37) 8857 .....	Mar. 4,'38.10....	
No. 8 (5-14-38) 8858 .....	Apr. 1,'38.9....	
No. 9 8859 .....	Apr. 29,'38.9½..	
No. 10 (6-18-38) 8860 .....	May 27,'38.9½..	
No. 11 (7-30-38) 8861 .....	June 24,'38.10½..	
No. 12 8862 .....	July 29,'38.10....	
(New Series)		
No. 1 9851 .....	Aug. 21,'38.1 r.l..	
No. 2 9852 .....	Sept. 16,'38.1 r.l..	
No. 3 9853 .....	Nov. 4,'38.....	
SPECIAL		
SPORT THRILLS		
Athletic Youth 8811.....	July 29,'38.1 r.l..	
Demons of the Deep		
(9-24-38) 8812.....	Aug. 19,'38.9....	
Feminine Fun 8805 .....	Feb. 18,'38.10....	
Fistic Fun (7-30-38) 8810	July 1,'38.9½..	
Football Giants 9801.....	Sept. 28,'38.1 r.l..	
Play Ball (4-23-38) 8807...	Apr. 15,'38.10....	
Snow Foolin' (2-12-38)		
8804 .....	Jan. 21,'38.10....	
Sport Stamina (6-4-38)		
8808 .....	Apr. 10,'38.9½..	
Thrilling Moments		
(6-25-38) 8809 .....	June 10,'38.9½..	
Unusual Hunting (3-28-38)		
8806 .....	Mar. 15,'38.10....	
STRANGE AS IT SEEMS		
Boy Who Saved a Nation,		
The (1-22-38) 8603.....	Dec. 10,'37.9½..	
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan. 15,'38.9....	
Friendly Neighbors		
(Ontario) (6-18-38) 8553	Apr. 29,'38.9½..	

## EDUCATIONAL

[Distributed through  
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Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910	Feb. 25,'38.10....	
Cabin Kids		

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520.....	May 12,'38.6½..	
Bugs Beetle and His		
Orchestra 8512 .....	Jan. 21,'38.6½..	
Eliza Runs Again 8528...	July 29,'38.6½..	
Gandy the Goose (3-19-38)		
8515 .....	Mar. 4,'38.8....	
Happy and Lucky 8516...	Mar. 18,'38.6½..	
Here's to Good Old Jall		
8522 .....	June 10,'38.6½..	
His Off Day 8513 .....	Feb. 4,'38.8½..	
Just Ask Jupiter (2-19-38)		
8514 .....	Feb. 18,'38.8....	
Last Indian, The 8523...	June 24,'38.6½..	
Lion Hunt, The (1-15-38)		
8511 .....	Jan. 7,'38.7....	
Maid in China 8519.....	Apr. 29,'38.7....	
Milk for Baby 8524.....	July 8,'38.6½..	
Mountain Romance, A		
(4-39-38) 8517.....	Apr. 1,'38.6½..	
Mrs. O'Leary's Cow 8525...	July 22,'38.6½..	
Robinson Crusoe's Broad-		
cast (4-23-38) 8518....	Apr. 15,'38.6½..	
TREASURE CHEST		
Kingdom for a Horse		
(5-7-38) 8604 .....	Apr. 22,'38.10....	
Music from the Stars		
(4-30-38) 8610 .....	Mar. 25,'38.11....	
Horace Lapp and Orch.		
Return of the Buffalo 8608	Apr. 8,'38.9½..	
Sky Fishing (3-26-38) 8607	Feb. 25,'38.9½..	
Songbirds of the North		
Wood (2-12-38) 8606 ...	Feb. 11,'38.10....	
We Live in Two Worlds		
(8-20-38) 8609 .....	July 22,'38.11....	
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113	Jan. 14,'38.19....	
Niela Goodelle		
Beautiful But Dummies		
8117 .....	Mar. 25,'38.17....	
Buster West-Tom Patricola		
Cactus Caballeros 8206...	May 27,'38.19....	
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday		
(2-19-38) 8115 .....	Feb. 4,'38.15....	
Danny Kaye		
Cute Crime 8118.....	Apr. 29,'38.18....	
Jefferson Machamer		
Getting an Eye-ful (1-22-38)		
8204 .....	Jan. 21,'38.18....	
Charles Kemper		
Hi-Ho Hollywood 8203 ...	Jan. 7,'38.16....	
Harriet Hutchins-Margt. Johnson		
Jitterbugs 8119 .....	May 20,'38.18....	
Buster West-Tom Patricola		
Love and Onions (3-26-38)		
8308 .....	Mar. 11,'38.19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Miss They Missed, The		
(2-12-38) 8114.....	Jan. 28,'38.18....	
Willie Howard		
Money On Your Life 8205		
(12-4-37) 8108 .....	May 13,'38.18½..	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10,'38.17....	
Willie Howard		
Sing for Sweetie 8309...	Apr. 15,'38.19....	
Lee Sullivan		
Uncle Sol Solves It 8303...	Feb. 11,'38.15....	
Wanna Be a Model? 8116	Feb. 25,'38.18....	
Jefferson Machamer		
Winner Lose All 8310....	June 17,'38.19....	
Charles Kemper		

## MGM

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CAPTAIN AND THE KIDS		
(In Sepia)		
Blue Monday (4-2-38)		
W-682 .....	Apr. 2,'38.9....	
Buried Treasure W-689...	Sept. 17,'38.8....	
Captain's Pup W-684....	Apr. 30,'38.9....	
Cleaning House (3-5-38)		
W-681 .....	Feb. 19,'38.8....	
Day at the Beach, A		
W-685 (8-13-38) .....	June 25,'38.10....	
Old Smokey W-688.....	Sept. 3,'38.7....	
Pygmy Hunt, The W-687...	Aug. 6,'38.8....	
Poultry Pirates W-683...	Apr. 16,'38.9....	
What a Lion! W-686.....	July 16,'38.9....	
Winning Ticket, The		
W-690 .....	Oct. 1,'38.....	
CRIME DOESN'T PAY		
No. 14—What Price Safety		
P-811 .....	Feb. 5,'38.21....	
John Wray-George Husten		

Title	Rel. Date	Min.
No. 15—Miracle Money (5-21-38) P-612 .....	Mar. 26,'38.21....	
No. 16—Come Across (6-4-38) P-613 .....	May 14,'38.21....	
No. 17—Criminal Is Born, A (8-27-38) P-614.....	June 25,'38.21....	
No. 18—They're Always Caught P-615.....	Sept. 3,'38.22....	
No. 19—Think It Over P-616 .....	Sept. 24,'38.20....	
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659 .....	Apr. 16,'38.9....	
Cairo, City of Contrast T-851 .....	Sept. 10,'38.9....	
Czechoslovakia On Parade (7-2-38) T-661 .....	June 11,'38.9....	
Glimpses of Austria T-857	Feb. 19,'38.9....	
Glimpses of New Brunswick (4-2-38) T-658 .....	Mar. 19,'38.8....	
Madeira—Isle of Romance T-851 .....	Oct. 1,'38.....	
Paris On Parade T-662 (8-20-38) .....	July 9,'38.9....	
Rural Sweden T-660 .....	May 14,'38.8....	
HARMAN-ISING (Happy Harmonies)		
36—Pipe Dream .....	Feb. 5,'38.8....	
37—Little Bantamweight ...	Mar. 12,'38.8....	
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728 .....	Aug. 6,'38.11....	
Face Behind the Mask, The (4-9-38) H-725 .....	Mar. 19,'38.11....	
Leonard Penn-Mary Howard Joaquin Murrieta (7-23-38)		
H-726 (sepia) .....	June 11,'38.11....	
Man on the Rock, The.....		
Nostradamus H-730 .....	1 r.l..	
Ship That Died, The H-724 .....	Feb. 19,'38.10....	
Leonard Penn-Rhea Mitchell Strange Glory (8-6-38)		
H-727 .....	July 2,'38.11....	
Frank McGlynn		
LAUREL and HARDY REISSUES (1937-8)		
County Hospital (4-23-32) C-241 .....	Jan. 22,'38.17....	
M-G-M MINIATURES		
City of Little Men, The M-871 .....	Aug. 20,'38.1 r.l.	
Forgotten Step, The (6-4-38) M-677.....	May 7,'38.10....	
Monty Woolley Hollywood Handicap (7-9-38) M-678 .....	May 7,'38.10....	
"Original Sing Band" Life In Some Town, U.S.A. (4-9-38) M-674 .....	Feb. 26,'38.10....	
Optical Poem, An M-675...	Mar. 5,'38.7....	
Streamlined Swing M-872	Sept. 10,'38.1 r.l..	
(In sepia) That Mothers Might Live M-676 .....	Apr. 30,'38.10....	
Shepherd Struwick. Mary Howard		
Tracking the Sleeping Death (8-27-38) M-680	July 9,'38.10....	
Gilbert Emery-Doris Lloyd Tupapaoo (7-9-38) M-679	June 11,'38.11....	
Moroni Olsen What Do You Think, No. 3 M-672 .....	Jan. 15,'38.11....	
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603 .....	Mar. 26,'38.21....	
Harriet Hoctor-E. Marshall Canary Comes Across, The (2-5-38) R-602 .....	Jan. 29,'38.21....	
Erik Rhodes-Virginia Grey It's In the Stars (8-27-38)	July 30,'38.19....	
R-606 .....		
Eleanor Lynn-Johnny Downs Magician's Daughter, The (8-20-38) R-605.....	July 16,'38.18....	
Eleanor Lynn-Frank Albertson Snow Gets In Your Eyes (8-4-38) R-604 .....	May 14,'38.20....	
Virginia Grey-Reger Converse		
OUR GANG		
Aladdin's Lantern C-931...Sept.	17,'38.10....	
Awful Tooth, The (7-23-38) C-739 .....	May 28,'38.10....	
Bear Facts (4-2-38) C-738	Mar. 5,'38.11....	
Came the Brawn C-737....	Apr. 18,'38.11....	
Canned Fishing C-734....	Feb. 12,'38.11....	
Feed 'Em and Weep C-738	May 27,'38.11....	
Hide and Shriek (7-2-38) C-740 .....	June 18,'38.11....	



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Ranger, The (8-27-38) C-741	Aug. 6, '38	11....
Party Fever C-742	Aug. 27, '38	10....
Three Men in a Tub C-738	Mar. 26, '38	10....

## PETE SMITH SPECIALTIES

Anaesthesia (8-6-38)	July 9, '38	10....
S-711	July 9, '38	10....
Follow the Arrow S-712 (8-20-38)	July 30, '38	10....
Football Thrills of 1937	Sept. 10, '38	10....
S-714	Sept. 10, '38	10....
Fistbuffs	Aug. 27, '38	9....
Friend Indeed (1-1-38)	Jan. 1, '38	10....
S-703	Jan. 1, '38	10....
Grid Rules S-715	Jan. 1, '38	10....
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29, '38	9....
La Savate (4-9-38) S-706	Mar. 12, '38	8....
Modeling for Money S-708	Apr. 30, '38	10....
(Exploitation: June 4, '38, p. 85.)		
Penny's Party (color) S-707	Apr. 9, '38	9....
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June 18, '38	10....
Surf Heroes (7-23-38)	May 28, '38	10....
S-709	May 28, '38	10....
Three on a Rope (3-28-38)	Feb. 19, '38	10....
S-705	Feb. 19, '38	10....

Courtship of a Newt, The (8-27-38) F-757	July 23, '38	8....
Evening Alone, An F-755	May 14, '38	10....
Hew to Figure Income Tax (4-9-38) F-753	Mar. 19, '38	8....
How To Raise a Baby (8-20-38) F-758	July 2, '38	9....
How to Read F-758	Aug. 27, '38	9....
How to Watch Football		
F-951		
Music Made Simple (4-30-38) F-754	Apr. 18, '38	8....

Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8, '38	20....
New Audioscopes, The (2-5-36) A-761	Jan. 15, '38	8....

## PARAMOUNT

Title	Rel. Date	Min.
Betty Boop Cartoons		
Be Up to Date (2-28-38)	Feb. 25, '38	7....
T7-7	Feb. 25, '38	7....
Buzzy Boop T7-12	July 22, '38	1 r l.
Honest Love and True T7-8	Mar. 25, '38	7....
Lost Kitten (7-23-38)	June 24, '38	7....
T7-11	June 24, '38	7....
Out of the Inkwell T7-9	Apr. 22, '38	7....
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12, '38	1 r l.
Swing School T7-10 (6-18-38)	May 27, '38	7....

All's Fair at the Fair C8-1	Aug. 26, '38	7....
(9-3-38) C8-1	Aug. 26, '38	7....
Held It C7-5	Apr. 29, '38	7....
Hunky and Spunky (7-23-38) C7-6	June 24, '38	7....
Tears of an Onion C7-4	Feb. 25, '38	10....

Guatemala (8-27-38)	10....	
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Bob Crosby and Orch. A7-12	May 6, '38	10....
Easy on the Ice A7-13 (6-18-38)	June 3, '38	10....
H. King's Orch.-S. Foster		
Hall's Holiday (4-23-38)	Apr. 8, '38	10....
A7-11	Apr. 8, '38	10....
George Hall and Orch.		
Himber Harmonies (2-28-38) A7-8	Jan. 29, '38	11....
Richard Himber and Orch.		
Lights! Action! Lucas! (9-10-38)	Sept. 2, '38	10....
Clyde Lucas and Orch.		
Listen to Lucas (2-26-38)	Feb. 18, '38	10....
A7-9	Feb. 18, '38	10....
Meet the Maestros	Jan. 7, '38	10....
Moments of Charm (8-13-38) A8-1	Aug. 5, '38	10....
P. Spittainy & Girl Orch.		
Queens of the Air (7-23-38)	July 8, '38	11....
A7-14	July 8, '38	11....
Vincent Lopez		
Star Reporter, No. 3 A7-10	Mar. 11, '38	10....

Accent on Beauty (1-8-38)	Dec. 31, '37	10....
V7-6	Dec. 31, '37	10....

Title	Rel. Date	Min.
Blke Parade V7-10	Apr. 22, '38	10....
California Giants V7-7	Jan. 28, '38	10....
Crime Fighters V7-11 (8-4-38)	May 20, '38	10....
Find What's Wrong (7-9-38) V7-12	June 17, '38	10....
Gold (3-12-38) V7-8	Feb. 25, '38	10....
Jungle Glimpses (color) V7-9	Mar. 25, '38	10....
Mildewed Melodramas	Sept. 9, '38	1 r l.
Silver Millions V7-13	July 15, '38	10....
Tannhauser (8-4-38) V8-1	Aug. 12, '38	16....

## PARAMOUNT PICTORIAL

No. 6—The New Washing- ton-Arizona Magle—Four- Footed Flyers P7-6	Jan. 7, '38	1 r l.
No. 7—Let's Visit the Moon —Autumn in the Alps— Shadow Man (2-26-38)	Feb. 4, '38	10....
P7-7	Feb. 4, '38	10....
No. 8—Styles in the Sun- Sleeping City—Putchri- tude for Pups P7-8	Mar. 4, '38	1 r l.
No. 9—Can They Take It— Seeling's Believing—Al- pine Aqueduct P7-9	Apr. 1, '38	10....
No. 10—Sailboat Time— Twilight on the Trail— Magnetic Music (6-4-38)	May 7, '38	1 r l.
P7-10	May 7, '38	1 r l.
No. 11—Water Symphony— Nothing But Seals— Vineyards of California (7-23-38) P7-11	June 4, '38	10....
No. 12—Gigantic Farming —Steaming Scenery— Nobody's Pal (7-9-38) P7-12	July 1, '38	1 r l.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5, '38	10....
No. 2—P8-2 (9-3-38)	Sept. 2, '38	10....
No. 3 (9-24-38)	10....	

Big Chief Ugh-A-Mugh- Ugh (5-14-38) E7-9	Apr. 15, '38	7....
Bulldozing the Bull (8-28-38) E8-1	Aug. 19, '38	7....
Fowl Play E7-5	Dec. 17, '37	1 r l.
House Boulder-Upper, The E7-8	Mar. 18, '38	1 r l.
I Yam Love Sick E7-10	May 20, '38	7....
Jeep, The E7-12	July 15, '38	7....
Learn Politeness (2-26-38) E7-7	Feb. 18, '38	7....
Let's Celebrate E7-6	Jan. 21, '38	10....
Mutiny Ain't Nice E8-2	Sept. 16, '38	1 r l.
Plumbing Is a Pipe (6-11-38) E7-11	June 17, '38	7....

Two Editions Weekly		
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No. 3 J7-3	Jan. 14, '38	10....
No. 4 J7-4	Mar. 18, '38	10....
No. 5 (6-11-38) J7-5	May 13, '38	1 r l.
No. 8 J7-6	July 8, '38	1 r l.
(New Series)		
No. 1 J8-1	Sept. 2, '38	1 r l.

Beside a Moonlit Stream SC7-6	July 29, '38	1 r l.
Thanks for the Memory SC7-4	Mar. 25, '38	8....
Bert Block and Orch.		
You Leave Me Breathless (7-2-38) SC7-5	May 27, '38	8....
Jimmy Dorsey and Orch.		
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28, '38	7....

No. 46—Good Looking Win- ners (2-26-38) R7-7	Jan. 28, '38	10....
No. 47—A Fascinating Ad- venture (2-28-38) R7-8	Feb. 25, '38	10....
No. 48—Cops and Robbers R7-9	Mar. 25, '38	10....
No. 49—Win, Place or Show R7-10	Apr. 22, '38	10....
No. 50—Red, White and Blue Champions R7-11 (8-4-38)	May 20, '38	1 r l.
No. 51—Strike! (6-25-38) R7-12	June 17, '38	10....
No. 52—Horseshoes R7-13	July 15, '38	1 r l.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5, '38	10....
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2, '38	10....

Title	Rel. Date	Min.
UNUSUAL OCCUPATIONS (In Color)		
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No. 5 L7-5	Apr. 15, '38	10....
No. 8 (8-8-38) L7-8 (New Series)	June 10, '38	10....
No. 1 (8-27-38) L8-1	Aug. 5, '38	10....

## RKO RADIO

Title	Rel. Date	Min.
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Berth Quake 83,705	May 6, '38	18....
His Pest Friend 83,704	Mar. 11, '38	18....
Jitters, The (6-25-38) 83,706	July 1, '38	19....
Major Difficulties 93,702	Nov. 18, '38	19....
Stage Fright (9-3-38) 93,701	Sept. 23, '38	18....

## HEADLINERS

No. 2—Music Will Tell (1-1-38) 83,602	Feb. 11, '38	18....
Ted Fio Rito and Orch.		
No. 3—Picketing for Love 83,603	June 3, '38	17....
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No. 2—Romancing Along 93,602	Dec. 30, '38	21....
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Ears of Experience (1-1-38) 83,403	Jan. 28, '38	18....
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MARCH OF TIME 1937-38		
No. 7—Old Dixie's New Boom—One Million Miss- ing—Russians in Exile 83,107	Feb. 18, '38	19....
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No. 10—Racketeers vs. Housewives—Friend of the People—England's Bankrupt Peers 83,110	May 13, '38	19....
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No. 12—U. S. Coast Guard 83,112	July 8, '38	17....
No. 13—Man at the Wheel —Threat to Gibraltar (8-6-38) 83,113	Aug. 15, '38	19....
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Latin Rhythm (3-5-38) 84,206	Feb. 18, '38	11....
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Styles and Smiles, 94,202	Sept. 30, '38	11....
Virginia Verrill		
Sweet Shoe (1-1-38) 84,203	Nov. 26, '38	11....
Rita Rio and Orch.		
Talent Auction 94,203	Oct. 28, '38	10....
Irene Beasley		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2, '38	10....
J. Harold Murray		

## PATHE NEWS

Released twice a week

Title	Rel. Date	Min.
PATHE PARADE		
No. 4—Air College (2-26-38) 84,604	Feb. 25, '38	8....
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22, '38	11....
No. 6—Count of Ten (7-16-38) 84,606	June 17, '38	10....
No. 7—Expose of Spiritual- ism—Trip Thru Walt Disney Studios (7-23-38)	Aug. 12, '38	10....

PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Photographer, The 83,203	June 17, '38	15....
Jack Rice		
Stupor-Visor, The (1-22-38) 83,202	Feb. 5, '38	17....
Pat Gleason		

RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8, '38	18....
Nick Stuart and Orch.		
RAY WHITLEY COMEDIES		
Western Welcome, A, 93,501	Sept. 9, '38	18....

REELISMS		
Trans-America 94,602	Nov. 11, '38	10....
Submarine Circus 94,601	Sept. 16, '38	10....
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13, '38	10....
Brother Golfers (8-6-38) 84,309	July 15, '38	11....
Fisherman's Paradise 94,301	Sept. 9, '38	9....
Flying Feathers 84,308	June 24, '38	9....
In the Swim (5-5-38) 84,302	Feb. 18, '38	10....
Pinhurst 84,305	Apr. 22, '38	9....
Swinging Mallets 84,304	Apr. 1, '38	10....
Underwater (6-25-38) 84,307	June 3, '38	9....
Windward Way 84,303	Mar. 11, '38	18....

SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14, '38	10....
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22, '38	18....
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12, '38	18....
Jed Prouty		

SPECIAL		
Quintupland (2-26-38) 83,801	Feb. 18, '38	19....
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25, '38	7....
Brave Little Tailor (9-10-38) 94,101	Sept. 23, '38	9....
Donald's Better Self (2-26-38) 84,109	Mar. 11, '38	8....
Donald's Golf Game 94,103	Nov. 4, '38	8....
Donald's Nephews 84,111	Apr. 15, '38	8....
Farmyard Symphony 94,102	Oct. 14, '38	8....
Fox Hunt, The (6-18-38) 84,118	July 29, '38	8....
Good Scouts (6-25-38) 84,115	July 8, '38	8....
Mickey's Parrot (9-10-38) 84,118	Sept. 9, '38	8....
Mickey's Trailer 84,112	May 6, '38	8....
Moth and the Flame, The (3-9-38) 84,110	Apr. 1, '38	8....
Polar Trappers, 84,114	June 17, '38	8....
Self Control (1-22-38) 84,107	Feb. 11, '38	8....
Whalers, The (8-10-38) 84,117	Aug. 19, '38	8....
Wynken, Blynken and Nod 84,113	May 27, '38	8....

20TH CENTURY-FOX		
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Big Thrills 9202	Oct. 26, '38	1 r l.
Recording Modern Science 9201	Aug. 19, '38	1 r l.

FASHIONS (In color)		
Fashion Forecasts (Autumn Styles) 9601	Sept. 16, '38	1 r l.
No Title 9602	Nov. 11, '38	1 r l.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2, '38	1 r l.
What Every Girl Should Know 9402	Nov. 25, '38	1 r l.



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
<b>MAGIC CARPET SERIES</b> (Lowell Thomas)		
Land of Contentment 9102	Det. 14, '38	1 r.l.
Golden California 9101	Aug. 5, '38	1 r.l.
<b>TERRY-TODDS</b>		
Chris Columbus 9501	Aug. 12, '38	1 r.l.
Goose Files High, The...	Sept. 9, '38	1 r.l.
String Bean Jack 9521	Aug. 26, '38	1 r.l.
(In color)		
Wolf's Side of the Story		
9503	Sept. 23, '38	1 r.l.
<b>ED THORGERSEN (Sports)</b>		
Thoroughbreds 9301	Sept. 30, '38	1 r.l.

## UNIVERSAL

Title	Rel. Date	Min.
<b>GDING PLACES WITH LOWELL THOMAS</b>		
No. 44 2375	Jan. 3, '38	9...
No. 45 (2-28-38) 2376	Jan. 29, '38	9...
No. 46 2377	Feb. 28, '38	9...
No. 47 2378	Mar. 21, '38	9 1/2...
No. 48 2379	Apr. 11, '38	9...
No. 49 2380	Apr. 25, '38	9...
No. 50 (4-30-38) 2381	May 9, '38	9...
No. 51 (8-11-38) 2382	June 13, '38	10...
No. 52 (6-25-38) 2383	June 27, '38	9...
No. 53 3351	Aug. 22, '38	9...
No. 54 3352	Sept. 12, '38	9 1/2...
No. 55 3353	Oct. 3, '38	9...

## MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38)		
3222	Sept. 28, '38	10 1/2...
Imogene Coca		
Down on the Barn		
(2-26-38) 2167	Feb. 23, '38	17...
Billy Jones-Ernie Hara		
Fits and Beaflets 2173	July 27, '38	19...
York and Klag		
High Jack N' the Show		
(5-21-38) 2170	May 18, '38	17...
(James Barton)		
Latin Hi-Hattin'		
(4-30-38) 2169	Apr. 27, '38	17...
Dorothy Stone		
Chas. Collins		
Music and Flowers		
(5-21-38) 2171	June 15, '38	19...
Block and Sully		
Rhythm Cafe 3221	Sept. 7, '38	20...
Virginia Verrill		
Rhapsody in Zoo (12-11-37)		
2166	Jan. 28, '38	15 1/2...
Mark Plaet		
Side Show Fakir 3223	Det. 12, '38	20...
Clyde Hager-Charlotteers		
Somewhere in Paris		
(3-5-38) 2168	Mar. 23, '38	17...
J. Harold Murray		
Stars and Stripes (7-2-38)		
2172	July 6, '38	17 1/2...
Ed. East-Ralph Dumke		

## LANTZ CARTUNES

Barnyard Romeo (8-20-38)		
2291	Aug. 1, '38	7...
Big Cat and the Little		
Mousie, The 2293	Aug. 15, '38	7...
Cat and the Bell, The...	Oct. 4, '38	7...
Cheese Nappers (7-2-38)		
2288	July 4, '38	7...
Feed the Kitty 2281	Mar. 14, '38	7...
Ghost Town Frolics 2294	Sept. 5, '38	7...
Happy Scouts (7-2-38)		
2295	June 20, '38	7...
Lampighter, The 2277	Jan. 10, '38	7...
Man Hunt (2-26-38) 2278	Feb. 7, '38	7...
Movie Phony News 2285	May 30, '38	7...
Nellie, The Indian Chief's		
Daughter (6-4-38) 2288	June 8, '38	7...
Nellie, the Sewing Machine		
Girl (5-14-38) 2282	Apr. 11, '38	7 1/2...
Pixie Land 2295	Sept. 12, '38	7...
Problem Child, The		
(5-14-38) 2284	May 18, '38	7...
Queen's Kittens 2292	Aug. 8, '38	7...
Silly Seals (8-27-38)	July 25, '38	7...
Tail End (5-21-38) 2283	Apr. 25, '38	7...
Trade Mice 2280	Feb. 28, '38	7...
Yokel Boy Makes Good		
(3-12-38) 2279	Feb. 21, '38	7...
Voodoo in Harlem (7-9-38)		
2289	July 18, '38	7...

## STRANGER THAN FICTION SERIES

No. 46—Novelty (2-28-38)		
2290	Feb. 21, '38	9...
No. 47—Novelty 2391	Mar. 14, '38	9...
No. 48—Novelty 2392	Apr. 4, '38	8 1/2...
No. 49—Novelty (5-7-38)		
2393	Apr. 18, '38	8 1/2...
No. 50—Novelty 2394	May 2, '38	9...
No. 51—Novelty 6-11-38)		
2395	June 6, '38	9...

Title	Rel. Date	Min.
<b>NO. 52—NOVELTY (7-2-38)</b>		
2396	June 20, '38	9...
No. 53—Novelty 3364	Aug. 29, '38	9...
No. 54—Novelty 3365	Sept. 19, '38	9...
No. 55—Novelty 3366	Oct. 10, '38	9 1/2...

## UNIVERSAL SPECIAL

Breathless Moments		
(2-26-38) 2180	Feb. 28, '38	19...

## VITAPHONE

Title	Rel. Date	Min.
<b>BROADWAY BREVITIES</b>		
Romance Road 3003	Jan. 29, '38	19...
Walter Cassell-Aane Nagel		
Candid Kid, The (2-28-38)		
3015	Feb. 12, '38	20...

Josephine Huston		
Waiting Around (2-26-38)		
3027	Feb. 20, '38	20...
Frank Libuse		
Little Me 3010	Mar. 5, '38	2 rls.
Wini Shaw		
Romance of Louisiana 3005	Mar. 12, '38	2 rls.
Addison Richards		
Under the Wire 3022	Mar. 26, '38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9, '38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23, '38	2 rls.
Praiser Sisters		
Forget-Me-Knots 3011	May 7, '38	2 rls.
Bernice Claire		
Stocks and Blondes 3023		
Gone Lockhart	May 21, '38	2 rls.
Dut Where the Stars Begin		
3004	May 28, '38	2 rls.
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012	June 11, '38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25, '38	2 rls.
Cross and Duna		
Rainbow's End (7-23-38)		
3017	July 2, '38	22...
Eddie Peabody		
Ky Pop 3024	July 16, '38	2 rls.
Henry Armetta		
Sons of the Palapas		
(7-23-38) 3006	July 30, '38	18...
Mauch Twins		
Up in Lights	Aug. 13, '38	2 rls.
Pat Rooney		
There Goes the Bride...	Aug. 27, '38	2 rls.
Fifi D'Drasy		
Zero Girl 4009	Sept. 3, '38	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17, '38	2 rls.
Johnnie Davis		
Murder with Reservations		
4010	Sept. 24, '38	2 rls.
George Campo		

## COLOR PARADE

Miracles of Sport 4601	Sept. 10, '38	1 r.l.
China Today	Det. 1, '38	1 r.l.

## CDLORTOUR ADVENTURE

(In Color)		
Malayan Jungle (2-5-38)		
3507	Feb. 5, '38	10...
What the World Makes		
3502	Mar. 12, '38	1 r.l.
Crossroads of the Orient		
(4-30-38) 3508	Apr. 2, '38	1 r.l.
Toradja Land 3510	Apr. 30, '38	1 r.l.
Pearl of the East 3509	May 21, '38	1 r.l.
Mechanix Illustrated		
(7-23-38) 3511	June 4, '38	10...
Isles of Enchantment 3512	June 25, '38	1 r.l.
Hermit Kingdom 3513	Aug. 27, '38	1 r.l.

## FLDYD GIBBONS'

## "YDUR TRUE ADVENTURE"

Hit and Run (2-28-38)		
3306	Feb. 19, '38	12...
Shogglir's Evidence 3307	Mar. 19, '38	12...
Dear Did Dad 3308	Apr. 18, '38	12...
Wanderlust 3309	May 14, '38	1 r.l.
Dream Comes True, A 3310	June 8, '38	1 r.l.
Fighting Judge, The		
(8-8-38) 3311	July 2, '38	13...
Night Intruder (7-30-38)		
3312	July 23, '38	14...
Trapped Underground	Aug. 20, '38	1 r.l.
Identified 4301	Sept. 17, '38	1 r.l.

## LDONEY TUNES

No. 47—Porky at the		
Crocadero 3608	Feb. 5, '38	7...
No. 48—What Price Porky		
3607	Feb. 28, '38	10...
No. 49—Porky's Phoney		
Express (2-26-38) 3608	Mar. 19, '38	11...
No. 50—Porky's Five and		
Ten 3609	Apr. 18, '38	11...

Title	Rel. Date	Min.
<b>No. 51—Porky's Hare Hunt</b>		
3610	Apr. 30, '38	10...
<b>No. 52—Injun Trouble</b>		
3611	May 21, '38	1 r.l.

<b>Title</b>		
Rel. Date	Min.	
No. 53—Porky the Fire-		
man 3612	June 4, '38	1 r.l.
No. 54—Porky's Party		
3613	June 25, '38	1 r.l.
No. 55—Porky's Spring		
Planting (7-9-38) 3614	July 16, '38	7...
No. 56—Porky and Daffy		
(7-30-38) 3615	Aug. 6, '38	7...
No. 57—Wholly Smoke		
3616	Aug. 27, '38	1 r.l.
No. 58—Porky In Wacky-		
land 4801	Sept. 24, '38	1 r.l.

## MELDDY MASTERS

Earia Madriguera and Orch.		
(2-5-38) 3708	Jan. 29, '38	10...
Carl Hoff and Orch. 3710	Feb. 12, '38	1 r.l.
Benny Meroff and Orch.		
3707	Mar. 5, '38	1 r.l.
Mike Riley and Orch. 3711	Mar. 26, '38	1 r.l.
Rubloff and His Violin		
3712	Apr. 18, '38	10...
Carl "Deacon" Moore and		
Orch. 3713	May 7, '38	1 r.l.
Freddie Rich and Orch.		
3714	May 28, '38	1 r.l.
Clyde Lucas and Orch.		
3715	June 18, '38	1 r.l.
Don Bestor and Orch.		
3716	July 9, '38	1 r.l.
Saturday Night Swing		
Club	July 30, '38	1 r.l.
Clyde McCoy and Orch.	Aug. 20, '38	1 r.l.
Music with a Smile		
(7-30-38)		10...
"Happy" Felton & Orch.		
Larry Clinton and Orch.		
4701	Sept. 3, '38	1 r.l.
Ray Kinney and Hawaiians	Oct. 1, '38	1 r.l.

## MERRIE MELODIES

(In Color)		
No. 53—Sneezing Wessal,		
(2-26-38) 3409	Mar. 12, '38	7...
No. 54—A Star Is Hatchad		
3410	Apr. 2, '38	10...
No. 55—Penguin Parade		
(4-30-38) 3411	Apr. 23, '38	7...
No. 56—Now That Summer		
Is Gone 3412	May 14, '38	1 r.l.
No. 57—Isle of the Pinge		
Pongo 3413	May 28, '38	1 r.l.
No. 58—Katnip Kollege		
3414	June 11, '38	1 r.l.
No. 59—Have You Got Any		
Castles 3415	June 25, '38	1 r.l.
No. 60—Love and Curses		
(7-23-38) 3418	July 9, '38	7...
No. 61—Cinderella Meets		
Fella (7-23-38) 3417	July 23, '38	7...
No. 62—The Major Lied		
'Til Dawn 3418	Aug. 13, '38	1 r.l.
No. 63—A-Lad-In Bagdad		
3419	Aug. 13, '38	1 r.l.
No. 64—Cracked Ice 3420		1 r.l.
No. 65—A Feud There Was		
4501	Sept. 24, '38	1 r.l.

## PICTDRIAL REVUES

No. 6—Hockey—Shoes		
(2-5-38) 3808	Feb. 5, '38	10...
No. 7—Dogs—Billard—		
Lithography 3807	Mar. 5, '38	10...
No. 8—Song Writers—		
Bowling 3808	Apr. 2, '38	1 r.l.
No. 9—Silverware—Ice		
Boating (4-23-38) 3809	Apr. 30, '38	10...
No. 10—Beavers—Polo—		
Woolens 3810	June 4, '38	1 r.l.
No. 11—Plastics—Perfume		
3811	July 9, '38	1 r.l.
No. 12—Hollywood—Scul-		
ing—Furs 3812	Aug. 13, '38	1 r.l.

## VITAPHONE VARIETIES

Ski Flight 3908	Jan. 22, '38	9...
Alibi Time (2-19-38) 3908	Feb. 12, '38	11...
Radio Ramblers		
Vitaphone Gambols 3907	Mar. 19, '38	1 r.l.
Chaz Chase		
Mr. & Mrs. Jessa Crawford		
3909	Apr. 9, '38	9...
Juggling Fool, The 3910	May 14, '38	1 r.l.
Bobby May		
Vitaphone Capers 3911	June 18, '38	1 r.l.
Swing Cat's Jamboree		
(7-9-38) 3912	Aug. 8, '38	8...
Louis Prima and Orch.		
The Great Library Misery		
4901	Sept. 10, '38	1 r.l.

## OTHER PRODUCT

Title	Rel. Date	Min.
<b>DEVLIN</b>		
Antient Cities of Southern		
France (8-13-38)		10...
Beautiful and Gay Budapest		
(5-14-38)	June 15, '38	10 1/2...
Fabulous Marseilles		
(6-8-38)	June 15, '38	10 1/2...
Historic Sites, Normandy		
Coast (6-25-38)	June 15, '38	10 1/2...
Hong Kong, Gateway to		
China (2-19-38)	May 15, '38	11...
Makassar (8-6-38)		10...
Manila (2-28-38)	May 15, '38	11...
Did Towns of Normandy		
(4-9-38)	July 15, '38	10...
Resorts and Quaint Towns		
of the Blue Coast		
(5-21-38)	July 15, '38	10 1/2...
Rio de Janeiro (8-13-38)		10...
Singapore (2-28-38)	May 15, '38	11...
Venice (8-13-38)		10...
Voyage to Cebu (7-2-38)	July 15, '38	9...
<b>G.P.D. FILM UNIT</b>		
North Sea (7-9-38)		10...
<b>HOFFBERG</b>		
Trailing the Jaguar		
(7-2-38)	July 15, '38	28...
<b>LENAUER</b>		
Datelines (6-18-38)		8...



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 127

Conducted by

F. H. RICHARDSON

*Question No. 127 was: (A) Why does motion in a magnetic field generate a flow of current in a closed-circuit conductor lying within that field? (B) Why is it impossible to generate direct current in a closed-circuit conductor lying within a magnetic field by its motion within said field? (C) If d.c. cannot be generated magnetically, how is it obtained from the brushes of a d.c. dynamo?*

The following answered acceptably: C. Rau and S. Evans, J. R. Prater; G. E. Doe; L. Cimikoski; W. E. Limmroth; J. A. Zachritz; H. Edwards; M. B. Stout; O. H. Schmidt; P. E. Shell; R. W. Groton; L. Johnson; M. F. Robinson and L. A. Beachwood; D. A. Shea and H. T. Plum; A. W. Baxter and J. M. Kelner; T. W. Redhouse; B. and M. Walker; H. Bunker; G. L. Goss; C. H. Lowrie; E. and F. Wentworth; D. and W. Porter; S. Hewitt; G. L. Baxter; A. and B. Richardson; R. and K. Wells; L. E. Dodson and H. H. Todd; B. B. Kent; M. Samuels and P. L. Goldstein; L. and S. Saylor; B. L. Kent; H. T. Randolph; N. D. Logman; W. B. Hunter; K. L. Brant; W. B. Hennesy; W. Winkler and R. R. Robbins; P. Slobodny; T. and W. Turk; E. Lomax; G. Umphrey; S. True; R. R. Jacobs and B. B. Hornstein; S. T. Adams, L. C. Collins and R. D. Baker; H. J. Benjamin; L. F. and G. Brown; W. R. Davis; M. D. McGuire; F. H., S. and P. Dalbey; F. E. Dorp and H. A. Ames; B. L. Morris and H. M. Jackson; K. Irwin; E. Davis; H. T. Watkins and N. S. Reid; E. Exline; F. W. Brandenburg; T. S. Anderson; W. V. Henderson; G. Thompson; R. Smith and B. L. Odeon; W. Jones and T. L. Ward; L. Day; A. C. Greene; M. Samuels and W. R. Allen; S. T. Logan; H. R. Carson; S. L. Maxwell; R. Davis and M. F. Brown; M. A. Cordell and L. B. Daniels; W. R. Matthews and J. R. Davidson; L. D. Tomlinson; L. M. Richardson; D. R. Spencer, A. Leonard and G. T. Jones.

(A) Paul E. Shell answers thus: "In a generator we have a magnet, usually a permanent one, which forms a magnetic field between its poles, the same consisting of lines of magnetic force. Within the confines of this field is a rotating piece known as an 'armature' upon which are wound certain coils of copper wire, the same insulated from the armature core upon which they rest, confined in slots. These coils are connected with the outside distribution wires through a contact ring if it be an a.c. that is delivered to the external circuit; or through a commutator consisting of copper bars if the machine is to deliver d.c. for distribution.

"Now what is known as Faraday's Law of Principle says that if a closed circuit be so rotated in a magnetic field that the number of lines of magnetic force passing through it will be varied, a current will be induced therein\*\*\*\*. If an armature such as I have

### BLUEBOOK SCHOOL QUESTION NO. 133

(A) What is meant by a carbon spindling or needling? What is its cause and may it occur to both carbons simultaneously?

(B) If the carbons (or either of them) spindle, what should have your first attention?

(C) What is the effect of positive carbon spindling? Of negative carbon spindling?

(D) Does spindling tend to injure metal parts of high intensity lamps?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

roughly described be rotated within the magnetic field described, one side of the coil will cut the lines of force in one direction while the other side cuts them in the opposite direction; also the number of lines of force cut each unit of time will vary, and thus a current be induced in the various coils wound upon the armature, in accordance with Faraday's Principle."

(B) J. R. Prater answers concisely as follows: "Motion in a magnetic field generates a flow of current in a closed-circuit conductor located within that field because of the principle of induction. According to Faraday's law when a closed circuit is moved in a magnetic field so as to cut—that is to say, alter—the number of lines of force passing through it, a current is induced therein, or more correctly speaking, an electromotive force (voltage) is induced in the said conductor, which, in accordance with Ohm's law, namely that current flow equals voltage divided by ohms resistance, results in an induced current flowing in the conductor."

(B) R. and K. Wells reply thus: "The answer to this question is found in the fact that when E.M.F. is induced in a conductor, and by that fact current is made to flow, the flow will be in a certain direction, namely, at right angles to the lines of magnetic force in the said magnetic field and at right angles to the direction of motion. That is a fixed law. To illustrate, if the right hand be laid upon the N pole of a magnet, with the fore finger and thumb extended and the larger finger bent downward across the face of the magnet, the fore finger would represent direction of lines of magnetic force which form the field, the thumb the direction of movement of the conductor in which E.M.F. is generated by movement, and the

large finger the direction of flow of induced current.

"We observe (see figures 1 and 2 of Bluebook) that since the flow of induced current must be constantly in one direction insofar as concerns the lines of force and the direction of motion, and since the sides of armature coils must and do reverse their direction with relation to the lines of force each revolution, the direction of current flow must necessarily reverse itself with each revolution of the coil, hence d.c. cannot be generated by a rotating armature and stationary magnet."

May I commend this answer to study, even by those I have credited with having answered acceptably.—F. H. R.

(C) The answer of J. R. Prater is selected with the remark that in studying it you should refer constantly to figures 1, 2 and 3 in your Bluebook.—F. H. R.

"In order to obtain d.c. from an a.c. armature it is necessary to reverse the connections between each armature coil and the brushes each time the current in the coil reverses in direction. This is accomplished by the use of a 'commutator,' consisting of a series of copper bars insulated from each other and from the armature shaft, so mounted upon the armature shaft that their outer sides provide a smooth cylindrical surface upon which the brushes may ride. A separate commutator 'bar' is provided for each end of each armature coil, the bars connected to opposite ends of the same coil being placed opposite each other through the diameter of the commutator.

"Brushes connected to opposite sides (polarities) of the external circuit are similarly placed opposite each other through the diameter of the commutator. Since the commutator bars revolve with the armature coils, each time the current changes direction in the coils the corresponding commutator bars are also interchanged with relation to the brushes. Thus, although the armature coils always generate a.c., the commutator delivers d.c. to the brushes and external circuit.

"The direct current thus obtained from each single armature coil pulsates from zero to maximum voltage and back to zero twice during each revolution of the armature, but in most generators several coils are mounted on the same armature shaft and so interconnected that the voltage from any one coil does not drop far below maximum before the voltage from the next coil rises to maximum, thus maintaining very nearly constant d.c. voltage."

Exhibition and distribution of films form the central theme of a new play by Maxwell Weinberg of the Little theatre, Baltimore, and Joseph Julian.



# CLASSIFIED ADVERTISING

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national medium  
for showmen*

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CLOSING OUT OVERSTOCK OF GOOD USED sound equipment. Halstead, Webster, Cinemaphone, RCA amplifiers from \$14.50; soundheads, \$9.95 up; speakers as low as 95c. Some swell buys—good for experiments, tests, etc. New bargain lists just out. S. O. S., 636 Eleventh Ave., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WRITE FOR BARGAIN LIST OF USED, REBUILT theatre equipment; opera chairs, Simplex and Powers projectors, sound equipment, etc. MOVIE SUPPLY CO., LTD., Dept. H, 1318 So. Wabash, Chicago.

THEATRE EQUIPMENT — SUPPLIES — ACCESSORIES—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

LOADS OF GOOD "SEAT MILEAGE" STILL IN these chairs! Thousands of fine American Seating. Ideal, Irwin, other famous makes—biggest variety veneer and upholstered at 75c up. Ask for list 15Q. S. O. S., 636 Eleventh Ave., New York.

## POSITIONS WANTED

MANAGER OR ASSISTANT MANAGER. 35 years old, several years' experience, reliable, good references. East preferred. BOX 1057, MOTION PICTURE HERALD.

PROJECTIONIST WITH EXPERIENCE AND references wants work. ALBERT ANDERS, Howard Lake, Minn.

MANAGER AT LIBERTY, MANY YEARS' EXPERIENCE. All lines. Reasonable salary. Box 122, No. Kingsville, O.

## TRAINING SCHOOL

THEATRE EMPLOYEES; ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

## THEATRES

EXHIBITOR DESIRES TO LEASE PICTURE theatre in town around 1,800 population. Central or Western states. Give full particulars. KING, 556 East 60th St., Seattle, Wash.

READY TO BUILD NEW \$20,000 THEATRE, 50-foot front, downtown main street location in city over hundred thousand population. Wonderful opportunity for grind house. Rent \$500 a month, 10 year lease, last year's rent in advance. BOX 1060, MOTION PICTURE HERALD.

THEATRE WANTED: PENNSYLVANIA OR Ohio. Cash available. Send details first letter. BOX 1061, MOTION PICTURE HERALD.

WILL RENT OR BUY THEATRE OF ABOUT 750 seats. All details in first letter. Write to BOX 1054, MOTION PICTURE HERALD.

THE SOUTH. FACTORIES. CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALE AND NOT TO LEASE, UPTOWN THEATRE, Providence, R. I., "one of New England's most beautiful," 1,400 seats. Formerly managed by Keith-Albee Corporation. Price reasonable.

WANTED SMALL THEATRE NEW ENGLAND or New York. Lease or buy. BOX 1059, MOTION PICTURE HERALD.

WANTED—SMALL THEATRE IN NEW ENGLAND. BOX 1047, MOTION PICTURE HERALD.

WANTED ONE, TWO, THREE, THEATRES IN northern Ohio. Operating profitably with ample product, must stand rigid investigation. HARRY L. BARNHART, 3757 West 129th St., West Park, Cleveland, O.

## BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—\$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## NEW GENERAL EQUIPMENT

EVERYTHING FOR YOUR THEATRE IS IN the new S. O. S. "Boothside Companion"—Greatest theatre equipment catalog in industry. Now on the press—shows everything for the modern theatre at prices that can't be beat. Postcard will reserve your copy. S. O. S., 636 Eleventh Ave., New York.

## WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PROJECTOR heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

## BOOKS

THE 1938-39 EDITION OF THE INDUSTRY'S INTERNATIONAL reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for \$3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! \$6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HERE'S THE "DOUBLE" FOR ALL BOOTH troubles—only \$1.29 brings you RCA Handbook of RCA equipment—and Sloane's "Motion Picture Projection." Rush your order. S. O. S., 636 Eleventh Ave., New York.

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NEW YORK



The  
*Amazing*

story  
of a gangster  
who went soft!

# THE NIGHT HAWK

ROBERT LIVINGSTON  
JUNE TRAVIS  
ROBERT ARMSTRONG  
BEN WELDEN

Directed by SIDNEY SALKOW  
Associate producer HERMAN SCHLOM

*Republic*



Paramount's

# "KING OF ALCATRAZ"



Gang Law versus the Law of the Sea in the fastest paced adventure melodrama of the season!





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DO NOT REMOVE

# MOTION PICTURE HERALD

*Upturn Is Reflected  
By U. S. Tax Income  
Sound Patents Case Is  
First to Supreme Court  
Fashion Show and Music  
Week Next in Film Drive  
Grand National Starts  
Releasing 70 October 14  
Film Legislation Faced  
In 45 States This Winter  
RKO Reorganizing Plan  
Ready after Four Years  
Industry Abroad Returns  
To Normal Operations  
Independents in Britain  
Protest Chain Practices*



VOL. 133, NO. 2    OCTOBER 8, 1938

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Our editorial this week is reprinted in its entirety from the INDEPENDENT EXHIBITORS FILM BULLETIN.

Only the quotation marks are ours. Here's the editorial:

"TO METRO'S CREDIT."

"In an industry wracked with seeming endless inter-branch antagonism and baiting, it is pleasant to hear the virtual unanimity of exhibitor good will enjoyed by at least one distributor.

"One might suppose that its very position at the pinnacle of the industry would make Metro-Goldwyn-Mayer the most ruthless and arrogant of all film companies. Yet, this company displays greater consideration for its customers than any other.

"During the film selling season hardly a week passes but what at least one irate exhibitor writes or calls us asking how he might go about suing some distributor for selling away a product he has long played. Of course, we point out the right of any company to sell to whom it desires, providing no conspiracy can be proven. But what strikes us is the absence of complaints on this score against Metro.

"This company, it seems, places some value on good will. Many cases are known in which Metro persistently has remained faithful to old customers, regardless of opportunities to get greater revenue from new competitors. The fact that a theatre which has played M-G-M pictures in the past, has exploited its stars and its trade mark apparently enters quite prominently into the considerations of this company's sales executives.

"It is to the everlasting credit of M-G-M that it sets a fine example for other distributors in this respect. What a pity some of them refuse to follow!"



Independent EXHIBITORS  
FILM BULLETIN

★ ★ ★ ★ ★

## OH MICKEY!

"STABLEMATES" (a beloved American favorite Wally Beery welcomes a new star!) is the next step in Mickey Rooney's march to become the greatest box-office draw America has ever known. A worthy follow-up to "Boys Town" is "Stablemates" and then "Out West With The Hardys." Nice going Mickey!

EXTRA! "BOYS TOWN" TERRIFIC!  
EXTRA! "TOO HOT TO HANDLE" WOW!  
EXTRA! "SWEETHEARTS" PREVIEW HIT!  
EXTRA! "STABLEMATES" SURE-FIRE!  
EXTRA! "GREAT WALTZ" TRIUMPH!  
EXTRA! "THE CITADEL" SENSATIONAL!



★ ★ ★ ★ ★

## "Sweethearts of the day"



## THE TOPS!

We used to think a barrel of monkeys was fun until we dropped into the big Broadway Capitol and listened to the packed audience enjoying Clark and Myrna in "Too Hot To Handle." There's a show for folks of all shapes and sizes! A natural! And naturally it's a clean-up! "Entertainment you'll chuckle over for days to come," said the Daily News, echoing all the critics of Broadway, N. Y., and your Broadway too, Mr. Showman. Holdovers: New York, Philly, Salt Lake, Harrisburg, Indianapolis, Wilmington, Houston, Atlanta, New Orleans and everywhere as we roar to press.

★ ★ ★ ★ ★

## TELEGRAM FOR LEO!

"SWEETHEARTS sensation last night's preview in Pomona. Jeanette MacDonald and Nelson Eddy thrilled audience. Victor Herbert music and numbers tremendous. Picture packed with entertainment and breath-taking with brand new spectacle ideas. Technicolor beautiful. Definitely tops 'Rose Marie', 'Maytime' all other MacDonald-Eddy triumphs and another resounding hit in Metro-Goldwyn-Mayer's Greatest Year."

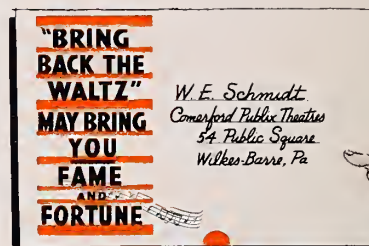
★ ★ ★ ★ ★

## BOX-OFFICE FLASH!

By wire from California to "Box-Office" magazine: "'Vacation From Love' rowdy, romantic fare, fast moving entertainment, well up to Leo's standard."

We could go on and on, but you get the idea! In fact a few exhibitors who were out to lunch when our salesman called are now frantically signing up. Nobody would want to pass up a single one of the above pictures. Nor the jolly hits ahead. Leo believes in modesty up to a certain point, but honestly you can't blame him for the swelled chest (not swelled head, folks!) Contracts talk! Listen: MORE M-G-M EXHIBITORS NOW THAN EVER BEFORE AT THIS PERIOD!

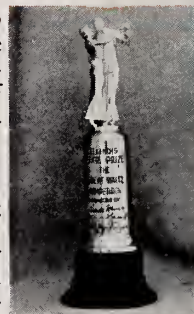
★ ★ ★ ★ ★



W. E. Schmidt  
Comerford Public Theatres  
54 Public Square  
Wilkes-Barre, Pa.

## DID YOU GET YOURS?

Ask M-G-M for the broadside (above) also Exhibitors Service Sheet telling the complete story of one of the greatest promotions since the first Manager hired that elephant from his local zoo! "THE GREAT WALTZ" COMPETITION has begun. In 48 states local contestants are waltzing in the hope of getting one of the 87 pretty prizes, topped by the first prize: THREE MONTHS CONTRACT AT M-G-M STUDIOS! 48 State Trophies (above) will be awarded. These winners will compete in 12 Zone Semi-Finals and the winning couple from each Zone (24 lucky waltzers) will be brought to New York for the whirlwind finals.



You don't have to wait for your "Great Waltz" playdate. (By the way, the picture is finished and our trusted scouts tell us it's a honey!) Every M-G-M theatre can enter and its local winner then enters the State contest.

Nice promotion, say our exhibitor friends. Plus "THE GREAT WALTZ" nationwide posting of thousands of 24-sheets in 1200 cities!

What with one thing and another, there's plenty of dancing on Film Rows...

With that merry, musical fellow leading the gayety.

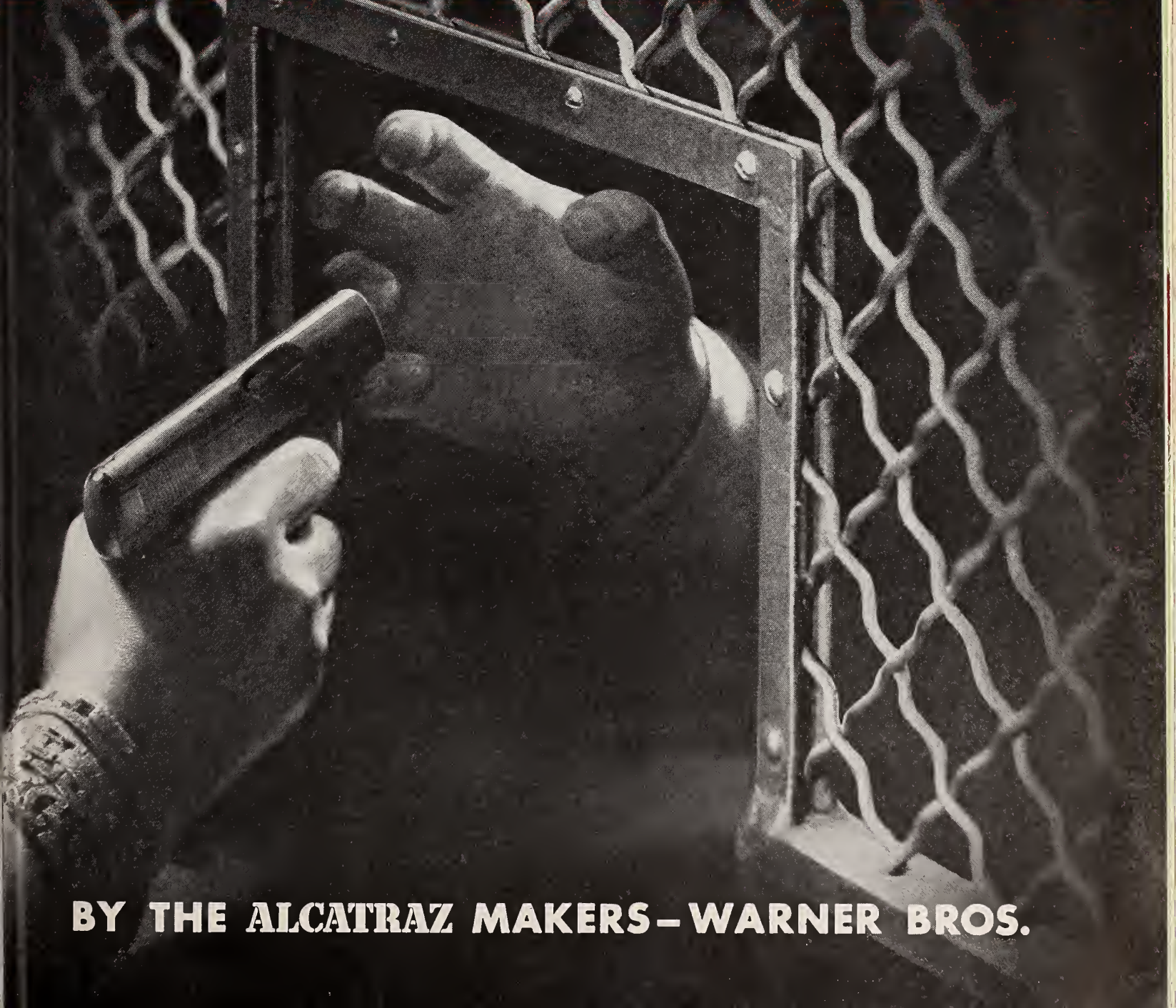
They call him  
THE WALTZING LION.

Leo



**Something to Get Excited Over!**

# **GIRLS ON PROBATION**



**BY THE ALCATRAZ MAKERS—WARNER BROS.**



WEBSTER'S DICT

young birds of a single  
ung of the same female  
ies collectively; offspring; prop  
ecies; kind; race. [brook, vt. To put up wi  
ve. [small natural stream; a rivulet  
brook'let, n. A little  
brook'lain; 2 brook'in, n.  
1 brook'in; 2 brook'lyn, n.  
in Massachusetts, near Bo  
brook'in; 2 brook'lyn, n.  
orough (pop. 2,560,401)

ity.  
broom, 1 brūm; 2 brōom, n. 1. A  
d to a long handle for sw  
shrub of the bean family.  
en branches. [v. ass, of which brooms are made.—broom  
stick", n. The handle of a broom.  
y broth; 2 brōth, n. [broth'  
or strained soup. [AS.  
broth'er, 1 brōth'ar; 2 brōth'er, n. [broth'  
s or parent. 2. One closely united with  
or others, as by religious, political, or  
family bond; also used adjectivally. [

**Broth'er Rat, n. [slang]**  
Term of addressing each other  
used by students at Virginia Mil-  
itary Institute—somewhat similar  
to 'Plebe' at West Point.

go  
Brown' (1806—  
beth Barrett (1806—  
Robert. 2. Rober  
browz', 1 browz'ing.  
browz', 1 browz'ing.  
twigs, etc.); to gr  
Bruce, 1 brūs; 2 bruc, Rober  
of Scotland; defeated Edw.  
burn.  
Bru'ges, 1 brū'juz; 2 brū'juz  
Bru'in, 1 brū'in; 2 brū'in, n. A  
bruise, 1 brūz; 2 brūz, n.  
ing. 1. t. 1. To batter in o  
breaking; contuse. 2. To  
crush, as in mortar. 2. To  
in boxing or fight; box. [ser, break.] 2. A puglist  
bruise, 1 brūt; 2 brūt, n.  
ed abroad; re  
ne, 1 brūt; 2 brūt, n.  
claim



with  
**PRISCILLA LANE**  
Her first picture since 'Four Daughters'!  
**WAYNE MORRIS**

and  
**JOHNNIE DAVIS • JANE BRYAN • EDDIE ALBERT**  
**RONALD REAGAN • JANE WYMAN • HENRY O'NEILL**

Directed by **WILLIAM KEIGHLEY**

Screen Play by Richard Macaulay and Jerry Wald • From the Play by  
JOHN MONKS, Jr. and FRED F. FINKLEHOFF • A First National Picture

(It's what  
call their

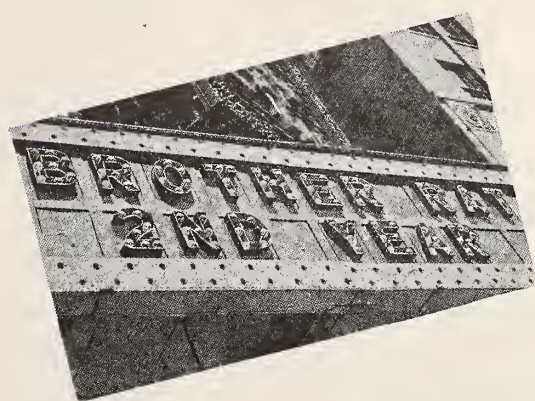
(It's what  
one of the

(It's what



# THE AT

*What a Stage Record It Has!*  
Road-company sellouts at every stop  
and over 2 years in New York alone!



boys at the Virginia Military Institute  
(now students)

boys at the box office will call  
(sweetest profit stories ever told)

boys at WARNERS call, "A Pleasure!")



# THE BEST OF ALL RITZ-HITS OFF AT A NON-STOP HOLDOVER CLIP!

// Play it right on the nose  
to cop the laughs handi-  
cap in the money stake!  
The Ritz Bros. are tops  
with their best story and  
performances to date! //

—says *Showmen's Trade Review*

**HELD OVER  
ROXY  
NEW YORK**

**HELD OVER  
PHILADELPHIA**

**HELD OVER  
DETROIT**

**The  
RITZ  
BROTHERS**

in  
**DAMON RUNYON'S  
and  
IRVING CAESAR'S**

**STRAIGHT, PLACE  
and SHOW**

with  
**RICHARD ARLEN • ETHEL MERMAN  
PHYLLIS BROOKS • GEORGE BARBIER**

Directed by David Butler

Associate Producer David Hempstead. Screen play  
by M.M. Musselman and Allen Rivkin. Additional dialogue  
by Lew Brown. Based on a play by Lew Brown and Lew  
Irving Caesar. Lyrics and music by Sid Kuller,  
Ray Golden and Jule Styne. Dances staged  
by Nicholas Castle and Geneva Sawyer.  
Darryl F. Zanuck in Charge of Production



THE KEYSTONE OF YOUR FUTURE





# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 133, No. 2



October 8, 1938

## REMEMBERING

THE motion picture industry is becoming conscious that it has a history, that it has some events to recall and remember that bespeak attainment.

This week for two current commercial reasons, one the incidental interest of a department store, the other the quest of a publicity peg for "The Greatest Year" campaign, the place and time of the birth of the amusement screen as an institution were marked, in a special sort of way, with a piece of bronze and a ceremony.

It was the radio-broadcast and press-covered event of the unveiling of a tablet, at the extraordinary hour of 9:45 A.M., the remotest hour in the showman's day, October 4th, tending to commemorate that first presentation of the picture on the screen as an integral part of the entertainment business, on the night of April 23, 1896, at Koster & Bial's Music Hall in Herald Square, on a site now covered by the Macy emporium.

FOR "showmanship" reasons it was made exclusively an Edison anniversary, with the revealed plaque on the wall reading: "Here the Motion Picture began. On the night of April 23, 1896, on this site, in Koster & Bial's Music Hall, Thomas A. Edison with the Vitascope first projected a motion picture."

Poignant reflections arise on what Mr. Edison, with his generous and all dominant sense of accuracy, would have remarked upon a reading of that plaque.

The showing that night of April 23 was not entirely to Mr. Edison's liking. He invented the motion picture, but did not claim projection. His general manager, William E. Gilmore, had been much against it. The Edison plant was making money out of selling peep-show machines, and wanted no screen projection. Commercial pressure through Raff & Gammon, agents, had compelled acceptance of the first successful projector, the "Vitascope", invented by Mr. Thomas Armat of Washington, D. C. For commercial reasons, some called it "showmanship", the machine was presented as an Edison machine with the obscure line on the nameplate, "Armat Design". Mr. Edison was in the audience, and Mr. Armat was in the projection booth, where Mr. Percy Waters of the Raff & Gammon staff was the operator.

ALL this was made clear, with documents, to the committee which prepared the plaque and it was so drafted. Then the editor of *MOTION PICTURE HERALD* got a letter from Mr. Harold Franklin of the Greatest Year campaign, which remarked: "Because there may have been some question as to who actually invented the Vitascope we were careful to prepare the tablet in such a way that the invention would not be claimed for Thomas Alvah Edison, yet Thomas Edison is the glamorous figure of this particular occasion and therefore it was felt that if this tablet marked the beginning of the motion picture, it would serve its purpose."

It is to be observed that Mr. Edison and Mr. Armat were friends after the patent wars, for decades. The only issue about the invention of the Vitascope was concluded with a

concession of priority to him in 1896 in a patent interference action, No. 18,032. The commercial answer for the whole industry was the uncontested payment to him of royalties of \$350,000 through the life of his patent, which founded motion picture projection. And—the conspicuous fact that Edison projectors were manufactured under license from Mr. Armat, as examination of any license plate will still show. Years ago the Smithsonian Institution tossed out of the National Museum, after tedious inquiry, a machine which evasively attempted to invade the Armat priority.

The tablet is at variance with the facts, and Mr. Edison's own oft-expressed statement of them.

Mr. Armat, still extant and merry, at his ease in Washington, was not invited.

Meanwhile, the attendance of Mr. Percy Waters, that first night projectionist, had a rather larger significance than the occasion noted. Mr. Waters, successively through the Kinetograph Company and later Triangle, became a figure of import in the industry through many of its evolutions. Continuing today in the Wilmer & Vincent organization he has the longest continuity of service in the whole industry.

△ △ △

## FAME

MOTION PICTURE personages have made their largest advance into the special strata of fame represented by the selections of "Who's Who in America", with the publication of the new edition for 1938-39.

It is perhaps more accurate to say that with the march of the years "Who's Who" is becoming a shade more democratic, more conscious of the popular interest in the personalities of entertainment, sports and the spread into all of the arts, industries and media of that something called "showmanship".

This edition of the famous reference work contains a total of three hundred biographies that may be with reasonable accuracy called motion picture names. The issue contains 31,545 biographies, with 2,545 new names and with an elimination of 2,434 by death or decline in status. The net gain over the last issue, two years ago, is 111. About twice that gain is represented by new screen names. (See news pages of *HERALD*.)

It is of interest to compare "Who's Who" totals with *Motion Picture Almanac's* total of 12,000 biographies of persons in the art and industry of the screen, and *Fame's* approximate 1,200 names of persons importantly connected with the production of the "box office champions", the more successful pictures of the year.

Arithmetically this would tend to indicate that in the world of the screen about one person in ten could be considered of capacity for top flight performance in this industry. While in the national picture, by the judgment of "Who's Who", there are about three hundred screen-sector names, including authors and musicians, who rate attention. That gives the

[Continued on following page, bottom of column 1]



# This Week

## Self-Regulation

Resumption of negotiations with distributors for self-regulation of trade practices is assured, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, made known on Wednesday. Meetings will be held within a month, representatives to be called to New York as soon as the dates are established, and with all exhibitor units invited, he added.

At the same time the attorneys of the large companies were conferring over complaints instituted by independent exhibitors and pending in three district federal courts, following last week's meeting with Thurman Arnold, United States assistant attorney general, over the anti-trust action of the Department of Justice against the majors.

The three suits in the field were the Gary Theatres Company action against the large companies, the Illinois Allied States suit against Balaban and Katz, and the A. B. Momand case against the majors.

*The news stories are on page 13.*

## Reel Censorship

A movement was started in England Tuesday to censor newsreels. The Warwick County Council has appealed to the County Councils Association to ask the British Home Office to impose a censorship on newsreels, aiming at the elimination of war and "horror" scenes.

## FAME

*[Continued from preceding page]*

motion picture's share in national fame as about one person in a hundred, or one per cent. Obviously the masses of the box office audience do not have a very big vote, and "Who's Who" is no fan paper, yet.

The first motion picture name to attain "Who's Who" is there yet—John R. Freuler of Milwaukee, dating there from about 1916. It came about because an article bearing his name appeared in World Court Magazine in 1915, making argument that the motion picture was an instrument toward universal peace. It got quoted in the then great "Literary Digest", which won "Who's Who's" attention.

All of "Who's Who's" biographical presentations are approved by the persons named. This makes the reading of many in the motion picture sector of particular interest. A surprising percentage of the screen world's people were born without date.

—TERRY RAMSAYE

## Lamp Suit Opens

The suit brought by C. S. Ashcraft Manufacturing Corporation of Long Island City, N. Y., against the Durkee circuit's Grand theatre and National Theatre Supply Company in Baltimore, went to trial this week before Judge William C. Coleman in federal district court, Baltimore.

The Ashcraft company, manufacturers of projection lamps, charge that Peerless Magnarc lamps used in the Grand theatre infringe patents which the plaintiffs claim on the mechanism by which direct current is applied to the use of the so-called "suprex" carbons. The lamps employed in projection at the Grand theatre, manufactured by the J. E. McAuley Manufacturing Company of Chicago, are designed for the use of such carbons with direct current. Mr. McAuley was one of those called early for examination.

Federal Judge Coleman may make a personal inspection of the lamps at issue by witnessing a demonstration of them at the Baltimore branch of the National Theatre Supply Company, distributors of the devices. Taking of testimony is expected to require most of the week.

Counsel for the plaintiff is Samuel Darby, while L. O. Watson represents the defendants.



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## Upturn

Tangible evidence that box office receipts are better came this week with reports by the United States Government that its tax income on admissions had jumped more than \$1,000,000, from \$17,367,439 to \$18,423,307.

Less encouraging was the news from Washington that exhibitors can expect no relief in federal taxes this year, some having nurtured the hope that the tax exemption might be lowered from 40-cent tickets to 10 cents.

*The official tax income figures on admissions appear on page 12, together with Washington observations on the general tax situation.*

## Would Bar "Sit Down"

Studio labor and studio production executives are studying their positions under Los Angeles' new ordinance curtailing labor picketing, also the more severe referendum to be proposed to the state's voters in November outlawing "sit-down" strikes and drastically restricting picketing and boycotting.

## Pinanski Reelected

Allied Theatres of Massachusetts on Wednesday reelected Samuel Pinanski to the presidency for the third year. He is a partner in Mullin and Pinanski Theatres. Others reelected were John H. Devlin, Loew's, vice-president; Stanley Sumner, University Theatre, Cambridge, treasurer, and Joseph H. Brennan, secretary.

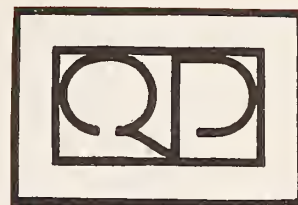
The new advisory committee is composed of Abner Eilenberg, Frank C. Lydon, Philip Blumberg, Nathan Goldstein and George A. Ramsdell.

The board of directors now consists of Charles W. Koerner and Benjamin Domingo, RKO Theatres; H. M. Addison and George A. Jones, Loew's; J. J. Mullin and Edward A. Cuddy, M & P Theatres; B. E. Hoffman and Max Mellincoff, Warners; J. J. Ford, Maine and New Hampshire Circuit; Al Somerby, Lothrop Theatres; James H. Doyle, Broadway theatre, South Boston; John S. Giles and Walter Brown, Boston.

## Lasky Broadcast

Jesse L. Lasky said on Wednesday that his entrance into the radio field would be over the Columbia network. Mr. Lasky still is in New York after traveling through mid-western key cities in behalf of his plan, which is believed to involve a radio-film tieup with Mr. Lasky acting as master of ceremonies. A complete announcement is expected early next week.





## Still Dark

Scores of theatres in the flood-stricken areas in New England, principally in Connecticut and Rhode Island, are still dark, although the work of rehabilitation and reconnection of power lines is proceeding rapidly.

Some 40 odd houses in Connecticut alone were put out of commission by the hurricane, and theatre damage generally in the states affected is conservatively estimated at \$200,000, with Loew's alone losing \$6,000.

As is usual in local distress of large proportions, exhibitors began planning for benefit shows for other persons who suffered, Hartford owners starting off with a Paul Whiteman show at the State for residents thereabouts.

Film shipments still are being made circuitously because of washouts of railroads and auto roads. The main automobile route through western Massachusetts will probably remain closed until next spring, authorities say.

Exhibitors suffering losses and who are insured are expected to take advantage of the central clearing house for handling of hurricane claims as set up by the policy underwriters.

North Carolina exhibitors were worried for a while last Friday when a one-minute hurricane hit that state, sending water into many theatres.

## RKO Plan

The plan to reorganize Radio-Keith-Orpheum under Section 77B of the Bankruptcy Act finally emerged this week for approval by the court, after four years of legal entanglements and the countless arguments of many factions. The plan had the agreement of major creditors and stockholders and it is expected to be approved by the court. A consolidated net loss of \$480,176 was reported by the Irving Trust for RKO operations for the 26 weeks ended July 2nd. This compares with a net profit of \$1,442,710 for the same period last year.

*The plan and the financial statement are found in a story starting on page 33.*

## Who's Who and Films

Some 300 persons connected with the motion picture industry are listed in the current issue of *Who's Who in America*. The percentage is about one-one hundredth as there are 31,545 names in the 2,919 pages of the volume. The youngest person in the book is still Shirley Temple and one of the veterans of past issues, Maude Adams, recently signed with David O. Selznick to appear in a picture.

*A list of names of film individuals in Who's Who is found on page 32.*

## British Problem

The issue of "strangulation bars," such as what in the States is called "protection" and "zoning," is heading up in the United Kingdom as a specific point of conflict between circuits and independent exhibitors, writes Aubrey Flanagan from London, with fur to fly at the resumed round table conferences between the Cinematograph Exhibitors Association and the Kinematograph Renters Society. Figuring in the dispute also is the use of the double feature policy particularly in circuit theatres.

*The account of developments appears on page 50.*

## MPTOA Convention

The convention in Oklahoma City October 30th to November 2nd of the Motion Picture Theatre Owners of America will be a round-table for a general discussion of the industry's problems it is hoped by its directors. Invitations have been sent to producers, distributors, circuit and independent exhibitors, affiliated and unaffiliated. A list of subjects to be discussed at the convention was issued this week and they range from trade practice legislation to the development of new film audiences.

*A story on the MPTOA convention and other exhibitor organizations can be found on page 45.*

## MOTION PICTURE HERALD

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## After the Rumbings

A brighter ray was seen this week over Europe, as demobilization orders followed the signing of the four-cornered pact which halted war with dramatic suddenness last Thursday night. With demobilization thousands of film workers in Italy, Germany, France and England, were returned to their posts, and the minds of millions put at rest. This immediately reacted favorably at theatre box offices where business had been practically at a standstill during the two-week crisis.

*Reports from European capitals on the situation appear on page 48.*

## Campaign Progress

A brass tablet commemorating the first showing of motion pictures to a paying audience was unveiled Tuesday on the site of the old Koster & Bial's Music Hall at the 34th street side of the R. H. Macy & Company building in downtown New York, under the sponsorship of Motion Pictures' Greatest Year campaign. Other developments of the campaign included preparation of an all-industry fashion show, decision to inaugurate a Musical Week, and the launching of a second series of newspaper advertisements.

*See pages 27 and 28.*

## Columbia Signs Three

At the annual meeting last Monday of Columbia's stockholders, new employment contracts and stock purchase options were approved for Samuel J. Briskin, studio executive; A. Schneider, treasurer, and A. Montague, sales manager. The retiring members of the board of directors were re-elected. Members of the board are Harry Cohn, Jack Cohn, Leo M. Blancke, S. Bornstein, A. Schneider, Charles Schwartz and J. Kerner. Among those present at the stockholders' meeting was Dr. A. H. Gianini.

## Grand National

Grand National has set 70 features for their program to date under the new corporate set-up and the first is due for release October 14th. The program as announced this week includes 44 features, two "specials," 24 westerns, divided into four groups of six each. The company also set 44 short subjects, 18 in two reels, the balance in one-reelers, all comedies and all coming from Educational. The company formally went into operation with its first sales meeting, held in Chicago last weekend.

*The story appears on page 23.*



# This Week in Pictures



*Maurice Silverstone, chairman of the executive committee of United Artists, was host on Monday to company officials, other notables and representatives of the trade press at a luncheon at the Rainbow Room, atop the RCA Building in New York, for Hal Roach, marking the delivery of the latter's first United Artists release, "There Goes My Heart." Mr. Silverstone is shown above with one of his guests, Paul Moss, license commissioner and brother of B. S. Moss. At left Mr. Roach is pictured with Terry Ramsaye, editor of the MOTION PICTURE HERALD.*



*At Koster & Bial's Music Hall (above), on April 23, 1896, motion pictures were first projected before an audience—an event now commemorated by a plaque in the 34th Street entrance of Macy's department store, which now occupies the site. At left Will Hays is shown making an address at the unveiling. At his left is seated Mrs. John E. Sloan, daughter of Thomas A. Edison.*





It was a press party that was held by Harold Orlob, producer of "One Third of a Nation," at the Eastern Service Studios in Astoria, L. I., but the photographer knew his business and confined himself to Mr. Orlob himself (extreme right), Frank K. Speidell, head of the studios; Charles L. Glett, vice-president; and Sylvia Sidney, star.



Inevitably, Jackie Cooper is growing up—had another birthday just the other day, which is the occasion celebrated in this record of the cake-cutting festivities that took place at the Monogram studios, with W. Ray Johnston, president of Monogram (at Jackie's left), and Scott R. Dunlap, production chief, on hand to get their slice. Jackie, incidentally, was 16 years old.



Bill Langford, who's been drivin' a team of mules adrawin' a covered wagon across the country to exploit the premiere in Little Rock, Ark., October 6, of Bob Burns' new Paramount picture, "The Arkansas Traveler," meets up with Commissioner Melvin Hazen and Miss Dorothy Parker ("Miss Washington of 1938") in the nation's capital.



When Paramount began to make "This Man Is News" in England, it was a "quota picture," officially. But it turned otherwise, worthy of a gala premiere at London's Carlton theatre. Shown attending the event are Earl St. John, director of Paramount's British theatres; Anthony Havelock-Allan, author; Valerie Hobson, co-star; David MacDonald, director; and Alastair Sim, player.



(Left) As RKO officials and metropolitan theatre managers banqueted John J. O'Connor, RKO Theatres general manager, at the Astor Hotel in New York. Shown at the head table are A. H. McCausland, Leon Goldberg, Major L. E. Thompson, Mr. O'Connor, Senator J. Henry Walters, Malcolm Kingsberg, W. G. Van Schmus and O. R. McMahon.



# UPTURN REFLECTED BY TAX INCOME; NO REDUCTIONS SEEN FOR EXHIBITORS

**Collections by Government**  
Total \$18,423,307 for Year,  
Compared with \$17,367,307  
Previous Year; 25 States Gain

United States admission tax income, barometer of box office conditions, indicates a definite betterment of theatre business, the Bureau of Internal Revenue reporting on Thursday an increase of \$1,000,000 in tax income collected by Uncle Sam from theatres in the season just closed.

Total tax receipts for the year were \$18,423,307, compared with \$17,367,307 for the previous year. Twenty-five of the 48 states shared in the increase, others either remaining at about the same level as in the previous year or showing some loss.

Less favorable tax news from Washington, however, was the branding as baseless of the reports that the exemption from admission taxes might be reduced for exhibitors from 40 to 10 cents next year.

The legitimate field, regardless, is going ahead with plans to obtain preferential treatment on taxes on tickets in an attempt to aid in the rehabilitation of the stage.

## Little Tax Legislation Seen

Barring an emergency which calls for immediate large new revenues, tax legislation during the coming session of Congress will be confined to a minimum, according to Washington opinion. The admission tax will be continued, it is predicted, and at its current rate, any additional revenues which may be sought, other than emergency, coming from an increase in income taxes in the so-called middle brackets, and if the need for funds is pressing, from a broadening of the tax base by the lowering of personal exemptions.

No tax legislation whatever is expected to be taken up by Congress until well along toward Spring, after the March income returns have been filed and analyzed and the Treasury can estimate how closely revenues will approach expectations.

Thus, any tax bill will become effective only a few months before the opening of the 1940 presidential campaign, admittedly the most important in a number of years, and the Administration is not desirous of going into that campaign under the handicap of a heavy new tax law, say Washington observers.

## All Classes Share in Increase

The total admission tax collections for the year from all amusement sources, according to the Revenue Bureau, were \$20,800,779, compared with \$19,740,191 in the fiscal year 1937, with all classes sharing in the increase except admissions to roof gardens and cabarets.

In addition to the increase in taxes on theatre box office sales, increases were reported on free or reduced rate admissions, from \$560,444 to \$575,954; on leases of boxes or seats, from \$51,393 to \$55,196; on admissions in excess of the established price, from \$35,514 to \$42,954; and on brokers' sales, from \$170,047 to \$186,618. But collections on admissions to roof gardens and cabarets dropped from \$1,555,352 to \$1,516,748.

While the greatest dollar increase in box office taxes was shown by California, where they jumped nearly a half-million dollars, Delaware led in percentage with an increase of

## U. S. Admission Tax Receipts Increase \$1,000,000, Now Up to \$18,423,307

*A state-by-state report on United States admission tax income for 1937-38 and a comparison with 1936-37, as issued in Washington on Thursday, follows:*

	1937-1938	1936-1937		1937-1938	1936-1937
Alabama .....	\$ 52,918	\$ 57,054	Montana .....	\$ 18,206	\$ 20,618
Alaska .....	21,764	19,657	Nebraska .....	48,173	61,696
Arizona .....	20,780	19,458	Nevada .....	8,312	10,406
Arkansas .....	44,922	36,228	New Hampshire .....	59,209	29,778
California .....	2,042,397	1,548,935	New Jersey .....	492,558	462,576
Colorado .....	113,007	99,541	New Mexico .....	13,741	13,826
Connecticut .....	187,174	180,432	New York .....	6,933,909	6,884,565
Delaware .....	42,975	5,246	North Carolina .....	69,466	77,829
District of Columbia .....	260,103	272,787	North Dakota .....	3,056	2,502
Florida .....	258,768	254,487	Ohio .....	546,944	444,177
Georgia .....	71,486	77,236	Oklahoma .....	88,160	82,780
Hawaii .....	59,351	54,968	Oregon .....	90,180	70,594
Idaho .....	15,817	17,105	Pennsylvania .....	900,874	959,044
Illinois .....	1,629,549	1,399,274	Rhode Island .....	137,316	71,146
Indiana .....	294,370	301,733	South Carolina .....	26,097	31,409
Iowa .....	66,618	69,268	South Dakota .....	8,560	9,095
Kansas .....	49,844	39,181	Tennessee .....	87,816	75,225
Kentucky .....	59,497	62,969	Texas .....	481,289	491,177
Louisiana .....	89,983	92,467	Utah .....	41,322	23,554
Maine .....	32,651	33,590	Vermont .....	6,806	7,987
Maryland .....	303,894	296,496	Virginia .....	115,402	112,024
Massachusetts .....	1,058,915	1,102,043	Washington .....	153,196	157,723
Michigan .....	612,927	547,504	West Virginia .....	22,823	20,663
Minnesota .....	185,465	145,581	Wisconsin .....	130,986	134,904
Mississippi .....	7,822	10,854	Wyoming .....	10,741	11,029
Missouri .....	345,145	357,003			

more than 700 per cent, with New Hampshire showing an increase of nearly 100 per cent.

The losses, for the most part, were relatively small, Massachusetts, for example, only dropping \$43,000.

Approximately 70 per cent of all box office collections were reported by five states, New York, of course, leading with \$6,933,909, followed by California with \$2,042,397; Illinois, \$1,629,549; Massachusetts, \$1,058,915, and Pennsylvania, \$900,874. The smallest tax total was reported by North Dakota, \$3,056.

## Belgium Found Continuing Good Market for U. S. Films

The market for American films in Belgium continued to be good during the first half of 1938. Competition from British and French product declined both as to quality and quantity, and the Belgian government continued to put no obstacles in the way of American producers and distributors, according to the U. S. Department of Commerce. Local production remained almost insignificant.

The number of theatres has increased to 1,100, with yearly gross income estimated at 300 million francs.

MGM on Wednesday signed, as individual cartoon producers, Hugh Harman and Rudolph Ising to seven-year contracts, each to produce nine one-reel cartoons a year, all in color.

## Army Officer in Hollywood To Study Production Trends

Captain Dwight L. Mulkey of the Signal Corps of the United States Army, the sixth officer to be sent to Hollywood to study under the cooperative officer training program carried on between the War Department and the Research Council of the Academy of Motion Picture Arts and Sciences, arrived in Hollywood this week to begin his study of motion picture studio problems.

In addition to spending some six months in the studios, studying technique, the training course includes several weeks' study of the various types of motion picture equipment. His first two weeks will be spent in the plants of Eastman, Dupont and Agfa Film, studying raw stock. This will be followed by several weeks to be spent with sound equipment companies.

## "Drums" Is Involved in Suit Over Canadian Distribution

Sam Smith, for Anglo-Canadian Distributors, asked the High Court in London Wednesday for an injunction to restrain London Films from exhibiting or distributing "Drums" in Canada. The action was ordered held over to October 14th, London Films agreeing to cease supplying prints to United Artists for the Dominion.

Mr. Smith said Anglo-Canadian has an agreement for exclusive handling of all London films in Canada for seven years.



# DISTRIBUTORS PROMISE MPTOA SELF-REGULATION

## Meetings Will Be Held Within a Month, Says Kuykendall; All Exhibitor Units Invited to Send Representatives

Announcement that assurances pointing to self-regulation are in hand from distributors was made late Wednesday by the Motion Picture Theatre Owners of America, over the signature of its president, Edward Lee Kuykendall, Mississippi.

Word of the resurrection of negotiations was dispatched from MPTOA headquarters in New York's old Mecca Building, and was received with considerable surprise by many in the business who had been pessimistic on the subject ever since the United States Government, in an unexpected move, sued the entire organized industry on July 20th under anti-trust laws.

It was believed that the suit had endangered self-regulation to the point where adoption could not be effected for a long time. The program was abandoned with the filing of the suit.

### MPTOA Meets October 31st

In other quarters, however, reports had it that the distributors were planning to allow the MPTOA to make announcement of the resumption of negotiations when the MPTOA meets in annual convention in Oklahoma City on October 31st.

Now, Mr. Kuykendall said, the MPTOA "can definitely assure theatre owners of immediate meetings with the distributors out of which will come decisive adjustments in trade practices."

"We have the assurance of Sidney R. Kent, president of Twentieth Century-Fox, and William F. Rodgers, general sales manager of Loew's who represent the distributors' committee that meetings will take place at the earliest possible date consistent with ability of interested parties to come to New York," according to Mr. Kuykendall.

### All Exhibitor Units Invited

The meetings will be held within the month. As soon as definite dates are set, representatives of the MPTOA will be ordered to New York from the field.

Mr. Kuykendall said in his announcement that the MPTOA invites the representatives of all exhibitor units, "regardless of affiliation"—presumably including Allied, too—"to sit in with us for a discussion of common problems."

"Whether they sit with us or not we hope they will attend these conferences," he continued, adding: "We are seeking results; let credits fall where they may."

"Naturally," the MPTOA president said, "the discussions will be around our 20 per cent cancellation demands, local conciliation boards, abolition of score charges and designated playdates. There will, of course, be other problems to work out."

Mr. Kuykendall in the announcement gave credit to his organization for bringing about a resumption of the negotiations.

## Lawyers Busy on U. S. Suit and On Three Cases in the Field

The business of adjusting some of the differences existing over trade practices in distribution-exhibition continues largely in the hands of the motion picture's lawyers. Last week they were engaged in conversations with the United States Government in the matter of the anti-trust suit filed by the Department of Justice, and this week on complaints pending in three district federal courts, as instituted by independent exhibitors.

With their usual professional silence as to what transpired, nine of the industry's biggest lawyers, accompanied by "outside" advisory talent, emerged last week from the Georgetown home of Colonel William J. Donovan, RKO counsel, after holding a chatty dinner-table discussion with Thurman Arnold, U. S. assistant attorney general, on the pending Government suit. Apparently it resembled a "feeler" expedition, with all hands seemingly friendly at coffee and cigars.

### Invited by Arnold

The meeting was a belated outgrowth of an invitation from Mr. Arnold to the defendant majors to discuss an agreement which would bind the five distributor-circuits to refrain from any further theatre expansion pending disposition of the action, which action, besides attacking virtually all distribution-exhibition practices, seeks to divorce exhibition from distribution and distribution from production. Someone at Washington had, subsequent to the "invitation," let it be known that if the majors refused to agree to maintain the status quo in circuit operation, the Department of Justice would use the strong arm of an injunction to force cessation.

It was assumed, then, that the nine film lawyers and the Government lawyers talked about maintaining the status quo of circuit expansion. There was, however, no way of officially determining that. As a matter of fact, speculation on the subjects discussed at the meeting ranged all the way from laying the groundwork for the industry to enter into a consent decree to the possible effect adoption of self-regulation would have on the case.

Before entraining for the Capital, lawyer spokesmen on Broadway said they were mainly interested at this time in matters of legal procedure and in exploring possibilities of obtaining further extension of time for their filing of answers, which, as legalities now stand, are due the first week in November, two previous extensions having expired.

### Forerunner of Meetings

There was some denial that an "agreement" had been reached on abandonment of circuit expansion but generally there was little doubt that an agreement to abandon such expansion eventually will be effected. In any event, it appears that last week's meeting was but the forerunner of a series of discussions between the industry's lawyers and those of the Govern-

ment on the circuit subject and on the manner and methods of procedure.

Among the majors' attorneys who met with Mr. Arnold and Paul Williams, who is in direct charge of the case for the U. S., were, besides Colonel Donovan; John Kaskey and Ralph Harris, representing Twentieth Century-Fox; John W. Davis and J. Robert Rubin, Loew's-MGM; Thomas D. Thacher and Austin C. Keough, Paramount; Robert W. Perkins, Warners, and William Mallard, representing RKO with Mr. Donovan. The three non-circuit major defendants were not in attendance, giving further evidence that the basis of the meeting was in connection with circuit expansion.

Meanwhile the film lawyers visiting Washington took the week-end to study notes, to report to the lawyer body of the whole on Monday, at the headquarters set up especially for defense discussions in the same building that holds the Motion Picture Producers and Distributors of America, at 28 West 44th Street, New York. A date for a second Washington meeting with the Department is to be made.

### Trust Suits in the Field

The motion picture's lawyers this week answered the Gary, Ind., trust suit, obtained a postponement of the Chicago case to October 13th and a postponement in the Momand-Oklahoma case to October 24th.

Complete denial of any anti-trust violations was made by Balaban and Katz, Warners and other majors named in the suit of Gary Theatre Company of Indiana. The answer was filed in federal court, Chicago, and stated that no agreements existed among the majors on sale of product or clearance. Federal Judge Will Holly received the answers, filed individually, but all following the same lines.

Federal Judge Wilkerson, in Chicago, set October 13th as the new date for a hearing on a temporary injunction requested by Allied and independents against B. & K. and majors in their anti-trust suit alleging unfair clearance accorded the circuit.

A. P. Murrah, United States district judge, in Oklahoma City, postponed until October 24th hearings in the suit of A. B. Momand against majors. Mr. Momand, an independent, asks damages of \$4,900,000, charging conspiracy to eliminate him from exhibition.

Within a few days the Department of Justice will start an investigation of the complaint of Prefect Theatres against Skouras, involving clearance held by Skouras in Portchester, N. Y., over the Pickwick in Greenwich, Conn., according to Clarence D. Lowe, an executive of Prefect.

Mr. Lowe said he had received information from Thurman Arnold that the investigation would get under way without delay.

The dispute is of long standing and involves complaints of unreasonable protection held by Skouras over the Greenwich house, which in some instances runs to a maximum of 90 or 120 days, according to Prefect.



## Fox Will Attack Foreign Violations With New Methods

Twentieth Century-Fox has served notice on Neerlandia Films, Holland, that it will bring court action if the Dutch company goes through with its plans of filming "Daddy Long Legs," to which Fox owns the film rights.

There have been several cases involving copyright violations in Holland, and in each case the claimants have relied upon the Berne Convention, to which the United States is not a signatory. Edwin P. Kilroe, Twentieth Century's counsel, said this week that the American company will not base its action on the Berne Convention, but, instead, the reciprocal copyright relations act of 1891. The act provides the nationals of any country with the same rights in regard to copyright matters in another signatory country that they would have in their own, providing it is duly certified in a proclamation by the president of the United States. This has been done with Holland.

The case involving Sax Rohmer's story, "The Daughter of Fu Manchu," was lost in the Hoge Raad, the highest Dutch court, when Mr. Rohmer relied upon the Berne Convention for protection. The story has been copied in a Dutch publication, *De Combinatie*, after appearing in *Liberty* magazine. Mr. Rohmer's contention was that the story should be protected by the Berne Convention because it had been published simultaneously in this country and Canada, which is a party to the Berne Convention. The court, however, ruled that *Liberty* showed no statement of Canadian publication, and that the wording of the English text of the convention did not fully convey the meaning of the French text, which contained the phrase, with reference to published works, "les oeuvres editees" (English text translation, "works, copies of which have been issued to the public"). The Dutch court did not define the phrase, nor did it state what constituted a publication under that provision of the Berne Convention.

Twentieth Century, in adopting the new line of action, is trying to avoid the lack of definition in the Berne Convention, and is bearing in mind the course followed by "Gone with the Wind," which has been before six different Dutch courts without being settled.

## Warner Shorts Heard On New Radio Program

A new radio program, entitled "Our America," in which Warner Brothers' historical short subjects are dramatized, has been inaugurated by station KFWB, Hollywood, and its allied stations. The first of the series presented was "Give Me Liberty," the Academy Award prize winner of two years ago.

The program will be heard on Wednesday and Friday evenings. Subsequent shorts to be broadcast will be "Man Without a Country," "Romance of Louisiana" and "Declaration of Independence."

Columbia's "You Can't Take It With You," which was nationally released on September 29th, has opened in over 70 cities.

## Film Case on Sound Patents Set As First Supreme Court Action

by FRANCIS L. BURT  
in Washington

With more than 400 cases pending, the first suit to be heard by the United States Supreme Court when it gets down to the business of the term October 10th will be one of interest to the motion picture industry, involving the liability of the Schlesingers' General Talking Pictures Company for patent infringement in the use of talking picture equipment of amplifiers carrying license notices restricting their use to radio reception.

Formal opening of the 1938-39 Supreme Court term occurred October 3rd, but was merely a short session for the purpose of announcing that the court was meeting. The week is being devoted by the Justices to the consideration of the appeals filed during the summer recess, a number of which will be disposed of by order next Monday, either being set for hearing or the lower court decision affirmed through denial of appeal.

The talking pictures case, memorable for the vigorous dissent last May of Associate Justice Hugo L. Black, then new to the bench, from a majority decision holding General guilty of infringement, comes up for argument on the questions whether the owner of a patent may restrict the use made of his device after it has come into possession of a purchaser and whether he may, by merely attaching a notice to the device, place an enforceable restriction as to the use to be made thereof by the purchaser.

Validity of a distributor ban on the showing of double features is involved in two cases, one from Dallas and the other from Philadelphia. The Dallas case, a monopoly suit brought by the Government, was before the court last term on appeal of the distributors and the two Texas circuits with which they were alleged to have made contracts violating the anti-trust laws, and was remanded back to the District Court with instructions to comply with the rule requiring the making of findings of fact and, separately, the conclusions of law on which the decision was based.

The Philadelphia case, before the court on appeal of the distributors, involves a ban sought to be imposed in that area and contested by Harry and Louis Perelman, independent exhibitors, who charged it to be part of a scheme to maintain high rentals and give protection to chain houses.

In another case, the West Virginia authorities appeal from a decision that the West Virginia occupation tax may not be extended to an out-of-state distributor, in this instance United Artists, and state authorities also are the appellants in another case, in which they contest a District Court injunction against enforcement of the Florida statute regulating the licensing of copyrighted songs.

Before the Supreme Court completes its new term a number of other film suits are expected to come before it. In the near future, appeals are expected to be filed in the Washington ASCAP case and the North Dakota divorce law suit.

## Speakers Set for Columbia Course

The Division of Film Study, Columbia University, will start its film course, "Motion Picture Parade, 2nd Series," on October 19th. The course will be conducted on Wednesday evenings for 20 weeks. Twelve speakers have already lined up and others will be announced later. The first speaker will be Harrison Forman, technical consultant on "The Good Earth" and news photographer lately returned from filming the China-Japan conflict. Next will be Mortimer Adler, author of "Art and Prudence" and professor in the University of Chicago. On November 2nd Wilfrid Walter, English actor, last seen in this country in "Hamlet," will speak.

Other speakers will be Deane Dickason, producer of "Virgins of Bali," November 16th; Paul Green, novelist and dramatist, November 23rd; John Abbott, director of the Film Library of the Museum of Modern Art, December 14th; Archibald MacLeish,

member of the advisory group for Frontier Films, Inc., January 4th; Jim Tully, author, January 18th; Vicki Baum, author, February 15th; Soo Yong, character actress, March 1st; Gilbert Seldes, author of "The Movies Are Made in America," March 15th, and John D. Craig, maker of adventure sequences for feature films, March 22nd.

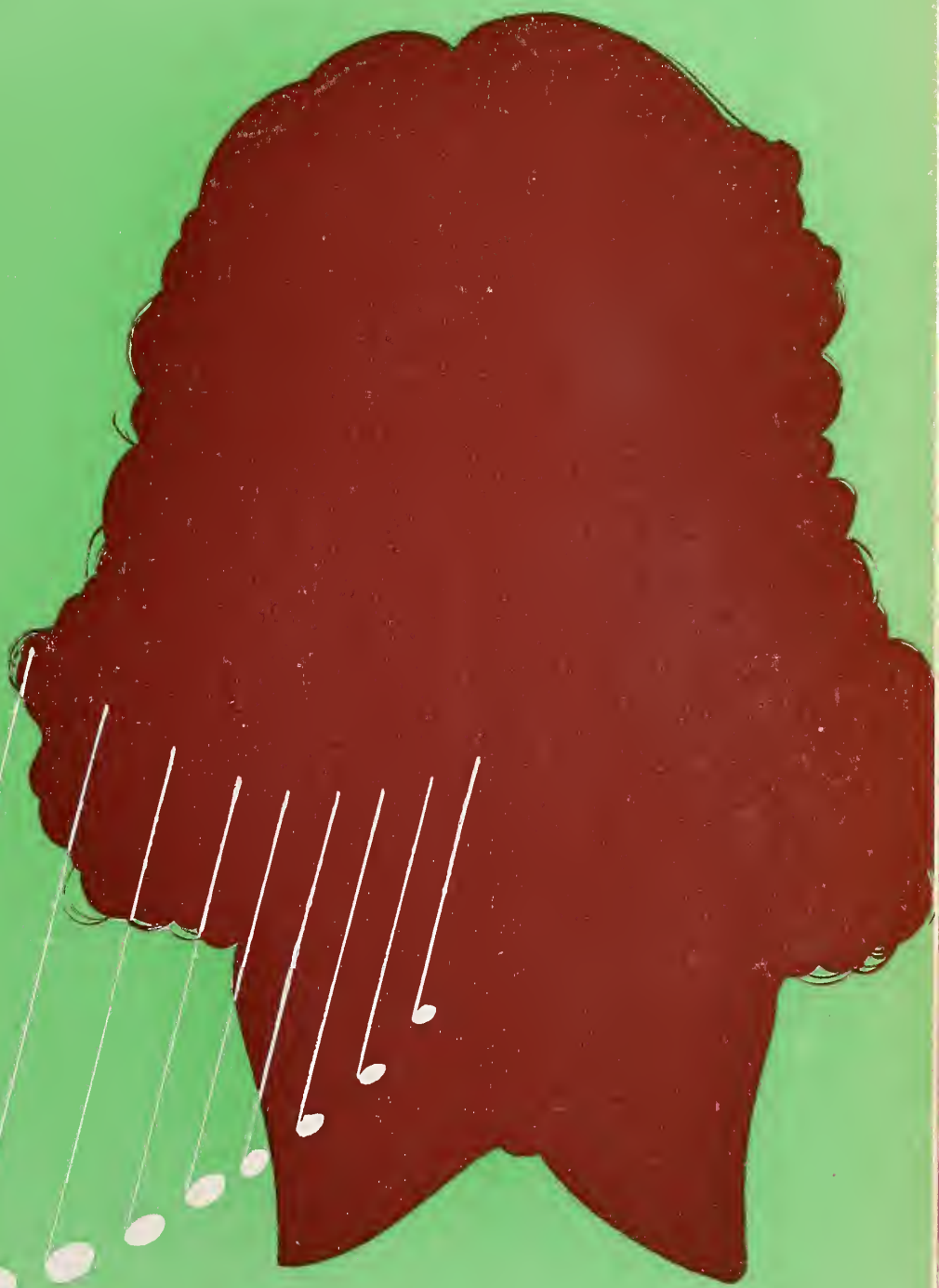
## Goetz Says MGM British Production Not Changed

Ben Goetz, head of Metro-Goldwyn-Mayer's British production, has said that outside acquisitions of British films will have no effect on the company's production program in England. The company recently arranged to acquire three Gainsborough productions and Gabriel Pascal's "Pygmalion."

Among the films planned for production in England are "Good Bye Mr. Chips," "National Velvet," "And So Victoria," "Busman's Honeymoon," "Death on the Table" and "Kindling."



The Age of Plenty is





# Deanna Durbin



National  
Release  
October  
7th

in  
**THAT  
CERTAIN  
AGE**

with  
**MELVYN  
DOUGLAS**

**JACKIE COOPER  
IRENE RICH  
NANCY CARROLL  
JOHN HALLIDAY**

Screenplay by Bruce Manning  
Original story by F. Hugh Herbert  
Music by Jimmy McHugh and Harold Adamson

*Directed by* **EDWARD LUDWIG**  
**A JOE PASTERNAK Production**

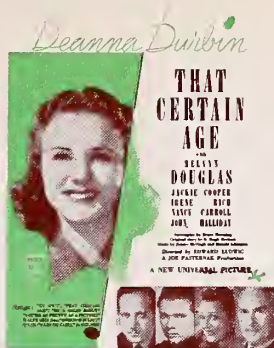
**A NEW UNIVERSAL PICTURE**



**Songs :** "MY OWN", "THAT CERTAIN  
AGE", "BE A GOOD SCOUT"  
"YOU'RE AS PRETTY AS A PICTURE"  
WALTZ ARIA from "ROMEO & JULIET"  
& "LES FILLES DE CADIX" by DELIBES





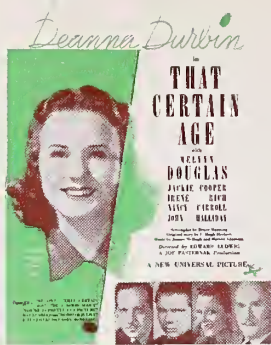


*You* SAID IT!

—LOS ANGELES EVENING NEWS

"Universal last night had cause for singing in the street after the preview of 'That Certain Age' . . . it isn't reasonable to expect each Deanna Durbin picture to improve upon its predecessors. That they somehow manage to is reason enough to cheer!"





# CINEMA MIRACLE

—LOS ANGELES TIMES

"Fourth picture in a row of the topnotch variety . . . stars Deanna Durbin, and in Hollywood that might almost be nominated a cinema miracle . . . 'That Certain Age,' different from any of its predecessors, defeats attempts at comparison and simultaneously registers as a hit . . . another triumph for the little singing lady . . . an ideal presentation."





# AND HOW !

—LOS ANGELES EXAMINER

"Most mature story the little star has played to date . . . it is certainly one of the most charming . . . Deanna has never been more delightful . . . balance of cast perfect."







## Jenkins to Build Six Theatres in Mexico

An investment reported to be close to \$1,000,000 will be spent in the construction of six motion picture theatres in the provinces of Mexico by William Oscar Jenkins, former American consul at Puebla City and wealthy sugar operator, whose home is in Los Angeles.

Mr. Jenkins is arranging this investment in cooperation with Mexican exhibitors. This is his first venture in the film industry. Four of the houses will be constructed shortly, one each in Puebla City, capital of Puebla state; Jalapa, the Vera Cruz state capital, and the port of Vera Cruz and Orizaba, Vera Cruz. All of them will be American equipped.

## Agree on Plan to Handle Ad Films

Representatives of eight advertising film companies reached an understanding in Kansas City this week which will assure cooperation in handling the films where the companies must sell the advertisers' dealers on carrying a part of the cost of showing these films. Companies represented were United Film Ad Service, Inc., Kansas City; Motion Picture Advertising Service, Inc., New Orleans; Tad Screen Advertising, Inc., Dallas; Alexander Film Company, Colorado Springs; Motion Picture Advertising Service, Inc., Cleveland; Ray-Bell Films, Inc., St. Paul; Al M. Smith Film Service, Minneapolis, and A. V. Cauer Service, Inc., Independence, Mo.

## Philco Sponsoring "Newsreels" Again

For the third consecutive year Philco Radio and Television Corporation is sponsoring a series of 13 business newsreels for display by its dealers on dealer-selected theatre screens, its agency, Hutchins Advertising Company of Rochester, New York, announced this week.

The playlet series will be available to dealers on a 50-50 cost participation basis. Heavily emphasized in the 1939 series is Philco's new feature, "Mystery Control."

## Voteur Action Dismissed

Justice Louis A. Valente dismissed in New York Supreme Court Tuesday the suit of Ferdinand Voteur against Warner Brothers Enterprises, Inc., and Intrastate Theatre Corporation because of the failure of the plaintiff to prosecute the action. Mr. Voteur charged infringement of his composition, "Resurrection Morning" in the Warner film, "The Walking Dead."

## Foley to Columbia

William J. Foley, RKO Radio salesman for 15 years, has been named Columbia salesman in the Omaha territory, succeeding Robert Greenblatt, resigned. Don Marleau has joined the Warner Brothers exchange staff in Omaha as general office employee.

## Jack Warner Sails

Jack L. Warner and Mrs. Warner were to sail on the *Queen Mary* Thursday to attend the opening of the new Warner theatre in London October 12th.

# Industry Faces New Legislative Sessions in 45 States in 1939

Nineteen thirty-nine is state legislative year, legislatures in 45 of the 48 states being duly required by law to convene, all but two of them opening their law-making sessions in January. This means, of course, that the regular bi-annual flood of bills, proposed or enacted, affecting motion pictures and various of its component parts might be expected. Congress also meets again in January.

While a dozen or more of the state legislatures met during 1938 in special or emergency sessions, called, for the most part, to meet economic conditions, only nine states, in addition, had regular sessions scheduled: Kentucky, Louisiana, Massachusetts, Mississippi, New Jersey, New York, Rhode Island, South Carolina and Virginia. Of these, Massachusetts, New Jersey, New York, Rhode Island and South Carolina are again set for 1939 sessions, leaving Kentucky, Louisiana, Mississippi and Virginia the lone states not meeting next year.

Practically all of the states, save the few mentioned above, meet every second year—1938 being the "off" year.

Exhibitors and circuits may be expected to go to state legislative halls to battle against industry opponents proposing new taxation, circuit "divorcement"—of which considerable will probably be heard in 1939—and other forms of anti-film legislation. No change is expected in "Blue Law" or state censorship statutes now existing, nor are any such new proposals likely.

With the idea that exhibitors and others of the motion picture business in the states involved might be apprised of legislative opening dates and local procedure of law, the following tabulation is presented:

—GOVERNOR'S POWERS—												
State	Date of Meeting 1939	Time Limit Regular (days)	Subject Limit Specials	Time Limit Specials (days)	—Days to Act— During Session After Session			Effect of Failure to Act	Effective After Approval	¶		
Alabama .....	Jan. 10	50	d	30	6	10	s	Law *		z		
Alaska .....	Jan. 9	60		15	3	3		Law *	90	y		
Arizona .....	Jan. 9	60	k	20	5	10	r	Law	90	y		
Arkansas .....	Jan. 9	60	l		5	20	r	Law	90	y		
California .....	Jan. 2	None	b	None	10	30	r	Law *	90	y		
Colorado .....	Jan. 4	None	m	None	10	30	r	Law	90	y		
Connecticut .....	Jan. 4	dd	m	None	5	15		Law	July 1			
Delaware .....	Jan. 3	60	k	a	30	10	30	r	Law *	z		
Florida .....	Apr. 4	60	d	20	5	10	r	Law	60	y		
Georgia .....	July 17	60	b	None	5	5	q	Law *		z		
Idaho .....	Jan. 2	60	k	b	20	5	10	r	Law	60	y	
Illinois .....	Jan. 4	None	b	None	10	10	q	Law	July 1			
Indiana .....	Jan. 5	61	a	40	3	5	r	Law		aa		
Iowa .....	Jan. 9	None	m	a	None	3	30	r	Law *	July 4		
Kansas .....	Jan. 10	None	m	a	None	3	3	q	Law *	bb		
Kentucky .....		60	b	None	10	10	r	Law	90	y		
Louisiana .....		60	b	30	10	10	q	Law *	20	y		
Maine .....	Jan. 4	None	m	a	None	5	i	Law	90	y		
Maryland .....	Jan. 4	90	a	30	6	6	q	Law *	June 1			
Massachusetts .....	Jan. 4	None	a	None	5	5	q	Law *	90			
Michigan .....	Jan. 4	None	m	c	None	10	5	r	Law *	90	y	
Minnesota .....	Jan. 3	90	a	90	3	3	r	Law *		z		
Mississippi .....		None	c	None	5		i	Law	60			
Missouri .....	Jan. 4	70	o	c	None	10	30	r	Law	90	y	
Montana .....	Jan. 2	60		c	60	5	15	r	Law *	July 1		
Nebraska .....	Jan. 3		n	b	None	5	5	r	Law	3 mos.	y	
Nevada .....	Jan. 16	60		c	20	5	10	r	Law	July 1		
New Hampshire .....	Jan. 4		j	a	15	k	None	Law *	May 15			
New Jersey .....	Jan. 10	None	m	a	None	5	5	q	Law *	July 4	y	
New Mexico .....	Jan. 10	60		b	30	3	6	r	Law *	90	y	
New York .....	Jan. 4	None	c	None	10	30	r	Law *	20			
North Carolina .....	Jan. 4	None	a	20	k	t	t	t	30	y		
North Dakota .....	Jan. 3	60	a	None	3	15	r	Law	July 1			
Ohio .....	Jan. 2	None	c	None	10	10	r	Law	90	ee		
Oklahoma .....	Jan. 3	60	o	c	None	5	15	r	Law *	90	y	
Oregon .....	Jan. 9	40	k	a	20	5	5	r	Law	90	y	
Pennsylvania .....	Jan. 3	None	b	None	10	30	r	Law	Sept. 1			
Rhode Island .....	Jan. 3	60	k	a	None	6	10	r	Law	10	y	
South Carolina .....	Jan. 10	40	k	a	40	k	3	f	Law	20		
South Dakota .....	Jan. 3	60	a	None	k	3	10	r	Law	July 1		
Tennessee .....	Jan. 2	75	k	b	20	5	5	q	Law *	40		
Texas .....	Jan. 10	120	o	c	30	10	20	r	Law	90	y	
Utah .....	Jan. 9	60	c	30	5	10	r	Law	60	y		
Vermont .....	Jan. 4	None	v	a	None	5	5	q	Law *	June 1		
Virginia .....		60	v	a	30	k	5	10	r	Law *	90	y
Washington .....	Jan. 9	60		a	None	5	10	r	Law	90	y	
West Virginia .....	Jan. 11	60	l	b	None	5	5	r	Law	90		
Wisconsin .....	Jan. 11	None	c	None	6	6	q	Law *		bb	y	
Wyoming .....	Jan. 10	40	a	40	3	15	r	Law	90	y		
U. S. Congress.....	Jan. 3	None	a	None	10	10		Law *				

a	May consider any subject which may be considered at a regular.	q	Days after presentation.
b	May only consider subjects in the governor's call.	r	Days after adjournment.
c	May only consider subjects in the governor's call plus any additional subjects which he cares to submit during the session.	s	Bills presented within five days before adjournment may be signed within ten days after. In case of recess, however, governor must return disapproved bills within two days after legislature reconvenes.
d	May consider subjects in the governor's call and, by a two-thirds vote, any other subject.	t	Governor has no approval or veto power.
e	Subjects in governor's call must first be disposed of, thereafter, 15 days.	u	If legislature adjourns within three days after presentation, pay limited to date indicated. Session may be extended thirty days more without pay, but no longer.
f	Becomes law unless returned by the governor within two days after the next meeting.	v	After adjournment.
g	Three days after the next meeting of the legislature.	y	Immediately.
h	Two years less seven days.	aa	Upon proclamation of governor.
i	Pay limited to day indicated, otherwise unlimited.	bb	Upon publication, immediate effect acts in official state paper, others in bound volume.
j	May be extended by a two-thirds vote.	cc	Subject to nullification by Congress. Bills which pass over governor's veto, subject to approval by president.
k	Flat rate of pay for entire session.	dd	First Wednesday after first Monday in June.
l	Not less than sixty days.	ee	After filing with the secretary of state.
m	Pay reduced after day indicated, otherwise unlimited.	*	Unless return is presented by adjournment, in which case bill is dead.
n	Special session biennially, on second Monday in January, for election of officers and introduction of bills. At this session date of regular session may be changed.	¶	Unless otherwise stated in the law.



## Talks Continue on Coast Talent Front; Trouble in Chicago

The long drawn out arguments continue in Hollywood over the respective rights and demands of studio employer and employee. The highlight still is the Screen Directors Guild controversy before the National Labor Relations Board over the Guild's petition to be designated as sole bargaining agent.

Witnesses this week continued to show variances of opinion between workers and producers over the right of the Guild to also represent unit managers. On the stand were Fred Leahy, Paramount, and Samuel Goldwyn, disputing the Guild's claims, followed by Val Paul, Universal, and B. B. Kahane, of RKO, offering similar testimony. Guild witnesses were presented in rebuttal. To present a picture of the motion picture industry's value to Hollywood and Los Angeles in National Labor Relations Board records, board attorney William Walsh introduced in evidence at the Directors' Guild hearing questionnaires filled out by M-G-M and Universal showing expenditures of \$52,000,000 during the last fiscal year for production.

M-G-M declared it made 39 features and 67 shorts for \$32,000,000 and Universal 44 features and 20 shorts for \$20,000,000.

In another Hollywood worker controversy, Dr. Towne Nylander, NLRB director, set October 14th as the date for conferences between him and IATSE and major studio officials named in the complaint filed some weeks ago by Jeff Kibre, chairman of the Motion Picture Technicians Committee, who alleged that the IATSE had become a "company union" in Hollywood through producers' payments to IATSE leaders. The charges were denied at the time by all.

Hollywood studio unions affiliated with the IATSE were continuing to hold elections in line with the parent union's recent decision to return autonomy to the individual locals.

### Closing Books Is Authorized

Hollywood headquarters of the Screen Actors Guild has approved the request of the eastern branch of the guild for authorization to close its membership books October 15.

The authorization was given with the provision that the closing apply only to extras and that a standing committee be designated to pass upon future applications for membership from either veteran or qualified players, who may be made exceptions to the closing. Membership rolls for bit and part players will be kept open.

The eastern branch of the guild now has 900 members. Its membership fee will be increased from \$10 to \$25.

The advisory committee of the guild commended the administration of the eastern branch, headed by Mrs. Florence Marston, in a resolution to the senior guild in Hollywood.

A closer understanding between junior and senior members of the Screen Actors' Guild in Hollywood is aimed at in proposed new by-laws, which were mailed to members for

ratification Tuesday, with a meeting set for Friday on the subject, also on the matter of the new eight-year agreement with studios.

Under the bylaws the guild is divided into three classifications of membership, senior, Class B, which includes extras, and part players. The new rules give the Class B members the right to withdraw in a body on a 51 per cent vote, prohibit senior members from calling a strike of Class B members until the latter approve by a 75 per cent vote, and, in effect, give the Class B members a larger voice in the affairs of the guild.

Dr. Towne Nylander, regional N. L. R. B. director, also set October 14 as the date for a conference with Screen Writers' Guild representatives on the writer's formal charges that studios have failed to negotiate with it as the exclusive collective bargaining agency. The conference is expected to determine the procedure to be followed.

Members of any branch of the Association of Actors and Artistes of America who accept engagements in the jurisdiction of any sister branch must immediately make application for membership in such other branch, according to a ruling issued Tuesday in New York by Frank Gillmore, president, to all branches. The decision is expected to assist materially in the current organization drive of the American Federation of Actors in motion picture theatres which have vaudeville or stage shows.

Charles C. Moskowitz has been designated as representative of Broadway houses to conduct negotiations with the A. F. A., it was learned at union headquarters yesterday and Harry R. Calkins, chief organizer, will act for the union during the absence of Ralph Whitehead who is at the A. F. L. convention. Jurisdiction of the A. A. A. extends over screen actors and radio artists and it is believed here that personal appearances may be blocked in the event that present negotiations fail to lead to an agreement.

### Laboratory Dispute

In New York, a union conflict continued between Du Art Laboratory and members of Local 702 of the laboratory workers union. Some workers were arrested on charges of assaulting non-union employees of DuArt.

Chicago theatre engineers are picketing 30 theatres in protest of the refusal by circuits to restore a voluntary 10 per cent pay cut. Both union and exhibitor leaders refuse to take first steps toward a settlement.

Negotiations for the settlement of operators' contracts are being delayed until next week. An Allied meeting over the weekend resulted in the decision to absolutely refuse restoring the union 10 per cent pay increase which it voluntarily accepted as a cut last July.

### Projectionist Suit

Suit has been filed in the New York Supreme Court by Joseph D. Basson, as president of Local 306, for \$5,240 back wages in behalf of six operators, against Edjomac Amusement, Max Rudnick, Edward Madden and Joseph Quittner, operators of the Eltinge at 242 West 42nd St.

Mr. Basson charged that the defendants breached a contract made March 1, 1932, with the union, by discharging six operators May 4, 1933. Subsequently, the complaint stated, in May, 1934, the defendants were ordered by the Supreme Court to reinstate the operators, but have allegedly failed to pay their wages for the period during which they were not employed.

Basil Rathbone is on a personal appearance tour of New England cities in connection with the pre-release engagement of Paramount's "If I Were King," in six Mullen and Pinanski circuit theatres. In New Haven, Mr. Rathbone will present a working script of the film to the head of the English department at Yale, and also address the dramatic class under Professor Nichols.

## SEC Reports Marked Activity In Film Trading

Officers and directors of film corporations traded more actively in the securities of their companies in August than over a considerable period, it was disclosed this week by the Securities and Exchange Commission at Washington.

The largest transaction reported in many months, more than 30,000 shares of Twentieth Century-Fox common, changed hands in a series of trades reported for three "top" men in the company.

The summary showed a series of transactions extending throughout the month whereby Joseph M. Schenck, chairman of the board, disposed of 10,400 shares of common, while William Goetz, Los Angeles, and Darryl Zanuck, Beverly Hills, in single trades, each disposed of 10,000 shares. At the close of the period, Mr. Schenck still held 119,443 shares of the company's common, Mr. Goetz 194,643 shares and Mr. Zanuck 142,130 shares.

Another large transaction reported was a series of buys whereby Daniel M. Sheaffer, Philadelphia, Universal Corporation director, acquired 1,200 common voting trust certificates, bringing his interest to 14,800 shares, in addition to 26,500 held through Standard Capital Company.

Other film trades included those of Kirk W. Todd, Pittsburgh, Grand National Films director, disposing of 150 shares of common stock, his entire holdings; John D. Hertz, New York, Paramount director, disposing of all of the 1,000 shares of second preferred stock he held through Lehman Brothers; Sam Katz, Culver City, bought two shares of Loew's, Inc., common stock, bringing to 752 his holdings of that class in the company of which he is an officer.

Loew's, Inc., continued its policy of acquiring the common stock of Loew's Boston Theatres, getting 36 shares during the month to bring its total holdings to 99,670 shares.

### New Patent Suit

Nakken Patents Corporation filed suit in the U. S. District Court Tuesday against Western Electric and Electrical Research Products, Inc., a subsidiary, for an alleged infringement of a patent obtained in 1920 by Theodor H. Nakken for improvements in "means for transforming light impulses into electric current impulses." The complaint charges that the defendants infringed by manufacturing and selling photo cell amplifier equipment. An injunction, damages and an accounting of profits are sought.

In connection with the Loew minority stockholders' suit seeking to abrogate executive "profit sharing" contracts, the examination of Nicholas M. Schenck, president; David Bernstein, vice-president and treasurer, and Jesse P. Mills, comptroller, has been postponed to the week of October 24th, at which time the officials will be asked to submit the company's books of accounts. J. Robert Rubin, vice-president and general counsel, was examined Tuesday and Wednesday by Emil K. Ellis, attorney for the plaintiffs.



# GRAND NATIONAL STARTS RELEASING 70 OCTOBER 14; SETS SALES STAFF

## One Feature Weekly Will Be Released, Besides Westerns and Educational's Short Subjects; Sales Meeting Held

The "new" Grand National, into which E. W. Hammons placed his Educational Pictures, and Edward L. Alperson, as trustee, brought the "old" Grand National, now is definitely set to go.

Actual releasing will commence on October 14th, and continue at the rate of a feature picture every week, exclusive of westerns and short subjects.

In the few days remaining before the initial release, Grand National's newly constituted executive and sales forces will go to exhibitors in the field with the portfolio of the new project's first full lineup, as described late Saturday. It is now definitely set to include 44 features, two "specials," 24 westerns, divided into four groups of six each, and 44 shorts, 18 in two reels, the others in one, all comedies, and all coming from Educational. This commits the company to 70 features alone.

### First Sales Meeting

The company formally went into operation with its first sales meeting, held at the Stevens hotel in Chicago last weekend. District and branch managers of the west and middle west attended. Sales representatives from the east and south are attending a second meeting in New York this week at the St. Moritz, presided over by Mr. Hammons, as president; Mr. Alperson, as general manager of distribution, and J. H. Skirball, in charge of production.

Mr. Alperson presided over the Chicago session personally making the first official announcement of the company's product, and also announcing sales and executive appointments. Sam Berkowitz attended from Hollywood as representative of Franklyn Warner's Fine Arts, which will make 26 features for the new company. Also on hand was Gordon White, advertising and publicity director.

The reading of the new appointments, which include six district sales managers, was followed by a statement that the sales organization would be more than doubled. The new district sales managers include: Morris Safer, formerly assistant to Mr. Alperson in Los Angeles, to head the west coast, embracing Los Angeles, San Francisco, Seattle, Portland, Salt Lake City, Denver and Butte; James Winn, former San Francisco manager, to head the middle west, including Chicago, Minneapolis, Omaha, St. Louis, Kansas City, Des Moines and Milwaukee; Ralph Kinsler, former Cincinnati manager, to the middle eastern district, including Cincinnati, Cleveland, Detroit and Indianapolis; Jules Lapidus, former Pittsburgh manager, to the middle Atlantic, embracing Pittsburgh, Philadelphia and Washington; Jack Lamont, former Atlanta manager, to the south, including Atlanta, Dallas, New Orleans, Charlotte, Memphis and Oklahoma City, and Harry Asher, former Boston manager, to the east, including Boston, Buffalo, New Haven and Albany.

### Williams Is Treasurer

Sol Edwards, formerly New York branch manager, has been appointed circuit sales manager, and Peter Rosian has been moved from Cleveland to manage the New York branch.

T. R. Williams, Educational treasurer, has

## INSURANCE FORMS NOW SIMPLIFIED

*The Treasury Department has abolished, effective immediately, form SS-3 entitled "Employer's Information Return." Employers, including those in the motion picture business, have been required to file this form when employees reached age 65 or died before reaching that age.*

*According to the Treasury decision, form SS-3 should not be filed by employers "for any employee who dies after September 30, 1938, or whose 65th anniversary of birth occurs on or after October 2, 1938."*

been designated treasurer of Grand National Pictures, completing the new corporate family, which, besides Mr. Hammons, as president, and Mr. Skirball, as vice-president, includes George Blake, secretary, and Harold Saxe, assistant treasurer. Edward L. Alperson is general sales manager, but is not an officer of the company.

Educational and Grand National headquarters will be established in the new Associated Press Building now nearing completion in Rockefeller Center, New York. A long term lease for office space will be signed Monday and the premises will be occupied when the building is opened about November 1st.

Moving quickly to set worldwide distribution, principally in English-speaking countries, Mr. Hammons sails for London next week to arrange British distribution to supplant the two-year arrangement with Associated Film and Grand National, which expired August 31st. Associated may be continued as United Kingdom selling agent. Also, Jack C. Barnstyn, "old" Grand National's foreign sales manager, may continue in that post.

### Three Features Screened

Three of the completed features were screened at both conventions. These included: "Shadows Over Shanghai" and "Frontier Scout," both Fine Arts Productions, and "Sunset Strip Case," starring Sally Rand.

The program will include the works of several wellknown authors, among them Robert Hitchens, author of "Garden of Allah," whose story "Snake Bite" will be made; Gouverneur Morris, with "Alimony Racket;" Vina Delmar's "Uptown New York;" Ursula Parrott's "Two Kinds of Love;" Eugene O'Neill's "Recklessness;" Edna Ferber's "Summer Resort," from "Not a Day Over 21;" Rex Beach's "The Racket King," from "Quicksand;" Tiffany Thayer's "Where Lonely Ladies Walk;" Sada Cowan's "What Price Paradise," from "Fool's Paradise;" Faith Baldwin's "The Way of All Women;" Martha Stanley's "My Son," from the stage play of the same title by Alla Nazimova.

Anna Sten will be starred in two productions, the first of which, "Exile Express," is now in production.

### Others Completed

Other pictures already completed include "Cipher Bureau," a spy story with Leon Ames and Joan Woodbury, and "Titans of the Deep," a story of under-sea exploration made on the Dr. William Beebe-Otis Barton expeditions.

Now in production are "Seven Seas," "Never

Mind the Guard," "Empire of the West," a story of Billy the Kid, featuring George Houston, and "Wonder World," a story of prehistoric animals being made with the aid of the American Museum of Natural History.

"Snow Covered Wagons" will tell the story of the Donner party expeditions, based on the book by Julia Cooley Altrocci; "Oh, Susannah" is based on Bernard McConville's musical, "Slave Trade," and will be an action film, and "Jitterbug" will have a cast of swing favorites.

Of the westerns six will be "Girl Musicals," starring Dorothy Page, of the radio. Others will be based on "Trigger Pal" and "Troubadour of the Plains" stories.

### Educational Comedies

Educational's two-reel comedies will continue to feature stars, including among early releases Willie Howard, Buster West and Tom Patricola and the Pat Rooney, Jr.-Herman Timberg, Jr., team. Thirteen of the one-reelers will constitute a new series of the "Treasure Chest." The second group of 13 one-reelers will be the "Personality Parade" featuring stars from the stage, radio and screen in a group of comedy-musicals.

The new company will also continue to sell some 58 features on various schedules of the "old" Grand National. These include: "Great Guy," "23½ Hours Leave," "Girl Loves Boy," "Captain Calamity," "We're in the Legion Now," "Devil on Horseback," "Navy Spy," "Gold Racket," "Man in the Mirror," "Bank Alarm," "Scotland Yard Commands," "Forever Yours," "Two Who Dared," "Song of the Gringo," "Hittin' the Trail," "The Girl Said No," "Something to Sing About," "The Shadow Strikes," "Small Town Boy," "Here's Flash Casey," "Mr. Boggs Steps Out," "He Loved An Actress," "Renfrew of the Royal Mounted," "International Crime," "Six Shootin' Sheriff," "Held for Ransom," "Rollin' Plains," "The Utah Trail," "Sins of the Children," "Hats Off," "Captain Calamity," "White Legion," "Yellow Cargo," "Killers of the Sea," "Romance and Riches," "Juggernaut," "Sweetheart of the Navy," "Trouble in Texas," "Hideout in the Alps," "Arizona Days," "Riders of the Rockies," "Boots of Destiny," "Love Takes Flight," "Trailin' Trouble," "Swing It, Sailor," "Frontier Town," "Zamboanga," "Whirlwind Horseman," "Life Returns," "I Married a Spy," "High Command," "Dangerous Secrets," "Headin' for the Rio Grande," "Wallaby Jim of the Islands," "Tex Rides with the Boy Scouts," "Mystery of the Hooded Horsemen," "Renfrew on the Great White Trail," "King of the Sierras."

## 90% of ASCAP Members Sign New Contract Plan

The American Society of Composers, Authors and Publishers has received acceptances on its new contract plan from over 900 of its 1,000 author members and 125 publisher members. The new contract automatically extends the present agreement, authorizing ASCAP to act as agent in licensing the authors' works for public performance, until December 31st, 1950. The present contracts were due to expire on December 31st, 1940. To date there has not been a single rejection, according to ASCAP.

Save in the case of broadcasters, ASCAP's contracts with its public performing licensees go on from year to year, subject to written notice from either party terminating the agreement, as no change is expected.



# A PICTURE FOR EVERYBODY...

THEY SING!

THEY DANCE!

THEY TALK!



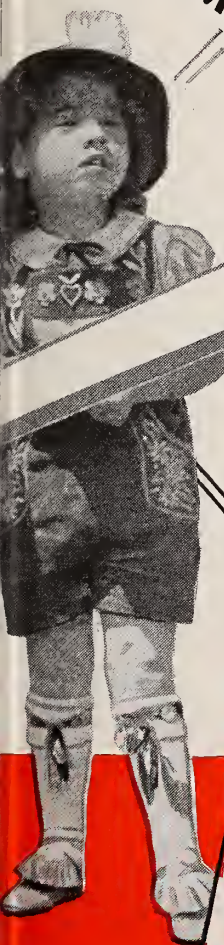
Copyright 1938  
NEA SERVICE, Inc.

The Quins have never been like this before...  
each a definite personality...trouping like vet-  
erans! A high-speed, big-city story that whirls  
in and out of New York's Broadway...a-brim  
with exciting action and the romantic rivalry  
of two newspaper and radio reporters...loaded  
with entertainment for every age, every type of  
audience! An attraction with more solid, universal  
appeal than any you've played in years!



AND THE WOMEN ARE PLUS!

HEY MAKE MUSIC!



# *The Dionne Quintuplets*

Yvonne Cecile Marie Annette Emelie  
in their third and best feature picture

## **'FIVE OF A KIND'**

with  
**JEAN HERSHOLT**  
**CLAIRE TREVOR**  
**CESAR ROMERO**  
**SLIM SUMMERVILLE • HENRY**  
**WILCOXON • INEZ COURTNEY**  
**JOHN QUALEN • JANE**  
**DARWELL • PAULINE MOORE**

Executive Producer Sol M. Wurtzel

Directed by Herbert I. Leeds. Original screen play by Lou Breslow and John Patrick. Song: "All Mixed Up" by Sidney Clare and Samuel Pokross. Scenes of Dionne Quintuplets photographed under the technical supervision of Dr. Allon R. Dafoe.



Released  
**OCTOBER 14th**  
IT'S A DATE!

0th  
CENTURY  
FOX

KEYSTONE  
OUR FUTURE





# IN THE CUTTING ROOM

## The Law West of Tombstone

(RKO Radio)  
Adventure

Motivation for "The Law West of Tombstone" is an original screenplay based on various western legends. John Twist and Clarence Young wrote it. The Cliff Reid production is being directed by Glenn Tryon, who made "Gridiron Flash" and "Two in Revolt" for RKO-Radio. Twist's earlier story credits include "Flight from Glory," "Sea Devils" and "Outcasts of Poker Flat." Young collaborated on "Mother Carey's Chickens."

The time is the 1880's. Locales are New York, El Paso and an Arizona frontier town. Thematically the story is a character study of a blustering, flea-bitten, quick shooting Westerner of the old school. Underneath his fire-eating exterior, however, he is well meaning and kindly. Around this figure is woven a story of romance and revenge, and that of a young desperado swung around to a more sensible life through the influences of the old two-gun man and a young girl. Action support concentrates on a long continued feud that culminates in a roaring gun battle exterminating an outlaw gang.

With but few exceptions "The Law West of Tombstone" will present a group of players seen in many RKO-Radio films. It will feature Harry Carey in what the trade calls a "fat role." Romance will be handled by Jean Rouveral and Tim Holt. Among the character actors are Clarence Kolb, Evelyn Brent, Allan Lane, Bradley Page, Paul Guilfoyle, Spencer Charters, Esther Muir, Monty Montague and George Irving.

Release date: November 5, 1938.

## The Storm

(Universal)  
Exciting Melodrama

Naturally there will be a place, and an important one, for a love story, but in consideration of the film's sensational production features, it undoubtedly will be forced to take rank second to other things that will be happening on the screen.

Three spectacular episodes will be welded into the story. One is the crash of an ocean liner into a iceberg during a storm at sea and the subsequent loss of the ship. The second is a fire and explosion aboard a gasoline tanker, and the third is the performance of an operation aboard a storm tossed vessel as million on land listen in on the directions broadcast by a doctor aboard another liner.

The story being used is an original screenplay on which Daniel Moore, Hugh King and Theodore Reeves collaborated. The film is being directed by Harold Young, who made "Little Tough Guy," "Let Them Live" and "The Scarlet Pimpernel." "The Storm" is being produced by Ken Goldsmith, who functioned similarly in the cases of "Little Tough Guy" and "Sinners in Paradise."

An exceptionally strong cast, the individual members of which have proved their ability in earlier pictures, will be seen. Practically every one of those listed is a feature player in the

story. The three about whom the action melodrama rotates are Charles Bickford, Preston Foster and Barton MacLane. Tom Brown and Nan Grey share the romantic and some of the melodramatic story phases. Important roles will be handled by Andy Devine, Frank Jenks, Samuel S. Hinds and Joseph Sawyer.

Release date: October 28, 1938.

## Going Places

(Warner Brothers)  
Comedy and Music

When the hero of this forthcoming picture finds that his own faking, boasting, bragging and love making have got him into a situation that requires that he ride a vicious horse in a steeplechase, his hopes and ambitions crash about him. Then he learns that the wild steed likes music, and that when the strains of a swing tune called "Jeepers Creepers" ring in the beast's ears it is as docile as docile can be. So in the big race which is going to settle lots of things, of romantic and business nature, he arranges with a trumpeter to play the tune along the route of the race. When the road and route part, he sings the song until he is breathless and the horse, reverting to type, is a hellion on hoofs. But the band catches up with him again, plays the tune, the girl is won and so is new business success.

The production is an adaptation of a play by William Collier, Sr., and Victor Mapes, and in which Collier appeared many times. The modernized screen play was devised by Maurice Leo, Jerry Wald and Sig Herzig. The musical numbers were composed by Harry Warren and Johnny Mercer.

Dick Powell will be seen in the role of the man afraid of the horse. The girl will be Anita Louise. Larry Williams will be the hero's romantic rival. The gangster element will be represented by Allen Jenkins and Harold Huber. Others who will have a hand include Minna Gombell, Walter Catlett, Thurston Hall, Ronald Reagan, Louis Armstrong and his cornet, Rosella Towne and Janet Shaw.

Ray Enright, maker of "Head Over Heels," "Goldiggers in Paris" and "Swing Your Lady," is directing.

Release date: To be determined.

## Unfit to Print

(Warner Brothers)  
Character Regeneration

Despite the title, also the fact that several of the leading players will be seen as newspaper folk while others are criminals, "Unfit to Print" will not be, exactly, a newspaper story. The general theme concerns how a boy's regeneration was affected and how, through this happening, a sob sister writer and an ace reporter found romance.

Pat O'Brien and Joan Blondell, previously together in the newspaper picture "Back in Circulation," will be featured with Bobby Jordan, one of the "Dead End-Crime School" group. The other important principals are Alan Baxter in a gangster character role, Joe Cunningham, an editor, Douglas Dumbrille, now in "The Mysterious Rider," as the brains

of a gambling clique, Armand Kaliz, a jewelry merchant, and Ed Deering, a detective.

Sympathetic to youngsters in trouble, Miss Blondell agrees to marry O'Brien on one condition. O'Brien doesn't understand the condition until after the wedding. It is that they shall provide a home for Jordan so he can be paroled from a reformatory. At first he considers the boy only an unreformable little tough mug, but softening, eventually, he gets him a job as a news photographer. Things go nicely until the boy becomes involved with his brother, who has broken jail. O'Brien is ready to give him up to the police, sure that he has robbed Kaliz to turn money over to Baxter, until he finds that the boy only has pawned his camera. Aware that the boy has reformed, he is satisfied to obey his wife's judgment in the future.

Saul Elkins and Sally Sandlin did the original story which Earl Baldwin, Niven Busch, Lawrence Kimble and Robert Buckner adapted. James Flood, maker of "The Mouthpiece" several years ago, is the director.

Release date: To be determined.

## English and American Spoken in Films To Be Analyzed

The difference between the English and the American languages and their comparative influence on film speech will be analyzed in the course on the History, Technique and Aesthetic of the Motion Picture conducted by the New York Museum of Modern Art Film Library, which opened October 4th.

Walter Wanger, David Selznick, King Vidor, Frank Lloyd, James Cagney and Talbot Jennings are among those who have indicated their willingness to talk at the class meetings.

## Chodorov Contract Renewed

Edward Chodorov has been signed to a new long-term producer-writer contract by Metro-Goldwyn-Mayer. He recently produced "Rich Man, Poor Girl" and "Woman Against Woman." Another contract announced by MGM is one with Jane Hall, writer.

## Warners Screen Short

Thursday, at the Warner Brothers home office, there was a lunch and screening of the color short, "The Declaration of Independence." The short is one in the same series as were the Academy award winner, "Give Me Liberty," and "The Man Without a Country," which won the Exhibitor Award.

Milton H. Bren, executive producer at the Hal Roach studio, this week signed A. Edward Sutherland as associate producer for a straight four year term. Mr. Sutherland's first assignment will be on "It's Spring Again."

Howard J. Green, producer for six months in the Sol Wurtzel unit at Twentieth Century-Fox, has left the lot following his completion of three pictures.



# TABLET UNVEILED IN FILM CAMPAIGN; FASHION SHOW, MUSIC WEEK PLANNED

## Daughter of Edison at Macy Ceremonies on Site of Koster & Bial's; Exhibitor Contest Committee Named

The unveiling of a tablet marking the site of the first showing of motion pictures to a paying audience, preparation of an all-industry fashion show, decision to inaugurate a Musical Week, and the launching of a second series of newspaper advertisements combined to present a new phase this week in the Motion Pictures' Greatest Year campaign.

Appointment of the committee to establish rules and receive campaigns in the \$2,100 contest for theatre managers, publicity and advertising for the best local campaigns in the drive was made by Howard Dietz, chairman of the executive promotion committee.

On the committee, called the Contest Bureau, are Monroe Greenthal, of United Artists; William Ferguson, MGM; Alec Moss, Paramount; Lou Lifton, Monogram; Maurice Bergman, Columbia; Arch Reeves, Twentieth Century-Fox; Mitch Rawson, Warner Brothers; Lou Pollock, Universal. Paul Gulick, coordinator of the general campaign, will be ex-officio member.

Mrs. John E. Sloan, daughter of the late Thomas A. Edison, drew the cords of an American flag and a Greatest Year banner, unveiling the bronze tablet, on Tuesday, on the site of the old Koster & Bial's Music Hall at the 34th street side of the R. H. Macy & Co. building in downtown New York. Mrs. J. Leon Lascoff, first cousin of the late Albert Bial, attended the ceremonies, which opened at 9:30 a.m. Mrs. Lascoff recalled that she was present the night of April 23, 1896, when the motion picture—it was "The Buffalo Express," short subject showing a railway train speeding directly towards the audience—was introduced on the variety program. Albert Wolheim, nephew of Mr. Bial, also was at the ceremonies.

Will Hays and Jack Straus, vice-president of Macy's, spoke on the significance of the event in the industry's campaign. Paul Hollister, Macy vice-president, was master of ceremonies.

### On the Dais

On the dais erected for the occasion also were Percy Waters, president of the old Motion Picture Patents Company and the Kinetograph Company, and projectionist at the showing; Frank J. Marion, president of the old Kalem Company; C. M. Withington, secretary of the Edison Pioneers; Carl E. Milliken and Kenneth Clark of the Motion Picture Producers and Distributors of America; Howard Dietz; Hal Roach, representing the producers; Nino Martini, Walter Slezak, Ben Serkovich and Paul Gulick.

The plaque reads:

"Here the Motion Picture began. On the night of April 23, 1896, on this site in Koster & Bial's Music Hall, Thomas A. Edison with the 'Vitascope' first projected a moving picture. In commemoration of the event, this tablet is here affixed by the motion picture industry. October 4, 1938."

## ANSWERS, EXTRA PRIZES IN "QUIZ"

"Modern Screen" is publishing short synopses of the "Quiz" pictures in which, the publication says, are the answers to the contest questions. They are also printing "sample letters" as a help in writing the 50-word statement required in the contest.

This was advertised last week as "another scoop for Modern Screen", in the New York Daily News.

The Chicago Herald and Examiner is running an extra prize series, with awards totaling \$2,500 for those of its readers who may be among the winners in the industry's campaign contest.

Mrs. Sloan, dedicating the Macy tablet, said: "My father had a high ideal for motion pictures. He felt that people might be educated through their eyes, that those who stay at home might travel to far places, and gain in human understanding; that through his work romance and laughter and the lessons which the theatre can teach might be brought within the reach of everyone. May the next fifty years see the motion picture steadily advance toward the ideal he had of it."

### Consummate Art

Mr. Hays said in part:

"We are witnessing the development of a consummate art which serves with highest quality just as certainly as it lines the blank walls of the simplest imaginations with world-wide tapestries and fills the drab hours of loneliness with satisfying entertainment, hilarious amusement, and food for sober thought.

"This is rather confusing to those critics who refuse to find true art elements in this newest and greatest of all arts because of the very fact that it is universal in its appeal and truly democratic in its service. There are still those few who speak loftily of 'the lowest common denominator' as a contemptuous reference to movie audience intelligence. Such criticism is a libel of the public, a slander on democracy. Those who thus indulge themselves indict not the movie but the public, forgetting that in this country alone the average weekly attendance is 85,000,000. I hold no such despised opinion of the American people, whose servant the industry is."

### Exhibitors' Contest Bureau

Members of the newly appointed Contest Bureau for theatre campaigns in the "Greatest Year" drive held a preliminary meeting Monday on amplification of the rules under which prizes will be awarded theatremen in three classifications: (1) cities of more than 100,000 population; (2) cities of 15,000 to 100,000 inhabitants; (3) those of less than 15,000. First prize is \$500, second \$100, third \$50, fourth \$25, and fifth \$25.

Judges in the Exhibitors' Contest will be Will H. Hays, Martin Quigley, of Quigley Publications; Jack Alicoate, of Film Daily; Maurice Kann, of Box Office; Charles E. Lewis, of Showman's Trade Review; Jay Emanuel, of Jay Emanuel Publications; Epes

Sargent, of Variety, and A. Mike Vogel, of Motion Picture Herald.

Suggestions to theatre managers in a bulletin issued by Harold B. Franklin, business manager of the drive, included appeals to decorate the lobby, carry lines referring to the drive and the "Quiz" contest in all advertising and on lobby cards, one-sheet lobby frame use of state or municipal proclamations on the campaign, lobby posters of letters from civic groups and leaders, banners across streets, the supplying of material for newspaper stories and editorials, and distribution of "Quiz" booklets in the community.

Mr. Franklin suggested that the trailers be changed frequently, using only one at a time.

### Public Relations

Civic officials are more accessible than ever to exhibitors because of the campaign, the committee said this week. Ordinances barring street decorations have been waived, notably in New York and Atlanta. Merchants of Prospect Avenue (Bronx) donated \$10 apiece for street decorations. The Cleveland Public Library is putting on a special exhibit of books from which 1938-39 pictures are being produced.

Exhibitors have compiled mailing lists from names of those receiving the "Quiz" booklets, and some have gone personally to the homes with the campaign appeal.

### Fashion Show Deadline

October 10th was set at a conference of New York fashion editors of motion picture companies as the deadline for receiving sketches and designs from Hollywood stylists for the all-fashion show. Planned was a preview with Junior League members as mannequins. When the sketches all have been received, the committee will call another meeting to which will be invited representatives of the Conde Nast publications, *Harper's Bazaar*, and noted designers.

The show, to be known as "The Motion Picture Industry's First Annual Fashion Salon," will be repeated in hundreds of cities through tieups with manufacturers and stores. R. H. Macy & Co. will feature the show in New York.

Sidney C. Davidson is arranging the tieups through *Modern Merchandising*. Besides Mr. Davidson at the meeting were Kenneth Hallam of RKO; Wilma Freeman and Eileen Filiak of Warner Bros.; Aileen Brenon, Paramount; Hortense Schoor, Columbia; Pat Reese, MGM; Jeanette Sauer, Twentieth Century-Fox; Ruth Schwerin and Miriam Gibson, Monogram; Tess Michaels and Dee Lawrence, United Artists.

All the studios have agreed to supply designs for the show. The plan is for the licensing of one manufacturer in each branch of the fashion trades.

### Musical Week Starts Oct. 31

The Musical Week observance, which starts October 31st, will feature old and new song hits on dance band programs on the radio, in hotels, night clubs and theatres. Among the numbers being compiled from motion pictures are "Mickey," "The Sheik of Araby," "Charmaine," "Sonny Boy," "Singing in the Rain" and "Forty-Second Street," the series to be known as "A Cavalcade of Motion Picture Music."

Named to the committee are celebrities in all parts of the music world, including Irving Berlin, Ben Bernie, Gene Buck, Henry Busse, Ted Lewis, Abe Lyman, George Olsen, Will Osborne, Irving Caesar, George M. Cohan, Duke Ellington, Ferde Grofe, Horace Heidt, Richard Himber, Andre Kostelanetz, Gene Krupa, Leo Reisman, Sigmund Romberg, Gustave Schirmer, Phil Spitalny, Deems Taylor, Rudy Vallee,

(Continued on following page)



# EXHIBITORS PUSH DRIVE EXPLOITATION

(Continued from preceding page)

Fred Waring, Paul Whiteman, Victor Young, Meyer Davis, Henry Spitzer, Louis Bernstein, J. J. Bregman, Bob Crosby, Lou Diamond, Max Dreyfus, Leo Forbstein, Kay Kyser, Jack Milt, Eddie Le Baron, Edward B. Marks, Jack Mills, Edwin H. Morris, J. J. O'Connor, Jack Robbins, A. Schwartz and Louis Silvers.

## ASCAP Cooperates

The American Society of Composers, Authors and Publishers is issuing, in cooperation with the event, a pictorial layout in matrix form, to be sent to 3,000 newspapers, featuring pictures of composers of old theme songs and illustrating hits developed by motion pictures.

A special theme song will be made up into a trailer, using the Max Fleischer "bouncing ball" device, for theatre use.

Music dealers are being invited to cooperate with the drive.

*Liberty* magazine, starting October 29th, will include in all its reviews of "Quiz" pictures a reference to the contest.

A new day-combination for use with previews of "Quiz" pictures, devised by National Screen Service, combines at the same time, and in the same frame, the day or days the picture is to be shown, a replica of the "Quiz" seal, and the campaign slogan, "Motion pictures are your best entertainment."

## Field Activities Widened

In the field, exhibitors widened the scope of their campaigns and new devices to attract public attention to the drive, and to their theatres.

At Battle Creek, Mich., Richard Watson of the Regent theatre had \$50,000 in cash brought to the theatre by armored car from Detroit, for display in the "Quiz" contest, with the cooperation of businessmen. The *Battle Creek Inquirer News* and the *Moon Journal* are cooperating with editorials and news stories.

John H. Harris of the Harris Amusement Company, Pittsburgh, will speak over station WOR of the Mutual system on October 17th, on "First Facts in the Movies."

Governor Charles H. Martin of Oregon in a statement last week urged the people of the state to participate in the campaign.

The *Oregonian* and the *Journal* are both cooperating with articles and illustrations.

In New Orleans, exchange managers voted to cooperate with the local committee, and all salesmen were urged to seek the support of the independent exhibitors in smaller communities.

KGW, the National Broadcasting Company outlet in Portland, has had regular spot announcement tied in with the theatre pages.

## Detroit "Times" Contest

The Detroit *Times* is to run a contest offering \$250 in prizes for the best answers to the question: "What I will do with the \$50,000 Movie Quiz prize should I win it."

The Chicago *Herald* and *Examiner* has a thirty-day contest based on the campaign, each day carrying a picture strip of stars. Four full-page promotional ads are being used by the *Evening American* and an "Inquiring Reporter" column. The Chicago *Times* plans to distribute rubber checks for \$50,000 among passersby.

Merchants in New York's East Side printed and distributed a four-page bulletin on the contest.

Vic Gauntlett, advertising and publicity director of Hamrick-Evergreen theatres, will preside over a radio program from station KOL each Saturday, answering questions on the "Quiz."

Joseph Bernhard, general manager of Warner theatres, addressing the Philadelphia Real Estate Board last Saturday, urged civic organ-

## MAY EXTEND THE DRIVE

*The "Greatest Year" drive may be extended, possibly for another four to eight weeks beyond the present closing date of December 31st, according to members of the campaign committee. Formal discussion of the idea is expected at a meeting of the committee next Thursday.*

*The basic reason for the extension is reputedly attributable to a desire to permit the subsequent-run theatres to play more of the "Quiz" pictures.*

izations to form a "Promote Philadelphia Committee."

Mayor Bernard F. Dickmann of St. Louis proclaimed the week starting this Friday as Motion Picture Week. More than 150,000 of the "Quiz" booklets have been distributed in the city.

Exhibitors at Cleveland, led by M. B. Horwitz, decided to launch a \$100 local contest with newspaper cooperation.

"Go to the Movie Week" in Washington, D. C., continued through Thursday of this week, with extensive newspaper advertising by the theatres.

In Canada the campaign was moving forward rapidly, with a parade at Toronto now set for October 27th, and nine exchanges, four circuits, independent theatres and laboratories and IATSE projectionists to have decorated floats, 16 thus far promised.

At Ottawa it was announced that \$30,000 had been collected for the campaign from theatres representing 315,000 seats or 60 per cent of all seats, and with 164,000 seats in Famous Players Canadian represented.

## Await Election Of Silverstone As UA President

With the deferred election of Maurice Silverstone to the presidency of United Artists expected Friday, news from other U. A. partners and executives came this week from London, Hollywood, New York and Philadelphia, concerning for the most part, indications of new activity in the line of product to be delivered.

Expected at the meeting are Emanuel Silverstone, representing Alexander Korda; Dennis O'Brien, for Mary Pickford; James Mulvey, for Samuel Goldwyn; Charles Schwartz, for Charles Chaplin; Douglas Fairbanks, or his attorney, Edward C. Raftery and Mr. Silverstone.

Mr. Silverstone's election was originally scheduled at the September board meeting, at which time he received control over all administrative affairs.

In Philadelphia, last Thursday, George J. Schaefer, U. A. general manager, answered exhibitors' protests against the company's

sales policies. He agreed to negotiations for adjustments, in the "round-table" talk held with members of the United Motion Picture Theatre Owners of that territory.

From Hollywood came word that David Selznick, distributing through United, has seven features either in production or preparation, although it is not certain that U. A. will release all of them. Announcement last week of Mr. Selznick's signing a new contract with John Hay Whitney as president of Selznick International was followed by the producer's disclosure of advances made on 1938-39 product, as ready, "The Young in Heart" and "Made for Each Other."

United's British partner, Alexander Korda, returned to London from New York and Hollywood, with indications that he would return in November.

From London to New York came partner Douglas Fairbanks, Sr., who said he intends proceeding with a previously announced plan of producing at least one feature in Hollywood for the company, starting this winter. The life of Lola Montez will be the basis of the story, for probable release this season.

Broadway heard reports that Mr. Fairbanks may also produce multi-lingual features in several countries in Europe.

U. A. production associate Hal Roach this week turned over his first print, entitled "There Goes My Heart," and the occasion caused Mr. Silverstone to give Mr. Roach a luncheon atop the RCA Building, Rockefeller Center on Monday. It is not likely that Mr. Roach will make any four-reel films under his new U. A. feature contract. Last year, while a short subject producer at Metro, he expressed the belief that four-reelers might be a solution to the double bill.

Present at the Silverstone-Roach luncheon were: Dr. A. H. Giannini, motion picture banker and former U. A. president; Merlin Hall Aylesworth, former head of NBC and of RKO and now with Scripps-Howard newspapers; Terry Ramsaye, editor, *Motion Picture Herald*; Colvin Brown, Quigley Publishing Company; Paul Moss, New York License Commissioner; George Schaefer, general manager of United; Arthur W. Kelly, in charge of U. A.'s foreign sales; Harry D. Buckley, Harry Gold, Lynn Farnol and Monroe Greenthal, of United Artists; W. G. Van Schmus, Music Hall managing director; J. M. Jerauld, *Motion Picture Daily*, and Jack Alicote, Allen Stearn, Joe Vogel, Jack Harrower, E. J. Churchill, Maurice Kann, Henry Linet, John Nolan, Jack Smith, William Mapes, Frank Seltzer, Paul Lazarus, John J. O'Connor, Ben Shylen, Fred Myers, Max Solomon, Sam Shane, Chester Bahn, Roy Chartier, Tom Walker and Eddies Moran.

## Paramount Plans Campaign For "Men with Wings"

Paramount is planning an aggressive advertising, publicity and exploitation campaign to mark the opening of "Men with Wings" on October 28th in 21 key city day and date engagements. The campaign will be backed by a \$100,000 advertising appropriation with pages both in black and in color set for key city newspapers, "fan" and class magazines.





VISIONS ON

The Mad Miss Manton  
Throws Another Fit

HE

The Daffy Group Again Involves  
Police in Senseless Escapade

"Did you print THAT?"  
screamed the million-  
dollar playgirl.

"I certainly did,"  
barked the handsome  
young editor . . . . .

— AND THAT'S  
WHAT LED TO THE SLAP  
IN THE FACE THAT ECHOED  
'ROUND THE TOWN!



# Seven Pretty Debutantes . . .

# and . . . TWO MURDERED MEN!

What, MURDER?...You bet!—And larceny and assault—and maybe even mayhem, too!...plus the fastest courtship you ever thrilled to..in this crackling mixture of mystery and fun and racing romance!..The kind of a picture that gets a rise out of any kind of an audience and sends 'em away singing the praises of your show..IT'S BOX-OFFICE ALL THE WAY!

BARBARA  
*Stanwyck*  
HENRY  
*Fonda*

WITH  
SAM LEVENE  
FRANCES MERCER  
STANLEY RIDGES  
WHITNEY BOURNE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION  
DIRECTED BY LEIGH JASON  
PRODUCED BY P. J. WOLFSON  
Screen Play by Philip G. Epstein



"THE  
*Mad*  
MISS  
MANTON



THIS IS ONE OF  
THE 250,000  
GREATEST  
PICTURES



# THE HOLLYWOOD SCENE

## "Big" Pictures

Between now and New Year Day, not counting Sundays and holidays, Hollywood is going to spend money at the rate of \$325,000 a day on big feature production. More millions will be allotted less important pictures. The combined budget for approximately forty expensively planned films totals more than \$25,000,000.

Three companies — MGM, Twentieth Century-Fox and Warner Brothers — will toss more than \$15,000,000 into the pot, with MGM contributing the lion's share.

MGM has scheduled six pictures, the average cost of each of which will exceed \$1,000,000. On the list is "Honolulu," music and dancing, with Eleanor Powell starred and Burns and Allen in feature roles along with many of the studio's stars. "Stand Up and Fight," an action romance melodrama with Robert Taylor, Wallace Beery and Florence Rice, is ready for immediate work. Although the featured cast has not been completed, preliminary work has been started on the ice skating background shots for "Ice Follies." About the first of November Mervyn LeRoy's "The Wizard of Oz" will be before the cameras. Such names as Frank Morgan, Judy Garland, Ray Bolger and Buddy Ebsen will be offered in the cast. "Idiot's Delight," the Robert Sherwood story which has long been a matter of controversy and negotiation, also is definitely slated for production before the end of this year. Norma Shearer and Clark Gable will be featured. Spencer Tracy's next appearance will be in "New York Cinderella," a romantic story in which Hedy Lamarr will assume the leading feminine role. Winfield Sheehan will return to activity under the MGM banner with "Florian."

At Twentieth Century-Fox, Darryl F. Zanuck is concentrating on six big pictures. The Ritz Brothers, Gloria Stuart, Don Ameche, Binnie Barnes and Armanda Duff have been assigned to "The Three Musketeers," a comedy travesty. "Jesse James" has come back to the studio after completing locale shooting. "The Little Princess," which will be made in color, has been allotted the biggest budget of any Shirley Temple picture. Jack Haley, Adolphe Menjou and Arleen Whalen have been set in "Thanks for Everything," a musical. No cast has been chosen for "He Married His Wife," a love story, or "Stanley and Livingstone."

The Warner big picture schedule is one short of those of MGM and Twentieth Century-Fox, but the combined cost of the five pictures will be more than that allotted to any group which ever was working at one time. "Dark Victory," a melodramatic romance with powerful human interest content, will star Bette Davis and George Brent. Many of the studio's ace players, including Olivia de Havilland, will be seen in "Dodge City," a story of the tough frontier west. James Cagney will work in "Oklahoma Kid," which deals with the historic Cherokee land rush. Paul Muni and Bette Davis have been assigned to "Jaurez," a picturization of the careers of the Emperor and Empress of Mexico, Maximilian and Carlotta. Although it will definitely start this year, no assignments have been made to the Sigmund Romberg operetta, "The Desert Song."

## "COLONEL" JENKINS COMES TO TOWN

"Colonel" J. C. Jenkins, the HERALD's *Vagabond Correspondent* and the Sage of Neligh, Neb., whose "Colyum" has been a feature of the HERALD for nigh onto fifteen years come plantin' time, arrived in Hollywood last weekend on a personal inspection tour of indefinite duration and, 'though he won't admit it, to skip that unusual weather they have back thar around the home place most years.

Both Paramount and RKO-Radio have sizeable quotas of high cost productions. Cecil B. DeMille's "Union Pacific" is awaiting the starting gun. Jack Benny has been reserved for "Man About Town," a topical comedy. "Midnight," an unusual love story, has been chosen for Claudette Colbert. The long deferred debut of Italian Isa Miranda will be in "Hotel Imperial," title of a picture that was started once but subsequently halted. "Cafe Society" will feature Fred MacMurray.

RKO-Radio is completing "Gunga Din," the most expensive undertaking the company has attempted since "Cimarron." It has three more big ones ready for work. Leo McCarey's first producing-directing job will be "Love Match," in which Irene Dunne and Charles Boyer will be seen. Fred Astaire and Ginger Rogers will be starred in "The Castles."

It will take a lot of money to manufacture the four pictures Universal has tabbed for quick production. "Three Smart Girls Grow Up" is scheduled for Deanna Durbin, Nan Grey and Helen Parrish. "Rio" has been assigned as a Danielle Darrieux feature. "You Can't Cheat an Honest Man" will team W. C. Field, Charley McCarthy and Edgar Bergen. Bing Crosby will be engaged in making "Three's Company."

## And "Gone with the Wind"

Although Clark Gable and Walter Connolly are the only certain cast assignments, it's a good wager that David O. Selznick will have "Gone with the Wind" in the work about the time Santa Claus arrives. Meanwhile other United Artists producers will be busy. Samuel Goldwyn will start two pictures. Merle Oberon will be featured in the adaptation of Emily Bronte's classical novel, "Wuthering Heights." "The Last Frontier," a tale of how Uncle Sam brought civilization to the Philippine Islands following the Spanish War will have Gary Cooper and Andrea Leeds.

The writing-directing team, Dudley Nichols and John Ford, is busy getting ready for "The Stage Coach," which Walter Wanger will produce. It will concern romantic and melodramatic events while traveling across New Mexico in the days of Chief Geronimo's Indian Uprising in the 1880's. Wanger also has "The Illusionist," a Sascha Guitry story.

Hal Roach will continue his big production program with two expensive films. A story concerning the settlement of Australia, "Captain Midnight," will provide work for Brian Aherne and a new star, Francine Bordeaux. Although

a comedy, with Oliver Hardy, Harry Langdon, Alice Brady and Billie Burke heading the cast, "It's Spring Again" already bears a price tag of more than \$500,000.

Columbia will spend plenty on four productions. No cast has been set for the picturization of the stage play "Golden Boy," nor has a title been chosen for Frank Capra's next production. "Our Wife" will feature Jean Arthur and Cary Grant. William Perlberg, who will make "Golden Boy," will also have "Good Girls Go to Paris."

## Forerunners

Hollywood started eight productions the last week in September. Practically all are of more than ordinary importance and they are the forerunners of the big picture making spurt to come this month. Meanwhile five pictures were removed from the active shooting lists.

Two films were started at 20th Century-Fox. More important, undoubtedly, to both patrons and exhibitors is "The Little Princess," which will feature Shirley Temple.

"Tailspin" will feature Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis and Charles Farrell.

Universal also started two pictures. Edmund Lowe, Helen Mack and Dick Foran will be the principals in "Westside Miracle." "Little Tough Guys in Society" will present Mary Boland, Edward E. Horton, Helen Parrish, Mischa Auer, Frankie Thomas, Hally Chester, Harris Berger, Charles Duncan, David Gorcey, Lester Jay and Jackie Searl.

Columbia began work on "There's That Woman Again." A follow-up of "There's Always a Woman," it again will feature Melyvn Douglas but with Virginia Bruce. "Spring Dance" was started at MGM. The most important players assigned are Lew Ayres and Maureen O'Sullivan.

Paramount will return Gladys Swarthout to the screen in "Ambush."

Upon completing "The Lady and the Cowboy," Samuel Goldwyn immediately started "The Restless Age," in which the violinist Jascha Heifetz will be featured and in which Joel McCrea, Andrea Leeds, Adolphe Menjou will be starred.

Two of the completed pictures are credited to 20th Century-Fox. "The Arizona Wildcat" is a Jane Withers feature in which she will be presented with Leo Carrillo, Pauline Moore, Douglas Fowley, Henry Wilcoxon, William Henry Etienne Girardot, Harry Woods and Rasita Harlan. Peter Lorre is the star of "Mr. Moto Takes a Vacation."

Robert Cummings, Helen Mack, Lyle Talbot, Gordon Jones, Thomas Jackson and Leona Roberts will be seen in Republic's "I Stand Accused."

"Gangster's Boy," Monogram, will present Jackie Cooper, Robert Warwick, Tommy Wonder, Lucy Gilman, Teddy Bryant, Louise Lorimer and Bobby Stone.

With "South of Rio," Buck Jones completed his final picture for Coronet.



# 300 FILM PERSONALITIES LISTED AMONG 31,545 IN NEW WHO'S WHO

## Motion Picture Industry Represented by One-One Hundredths of Names in 2,919 Pages of Biographies

Some 300 persons in or associated with the motion picture industry are listed in the 1938-'39 *Who's Who in America*. The biographies are of executives, engineers, inventors, producers, directors, stars, authors, song writers and others actively engaged, in west coast studios or in the home offices in New York. Included also are individuals who have contributed indirectly to motion pictures, chiefly authors whose works have been made into films.

With the motion picture industry variously estimated from the third to the eighth largest in the country, a check of this latest edition of *Who's Who* shows one-one hundredths of the names, or 300 out of 31,545, are of persons connected with films.

The greatest number of film names found in the volume are located in Hollywood and its environs, in the hub of the world's amusement center. New York is a poor second but still is far ahead of any other city than Hollywood.

The youngest of those entering the listing for the first time with the 1938-39 group is Frances Langford, 24, actress and singer. Others in this group are Fred Astaire, actor and dancer; Jack Benny, film comedian and radio entertainer; Roy Larsen, publisher of *Life* and former editor of *March of Time*; Margaret Mitchell, author of the illusive "Gone with the Wind"; Paul Muni, actor; Frank Capra, director; Clifford Odets, playwright, and Darryl F. Zanuck, head of Twentieth Century-Fox production.

Shirley Temple is still the youngest person in the entire volume of 2,919 pages.

Following is a listing of motion picture individuals whose biographies appear in the new "Who's Who."

GEORGE ABBOTT	PHILIP BARRY
Playwright	Dramatist
MAUDE ADAMS	ETHEL BARRYMORE
Actress	Actress
ZOE AKINS	JOHN BARRYMORE
Author	Actor
FRED ALLEN	LIONEL BARRYMORE
Comedian	Actor
HERVEY ALLEN	WARNER BAXTER
Author	Actor
MAXWELL ANDERSON	WALLACE BEERY
Author	Actor
JOSEPH ANTHONY	SAMUEL BEHRMAN
Writer	Playwright
GEORGE ARLISS	JAMES W. BELLAH
Actor	Author
THURMAN W. ARNOLD	ROBERT BENCHLEY
FRED ASTAIRE	Writer
Actor	STEPHEN BENET
LIONEL ATWILL	Author
Actor	CONSTANCE BENNETT
MERLIN H. AYLES-	Actress
WORTH	JOAN BENNETT
TEMPLE BAILEY	Actress
Author	JACK BENNY
JOHN L. BALDERSTON	HARRY BERESFORD
Playwright	Actor
FAITH BALDWIN	EDGAR BERGEN
Writer	DAVID BERNSTEIN
WILLIAM BALL	CLARA BERWANGER
Author	Author

## AMONG "VETERANS" OF "WHO'S WHO"

*Persons whose names have been listed in the who's who biographical dictionary for many years, and are classed in the addenda as veterans, include:*

*Maude Adams, actress, who recently signed a contract with David O. Selznick; Otis Skinner, actor, who made "Kismet" in 1920 for First National, and authors Rupert Hughes and Albert Payson Terhune.*

FRED BLAKESLEE	JAMES COLLINS	JOHN ERSKINE	VANCE HOYT
Author	Author	Author	Author
RALPH BLOCK	RONALD COLMAN	DOUGLAS FAIRBANKS	HOWARD HUGHES
Writer	Actor	Actor	RUPERT HUGHES
HERBERT BRENON	MARC CONNELLY	DOUGLAS FAIRBANKS, Jr.	Author
Producer	Playwright	Actor	WILLIAM HURLBUT
O. HENRY BRIGGS	GARY COOPER	Edna FERBER	Author
MYRON BRINIG	Actor	Author	FANNIE HURST
Author	MERIAN C. COOPER	W. C. FIELDS	Author
LOUIS BROMFIELD	Producer	Actor	WALTER HUSTON
Author	J. CHEEVER COWDIN	MARTIN FLAVIN	Actor
JOE E. BROWN	Executive	Playwright	WALLACE IRWIN
Actor	JOHN I. CRABTREE	BEULAH FLEBBE	Author
KATHARINE BRUSH	JOAN CRAWFORD	Author	AGNES JOHNSTON
Author	Actress	COREY FORD	Writer
PEARL S. BUCK	BING CROSBY	Author	HERBERT T. KALMUS
Author	Actor	JOHN FORD	Chemical eng.
ROBERT BURNS	RACHEL CROTHERS	Director	MACKINLAY KANTOR
Actor	Playwright	GENE FOWLER	Author
AGNES BURR	GEORGE CUKOR	Author	CHARLES KENYON
Writer	Director	KAY FRANCIS	Playwright
EDGAR R. BURROUGHS	HOWARD S. CULLMAN	Actress	JEROME KERN
Author	CHARLES CUSHING	JOHN R. FREULER	Composer
JAMES M. CAIN	Playwright	CLARK GABLE	HENRY KOLKER
Author	BEBE DANIELS	Actor	Actor
EDDIE CANTOR	Actress	HELEN M. GAHAGAN	ANDRE KOSTELANETZ
Comedian	MARION DAVIES	Actress	Conductor
FRANK CAPRA	BETTE DAVIS	GRETA GARBO	PETER B. KYNE
Director	Actress	Actress	Author
MADELEINE CARROLL	BENJAMIN DE CAS-	ERLE GARDNER	CARL LAEMMLE
Actress	SERES	Author	FRANCES LANGFORD
LUCIAN CARY	Author	FLOYD GIBBONS	Actress
Writer	LEE DEFORREST	Author,	JESSE L. LASKY
ANNA CASE	Inventor	Commentator	WILLIAM LEBARON
Singer	PAUL DEKRUIF	LILLIAN GISH	EDWIN LEFEVRE
WILLA CATHER	Writer	Actress	Author
Author	CECIL B. DEMILLE	JOHN GOLDEN	SINCLAIR LEWIS
JOSEPH CAWTHORN	Producer	Playwright	Author
Actor	WILLIAM C. DE	ALFRED N. GOLDSMITH	HAROLD LLOYD
CHARLES CHAPLIN	MILLE	Eng.	Actor
Comedian	Playwright	SAMUEL GOLDWYN	ARTHUR M. LOEW
RUTH CHATTERTON	REGINALD DENNY	Producer	LENOX R. LOHR
Actress	Actor	ZANE GREY	CAROLE LOMBARD
INA CLAIRE	LOUIS DE ROCHEMONT	Author	Actress
Actress	MARLENE DIETRICH	EDGAR A. GUEST	ANITA LOOS
HARLEY L. CLARKE	Actress	Writer	Author
PUBLIC UTILITIES	HOWARD DIETZ	ROBERT T. HAINES	PHILLIPS H. LORD
COLIN CLEMENTS	ALAN DINEHART	Actor	ERNST LUBITSCH
Playwright	Actor	RICHARD HALLIBUR-	CHARLES MACARTHUR
IRVIN S. COBB	WALT DISNEY	TON	Author
Author	WILLIAM J. DONOVAN	Author	JEANETTE MACDON-
ROBERT H. COCHRANE	Lawyer	EARLE W. HAMMONS	ALD
Executive	THEODORE DREISER	OTTO A. HARBACH	Actress
CHARLES F. COE	Author	Playwright	BERNARR MACFADDEN
Author	IRENE DUNNE	JAMES G. HARBORD	KENNETH MAC-
GEORGE M. COHAN	Actress	ANN HARDING	GOWAN
Actor	NELSON EDDY	Actress	Author
OCTAVUS R. COHEN	Singer	WILLIAM S. HART	DOUGLAS MACLEAN
Author	WALTER D. EDMONDS	Actor	Actor
CLAUDETTE COLBERT	Author	HELEN HAYES	ARCHIBALD MACLEISH
Actress	JOHN EMERSON	Actress	Poet
	Actor	WILL H. HAYS	ROUBEN AMOULIAN
		WILLIAM R. HEARST	Director
		MARK HELLINGER	FREDRIC MARCH
		Writer	Actor
		GEORGE S. HELLMAN	MAX MARCIN
		Author	Playwright
		SAM HELLMAN	FRANCES MARION
		Writer	Author
		KATHARINE HEPBURN	GENE MARKEY
		Actress	Writer
		JEAN HERSHOLT	JOHN P. MARQUAND
		Actor	Author
		JOHN D. HERTZ	MAE MARSH
		CLIFFORD HOWARD	Actress
		Author	TULLY MARSHALL
		SIDNEY HOWARD	Actor
		Writer	LOUIS B. MAYER
			LOUIS MERTINS
			Author
			KATHLEEN MILLAY
			Author

(Continued on page 34, column 2)



# RKO REORGANIZING PLAN SET AFTER 4 YEARS; \$6,073,791 CASH ON HAND

## Federal Judge Bondy Reserves Decision, with Acceptance Reported Virtually Assured; Odum Counsel Favors Plan

Moving for nearly four years, through the slow processes of intricate legal entanglements and the countless arguments of many different factions, the plan to reorganize Radio-Keith-Orpheum under Section 77B finally emerged Monday for approval by the United States courts.

Being duly notified that as finally constituted the plan had the agreement of all major creditor and stockholder interests, Federal Judge William Bondy, in New York, reserved decision, with acceptance reported virtually assured.

The request for confirmation of the plan was presented to the court by Colonel Hamilton C. Rickaby, attorney acting in behalf of Floyd Odum's Atlas Corporation, an investment trust, which, as principal holder in RKO, sponsored the reorganization.

### Opponents Get 10 Days to File

Awaited is the decision by the principal creditors on the personnel of the reorganized company's management and directorate. Seven board members appear to be definitely slated for designation at this time. They are David Sarnoff and Lunsford P. Yandell for RCA; Nelson Rockefeller and W. G. Van Schmus for Rockefeller Center; Floyd Odum and Peter J. Rathvon for Atlas Corp., and either John Moroney, attorney, or Lawrence Green, investment broker, for unsecured creditors. Additional management men, when set, will be added to this list for a total of either nine or 11 members.

Arguments on the provisions, were continued by minorities right up to the plan's submission to Judge Bondy, who, nevertheless, indicated that he would not disturb the findings for recommendation of approval as made by George W. Alger, who has been conducting hearings on the reorganization as special master—unless, added the federal judge, evidence arises contrary to the master's findings that the plan is "fair, equitable and feasible."

The opponents of the plan were given 10 days to file briefs, and proponents will have five days thereafter to reply. A technical adjournment was taken until October 25, but this was done merely to permit the court to retain jurisdiction.

Mr. Rickaby, for Atlas, told the court that Atlas had received assents for adoption of the plan from more than 80 per cent of the holders of RKO bonds and debentures and from more than two-thirds of the stockholders.

One of the last arguments was started by H. William Ihrig, attorney for minority interests led by Ernest W. Stirn, of Milwaukee, holder of 1,234 shares of old Class A stock. He opposed the plan on the ground that conversion of these shares into common stock on Jan. 1, 1931, had been illegal. Judge Bondy reserved decision.

This week's final hearings began before Judge Bondy last Thursday, when Attorney Ihrig held that common stockholders never filed actual claims against RKO so that no proceeding under Section 77-B of the bankruptcy law as ever started, and that consequently no consents to reorganize had been given and that the pres-

## WARNERS, FOX LAUNCH NEW AD CAMPAIGNS

*Twentieth Century-Fox plans the investment of about \$2,000,000 for the world-wide exploitation of some 52 feature releases this year. This includes \$750,000 to be spent on newspaper and fan magazine ads on the bigger percentage "specials" and \$100,000 for a campaign on "Suez". A 15 per cent increase in sales is reported by the company.*

*Warner Brothers will start a national fan magazine advertising campaign for "Angels with Dirty Faces", with ads appearing in 14 magazines with a circulation of 18,000,000.*

ent proceeding should be governed by the proceedings of the new Chandler act.

Arthur N. Gleason, associated as counsel for Mr. Stirn, said that in examining proxies of the December, 1931, stockholders' meeting, when Class A stock was converted into common, Mr. Stirn found that two-thirds of the stockholders had not assented, and that actual fraud on the part of the corporation had been committed.

### Demands Adequate Proof

Judge Bondy said he would refuse to accept Mr. Gleason's statements with adequate proof.

Judge Bondy expressed the opinion that if Mr. Stirn knew of any defect with respect to the validity of the common stock and permitted thousands of investors to purchase and sell shares during more than seven years, he could not come into court at this late date and take advantage of that defect. To permit him to do so, the court said, would be to inflict untold damage to the value of the securities traded in since 1931.

Mr. Stirn's petition requested the indefinite postponement of the plan, an invitation to the Securities and Exchange Commission to inspect it, and the voiding of all consents now secured with provisions for obtaining new consents.

Mr. Ihrig contended that under the Chandler Act, the Atlas group has lost the right to propose a plan and that only the Irving Trust Company, as trustee, could formulate a plan. Mr. Ihrig disclaimed any desire to obstruct an early formulation of a new plan and suggested that the trustee could present the identical plan if it so desired.

### Argue Word "Practicable"

Although it appeared to be generally conceded that the proceedings suggested by the Stirn petition are required under the Chandler Act, it was argued that reorganizations started before the passage of the act are not affected. Argument hinged on the word "practicable" found in the law. Proponents of the plan contended that speed was essential and said the S.E.C. could add nothing to the report of Special Master Alger.

Judge Bondy stated that he had the utmost confidence in the ability of the master and that he felt that the intervention of the S.E.C. would "inspire no greater confidence in the report." The court also disagreed with Mr. Ihrig's contention that Atlas had lost any right to propose a plan. Judge Bondy declared use of the word "practicable" gave him unlimited discretion in the application of the Chandler Act

and that he was "disinclined" to have it affect the present proceedings.

### Attacks Atlas Group

John S. Stover, another Stirn attorney, attacked the Atlas group, proponents of the plan, as "outsiders" and urged that the trustee be called upon to formulate a plan. He also charged that Merlin H. Aylesworth, former president of RKO, was now acting as consultant to Atlas although he is still a director of Irving Trust. He also pointed out that Leo Spitz, the present head of RKO, receives additional compensation from Atlas. Mr. Stover contended that both Atlas and Irving Trust had violated a fiduciary relationship.

He asked that the court reopen the hearings to take additional testimony on the "good faith" of the proponents, and urged that all profits earned by Atlas be turned over to the debtor corporation. He also raised the question of the constitutionality of the reorganized company incorporating under Delaware laws although it is now a Maryland corporation.

### Says Participation Was Reduced

Joseph M. Cohen, attorney for the Independent Stockholders' Protective Committee, declared that RKO assets had been "written down" \$58,000,000 to \$41,000,000 in 1932 and that the revaluation had greatly reduced the stockholders' participation in the plan. He urged acceptance of the plan but asked that present common stock be exchanged at the rate of four for one instead of the proposed six for one. Mr. Cohen pointed to the \$1 valuation placed on four subsidiaries which had paid \$105,000 in dividends to the parent company in 1937 and had actually earned \$173,000. Abraham K. Weber, who also represents common stockholders, asked that Atlas be compelled to present an underwriting agreement before the plan is confirmed.

Mr. Cohen charged that his committee of independent stockholders, despite a balance sheet equity of \$7,000,000, had ascertained by investigation that the stockholders' equity is in excess of \$13,000,000.

### One Major Creditor Dissent

Nathan Rosenberg, attorney for H. Cassell and Company, holders of \$175,000 of ten-year six per cent debentures, presented the only major creditor dissent with the plan. He pointed out that debenture holders could not be deprived of their security without adequate compensation. He asked that the debentures be given securities which would permit immediate liquidation at the full value of the bonds with interest.

The plan, he charged, "will give control of the new company to unsecured creditors having claims of \$8,000,000 and is wholly unfair to creditors with claims of \$18,000,000."

Judge Bondy indicated interest in this argument and made suggestions which would maintain the creditor status of the present debenture holders but Mr. Rickaby insisted at each stage that the best plan had been worked out and no further amendments could be made.

David Stock, also representing Cassell interests, charged that the proposed certificate of incorporation would not be passed by the SEC as it granted too many liberties to the board of directors. Counsel for Si Fabian, exhibitor, who is a contingent unsecured creditor, argued that the plan was unconstitutional because it failed to provide for compensation for certain guarantees.

Later, when newspaper writers inferred that the SEC had been injected into the hearings as

(Continued on following page)



# IRVING TRUST ACCEPTANCE INDICATED

(Continued from preceding page)

a possible source of "advice" to the court in making the plan final, Judge Bondy openly said that "no administrative body will ever influence me in construing what I believe to be the law."

Securities and Exchange Commission quarters in Washington emphasized that the commission had not sought to enter into the reorganization proceedings before Judge Bondy and that the request for its participation made by a stockholder was solely on the stockholder's initiative.

Officials of the SEC indicated complete agreement with Judge Bondy that the RKO case, which began long before adoption of the Chandler act which gave the SEC certain restricted rights of participation if the court agreed, was not one in which the SEC should seek to intervene.

## "Would Have To Be Shown"

Regardless, Judge Bondy, while taking the Stirn petition under advisement, declared that he "would have to be shown why seven years were permitted to elapse" before protest was made on the Stirn grounds.

The judge later remarked that he expected Irving Trust to report to the court in the event it, as trustee, regarded the plan as unfair, but representatives of the Trust company who were present in the courtroom indicated that they did not expect to file any report attacking the plan.

## \$480,176 Consolidated Net Loss

A consolidated net loss of \$480,176 was reported by the Irving Trust for RKO operations for the 26 weeks ended July 2nd. This compared with a net profit of \$1,442,710 for the same period last year.

The RKO operating companies reported a net profit of \$416,478 for the period, compared with a profit of \$751,595 for the corresponding period last year. RKO Pathe News showed a net profit, after all charges, of \$117,574 for the 26 weeks, compared with a profit of \$2,080 for the first half of 1937.

RKO Radio Pictures, Inc., and subsidiaries, the producing and distributing company, reported a net loss of \$1,135,522 for the 26-week period, compared with a profit of \$476,491 for the same period in 1937. This result includes the accrual of interest on indebtedness of the subsidiary to its parent company in the total amount of \$1,038,047 during the 26-week period. For the 11 weeks from July 2 to September 17 the estimated loss of the picture company was reduced to \$214,683, and during the past two weeks the company has operated profitably.

The parent company's cash position was improved by \$791,177 during the period, to a total of \$6,073,791. In addition, the fixed indebtedness of RKO was reduced by \$967,095. Film inventories declined more than \$2,000,000 in the period.

## \$12,037,066 from Admissions

Income during the period from theatre admissions of \$12,037,066, film rentals and sales of \$15,932,796, and from other sources, totaled \$29,789,064, while expenses of operations amounted to \$28,082,823.

Payment of allowances and a distribution to creditors of the balance of the assets of the Orpheum Circuit, Inc., was ordered this week by Federal Judge Samuel Mandelbaum in a decision which confirmed, with some modifications, the report of Referee Oscar W. Ehrhorn. Judge Mandelbaum reduced an allowance of \$7,172 awarded to Marcus Heiman, trustee, to \$5,500, and allowance of \$24,250 to Beekman, Bogue, Leake, Stephens and Black, attorneys for the trustee, to \$20,000 and disbursements of \$213.

O'Melveny, Tuller & Meyers, special counsel

## Among the Film Personalities Listed in Revised "Who's Who"

[Continued from page 32]

MAX MILLER Author	BEN R. REDMAN Author	LEE SHUBERT SYLVIA SIDNEY Actress	JIM TULLY Author
MARGARET MITCHELL Author	ELMER RICE Playwright	UPTON SINCLAIR Author	RUDY VALLEE AMEDEE J. VAN BEUREN
TOM MIX ROBERT MONTGOMERY Actor	GRANTLAND RICE Writer	OTIS SKINNER Actor	HENDRIK VAN LOON Author
BYRON MORGAN Author	IRENE RICH Actress	COURTLAND SMITH BERNARD SOBEL Writer	BAYARD VEILLER Author
CHRISTOPHER MORLEY Author	HUGO RIESENFELD Conductor	SIGMUND SPAETH Musician	ROB WAGNER FRANK C. WALKER Executive
LEWIS MUMFORD Author	MARY R. RINEHART Author	LAURENCE STALLINGS Author	WALTER WANGER Producer
PAUL MUNI Actor	CLEMENTS RIPLEY Author	BARBARA STANWYCK Actress	HARRY M. WARNER RICHARD J. WATTS Dramatic critic
CONRAD NAGEL Actor	ROBERT L. RIPLEY Artist	JOHN E. STEINBECK Author	JOSEPH M. WEBER Actor
CHARLES G. NORRIS Author	MAY ROBSON Actress	DONALD O. STEWART Author	WILLIAM A. WELLMAN
KATHLEEN NORRIS Author	CAMERON ROGERS Author	FRED STONE Actor	ALMA WHITAKER Writer
CLIFFORD ODETS Author	GINGER ROGERS Actress	LEWIS STONE Actor	ALBERT H. WIGGINS Banker
SAMUEL ORNITZ Author	JULIA ROGERS Author	GLORIA SWANSON Actress	THORNTON WILDER Author
MARTHA OSTENSO Author	CHARLES RUGGLES Actor	GERARD SWOPE LILLIAN SYMES Author	HUGH WILEY Writer
URSULA PARROTT Author	DAMON RUNYON Author	DEEMS TAYLOR Composer	BARRETT WILLOUGHBY Writer
BROCK PEMBERTON CHARLES C. PETTI- JOHN	FLORENCE RYERSON Playwright	FRANK TAYLOR Author	HORATIO G. WINSLOW Author
MARY PICKFORD Actress	DAVID SARNOFF JOHN M. SAUNDERS Writer	ROBERT TAYLOR Actor	THYRA S. WINSLOW Author
WALTER B. PITKIN Author	GEORGE J. SCHAEFER JOSEPH M. SCHENCK Producer	SHIRLEY TEMPLE Actress	ALICE WINTER Author
WILLY POGANY Artist	NICHOLAS M. SCHENCK TITO SCHIPA Singer	ALBERT P. TERHUNE Author	PERRY WORDEN Author
CHANNING POLLOCK Author	GILBERT SELDES Author	TIFFANY E. THAYER Author	HAROLD B. WRIGHT Author
WILLIAM POWELL Actor	WILLIAM N. SELIG DAVID O. SELZNICK NORMA SHEARER Actress	LOWELL THOMAS LAWRENCE TIBBETT Singer	PHILIP WYLIE Author
OLIVE H. PROUTY Author	VINCENT SHEAN Author	FRANCHOT TONE Actor	LORETTA YOUNG Actress
NINA W. PUTNAM Author	WINFIELD SHEEHAN Producer	LEE TRACY Actor	BLANCHE YURKA Actress
MARTIN QUIGLEY Publisher	ROBERT E. SHERWOOD Writer	SPENCER TRACY Actor	DARRYL F. ZANUCK ADOLPH ZUKOR
LUISE RAINER Actress			
TERRY RAMSAYE Editor, MOTION PICTURE HERALD			

in California to the trustee, were awarded \$200. The report of the referee, which recommended payment of the balance to creditors, was confirmed in all other respects.

According to the report \$104,398 is on hand, less payments of allowances for final distribution to creditors, aggregating \$2,152,523. Two dividends of 27½ per cent, totaling \$591,641 have previously been paid to creditors, and the referee's report recommended a final dividend of 3.2 per cent, which will be slightly increased by the reductions in allowances made by Judge Mandelbaum.

The attorneys for the trustee had originally petitioned for a \$50,000 allowance. Orpheum Circuit, Inc., had filed a voluntary petition in bankruptcy on Jan. 27, 1933.

## 10 Playwrights Selected By Bureau of New Plays

Theresa Helburn, director of the Bureau of New Plays, said this week that a group of 10 young playwrights has been selected from more than 100 candidates for the advance practical course in playwriting offered by the bureau two months ago. The organization is sponsored by the large film companies to develop a new source of writing talent supply.

The group will meet twice a week to discuss their plays in work, analysis of current production and playwriting in general.



SUCH

# PALPITATION

AMONG THE CRITICS!

Hal Roach's first contribution to the United Artists program is a fluent film full of magnetic names...rich in showmanship values."  
...M.P. Daily

"Nothing but belly laughs. The writers under Milton Bren's production supervision supplied a host of swell situations and some snappy fast dialog...sure-fire entertainment."  
...Film Daily

"A top-notch comedy drama with plenty of zip and zing, and geared to garner important coin up and down the line and generate holdover business."  
...Variety

"The Roach studio has not only found the knack of making amusing comedies, but is hanging on to it with just as many laughs as can be crowded into a picture. Should be worth a pretty penny."  
...Hollywood Reporter

"Rich in name values, expensive in detail and whole. At least two of the sequences rank with the funniest. Robust laugh reaction...a lot of fun...with nicety of timing and emphasis of point."  
...M.P. Herald

"Call it romantic comedy, but 'riotous fun' better describes. Sure-fire from the box-office angle, and should pile up receipts that will equal or surpass the cream of Roach's money-makers." Daily Variety

HAL ROACH presents

*Fredric*

MARCH • BRUCE

*in*

## "THERE GOES MY HEART"

with PATSY KELLY • ALAN MOWBRAY  
NANCY CARROLL • EUGENE PALLETTE

Directed by NORMAN Z. McLEOD • Screen Play by Eddie Moran & Jack Jevne • From an original story by Ed. Sullivan • Produced by MILTON H. BREN  
RELEASED THRU UNITED ARTISTS

RADIO CITY  
MUSIC HALL  
STARTS OCT. 13



# SWITZERLAND FOUND GOOD MARKET FOR FILMS DESPITE INCOME DROP

## Domestic Production Practically Nil, but Exhibition Also Is Unsatisfactory, Says Consulate; Import Control Near

Switzerland offers a good market for American motion pictures and Hollywood producers continue to hold a strong position in that country, says the American consulate general at Zurich, in his annual report to the United States Department of Commerce, Motion Picture Division, at Washington.

The report discloses that exhibition business in the country is very unsatisfactory, however; that efforts to establish domestic production have virtually been abandoned, and that a government bureau is about to be organized to control film imports.

The growing desire to keep out films with concealed propaganda and the fact that a smaller number of suitable films is available from Germany, the principal competitor of the United States, favor American producers. The absorption by Germany of the Austrian film industry, for which Switzerland offered a good outlet, is likewise expected to benefit American films.

While domestic producers have achieved a measure of success with educational, travel, and industrial films, mostly shorts, experiments in the field of full length theatrical films have not been encouraging. Judging by recent experiences, it is doubtful that the Film Chamber, which is expected to start functioning soon, will be able to further successfully the domestic production of such films.

The movement for the establishment of a domestic industry to produce full length theatrical films has lost ground. Recent experiences in connection with domestic productions have resulted in a realization that Switzerland cannot produce such films on a commercially profitable basis without the cooperation of recognized international producers.

The indications are that if domestic production of feature films is successfully developed it will probably be in cooperation with foreign producers. From the standpoint of language, Germany constitutes a natural export market for such Swiss films. On the other hand, cooperation with the increasingly improving French film industry seems more likely.

### Film Chamber

A bill to establish a Film Chamber in Switzerland to promote, supervise, and regulate the motion picture industry was defeated in the Lower House. In order not to interrupt the work begun by a special commission of investigating the film industry, a new film commission was appointed pending the final passage of the bill. This commission is at present examining the practicability of domestic news reel production and of legislation prohibiting the construction of new cinemas. It is also studying the problem of relieving cinema owners of the system of block and blind booking.

The principal sources of film supply are the United States, Germany and France. Approximately 60 percent of all rental charges collected from Swiss exhibitors went to the United States, and indications point to an even larger share of the Swiss market for American producers.

Of the secondary sources of supply, Austrian films enjoyed a wide measure of popularity.

## ANTI-CRIME SOCIETY AFTER THEATRES

*The Society for the Prevention of Crime in New York told Magistrate's Court Tuesday that it had independently undertaken an investigation of chance games in the Negro section of Harlem. The Society recently had the entire house staff of the Jewel theatre arrested, charging them with conducting a lottery, based on a screen game for cash prizes.*

*Local exhibitors are considerably agitated over the arrests, and are cooperating through Allied of New York and the New York Independent Theatre Owners to fight the case. A brief filed by Harry G. Kosch, counsel for Allied, and Max A. Cohen, whose circuit operates the theatre, cites decisions by the Court of Appeals under which chance games as conducted at the Jewel are held legal. Milton Weisman, I. T. O. A. counsel, is working with Mr. Kosch in the case.*

*The two exhibitor organizations plan to obtain a final ruling on chance games in the courts. Meanwhile, attorneys point out that unless theatres advertise that the games are free, they may not be legally in the clear.*

But now that the Austrian film industry is completely dominated by Germany, it is doubtful that Austrian productions will retain their typical characteristics to which their popularity is attributed. It is believed that this should also favor films of American origin.

Imports of exposed motion picture films in the past season follow:

Country	Length in Meters	Declared Value in Swiss Francs
Austria .....	399,065	135,690
Belgium .....	119,300	38,563
Czechoslovakia .....	66,015	29,994
Denmark .....	2,400	1,805
France .....	1,900,805	637,729
Germany .....	1,012,268	492,737
Great Britain .....	188,922	88,660
Hungary .....	218,666	80,710
Italy .....	385,297	108,743
Netherlands .....	31,787	20,421
United States .....	524,824	211,429
Others .....	37,234	13,712
<b>Total .....</b>	<b>4,886,583</b>	<b>1,860,593</b>

At present imports of films are not subject to restrictions. However, an import control office is expected to be established this summer, with the right to reject pictures considered objectionable. Imported films, it is stated, will have to be registered, but import permits are to be granted without difficulty. It appears that the purpose of this arrangement is to aid independent Swiss film distributors who are having difficulty in competing with the branch offices established in this country by internationally known American and other foreign producers. The business of Swiss distributors is confined, for the most part, to pictures of producers not directly represented in Switzerland.

Independent Swiss distributors also favor a system of import quotas to be allotted on the basis of actual imports in previous years. While old-established foreign distributors would thus

be assured of an adequate contingent, foreign rental agencies established in this country more recently would be at a decided disadvantage. They would have to buy surplus contingents from domestic distributors in order to meet their actual requirements. This method of compensating old-established firms at the expense of new enterprises is not without precedent in this country. It is known to exist in other branches of the Swiss import trade.

Over 50 percent of the motion picture theatres are operating without profit and are unable to take care of amortization and interest on their indebtedness. The remaining theatres which are operating without deficit make only a small profit. The new modern cinemas are regarded as commercially profitable.

Box office receipts, including amusement tax, for 1937 were estimated at 26,000,000 francs compared with 28,000,000 in 1936, and 29,900,000 in 1935.

In considering the low average attendance at Swiss cinemas, it should be pointed out that, owing to the rigorous Swiss restrictions governing the admission of juveniles, the relative potential number of actual theatregoers is considerably smaller than in the United States.

Competition among motion picture theatres is not free. Admission prices, as well as the number of showings are strictly regulated. While the fixed prices for the various categories continue unchanged, some of the theatres have resorted to the policy of allotting more rows of seats to the 1.65 franc class, which formerly cost 2.20 francs.

The combined seating capacity of the 354 Swiss cinemas is close to 133,000. The city of Bern has 34 seats per 1,000 inhabitants, Zurich 49, Basel 59, Lucerne 63, Geneva 75, Lausanne 82, and Biel 103. The average for the country is 32 seats per 1,000. On the other hand, in rural districts, notably the half Cantons of Obwalden, Nidwalden and Appenzell there are no permanent cinemas.

The agreement between the Association of Swiss Cinema Owners and the Association of Swiss Film Rental Agencies, whereby cinemas which are not members of the Association are unable to obtain an adequate supply of films, is, in effect, a restriction on new theatres. Since this agreement became effective in 1935, only 4 new theatres were established in German-Switzerland. Two of these had been planned prior to the agreement and finally managed to obtain membership in the Association, and thus access to the regular channels of film supply.

In the years 1936 and 1937, the Association of Swiss Cinema Owners succeeded in killing plans for 25 new theatres. This was done chiefly by articles in the press cautioning house owners and supply firms against concluding contracts with non-member theatres which are unable to obtain films from regular distributors. The Association also warned banks against the risk of financing enterprises faced with this difficulty.

## Canada Film Imports From U. S. Increased

The Customs Statistical Division of the Canadian Department of National Revenue has issued a preliminary report on motion picture imports for the fiscal year ending March 31st last, which shows an increase of 210,368 feet of film from all countries, the total being 5,414,913 as compared with an imported 5,204,545 feet for the previous year. The valuation was \$432,687 as compared with \$416,095. Imports from the United States increased.



# Box Office Champions for August



Henry King, director,  
"Alexander's Ragtime Band"



John Cromwell, director,  
"Algiers"

**ALEXANDER'S RAGTIME BAND:** Produced by 20th Century-Fox. Directed by Henry King. Associate producer, Harry Joe Brown. Lyrics and music by Irving Berlin. Screen play by Kathryn Scola and Lamar Trotti. Musical direction, Alfred Newman. Photographed by Peverell Marley. Art directors, Bernard Herzbrun and Boris Leven. Film editor, Barbara McLean. Sound, Arthur von Kirsch and Roger Heman. Cast: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Jean Hersholt, Helen Westly, John Carradine, Paul Hurst, Wally Vernon, Ruth Terry, Douglas Fowley, Chick Chandler, Eddie Collins, Joseph Crehan, Robert Gleckler, Dixie Dunbar, Joe King, Charles Coleman, Stanley Andrews, Charles Williams, Jane Jones, Otto Fries, Mel Kalish, Grady Sutton, Selmar Jackson, Tyler Brooke, Donald Douglas. Released August 6, 1938.

**ALGIERS:** Produced by Walter Wanger. Directed by John Cromwell. Screen play by John Howard Lawson. Added dialogue by James M. Cain. Special effects by Lloyd Knechtel. Music and lyrics by Vincent Scotto, Mohammed Iqorbochen and Ann Ronell. Assistant director, Horace Hough. Photographed by James Wong Howe. Cast: Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart, Johnny Downs, Stanley Fields, Mme. Nina Kochetz, Joan Woodbury, Claudia Dell, Robert Greig, Charles D. Brown, Ben Hall, Armand Kaliz, Walter Kingsford, Paul Harvey, Bert Roach, Luana Walters. Released July 22, 1938.

**THE CROWD ROARS:** Produced by MGM. Producer, Sam Zimbalist. Director, Richard Thorpe. Screen play, Thomas Lennon, George Bruce and George Oppenheimer from a story by George Bruce. Photographed by John Seitz. Film editor, Conrad A. Nervig. Cast: Robert Taylor, Edward Arnold, Frank Morgan, Maureen O'Sullivan, William Gargan, Lionel Stander, Jane Wyman, Nat Pendleton, Charles D. Brown, Gene Reynolds, Donald Barry, Donald Douglas, Isabel Jewell, J. Farrell MacDonald. Released August 5, 1938.



Richard Thorpe, director,  
"The Crowd Roars"



John Stahl, director,  
"Letter of Introduction"

**A LETTER OF INTRODUCTION:** Produced by Universal. Director, John Stahl. Charles R. Rogers in charge of production. Screen play by Sheridan Gibney and Leonard Spiegelglass. Original story by Bernice Boone. Photographed by Karl Freund. Assistant director, Joseph A. McDonough. Film editors, Ted Kent and Charles Maynard. Cast: Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy, George Murphy, Rita Johnson, Ann Sheridan, Ernest Cossart, Frank Jenks, Eve Arden, Jonathan Hale, Constance Moore, Frances Robinson, Eleanor Hansen, Raymond Parker, Stanley Honiss, Walter Perry. Released July 29, 1938.



George B. Seitz, director,  
"Love Finds Andy Hardy"



W. S. Van Dyke, director,  
"Marie Antoinette"

**LOVE FINDS ANDY HARDY:** Produced by MGM. Directed by George B. Seitz. Screen play by William Ludwig from the stories by Vivien R. Bretherton, based on characters created by Aurania Rouverol. Two songs by Mack Gordon and Harry Revel, one by Roger Edens. Photographed by Lester White. Film editor, Ben Lewis. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Judy Garland, Lana Turner, Ann Rutherford, Mary Howard, Gene Reynolds, Don Castle, Betty Ross Clarke, Marie Blake. Released July 22, 1938.

**MARIE ANTOINETTE:** Produced by MGM. Producer, Hunt Stromberg. Directed by W. S. Van Dyke II. Based in part on the book by Stefan Zweig. Screen play by Claudine West, Donald Ogden Stewart and Ernest Vajda. Musical score by Herbert Stothart. Montage effects by Slavka Vorkapich. Art director, Cedric Gibbons. Gowns by Adrian. Men's costumes by Gile Steele. Dances by Albertina Rasch. George Richelavie, technical director. Robert J. Kern, film editor. Photographed by William Daniels. Cast: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut, Gladys George, Henry Stephenson. Released July 8, 1938.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## The Arkansas Traveler

(Paramount)  
Comedy-Drama

Showmen and fans with good memories count among their happier cinema experiences the early films in which Will Rogers and Irene Rich portrayed plain Americans engaged in plain American pursuits. There have been no films possessing quite the same wholesome, earthy flavor. Some of the domestic-series pictures have tapped a closely adjacent vein of interest. "The Arkansas Traveler" is in the exact channel of the Rogers-Rich appeal, and there could be no sounder, surer one.

Robert Burns is the star of this production in the Rogers tradition and it is about time for someone to say that Mr. Burns is the first man, woman or child in the history of the motion picture to carry on successfully and with honor in the footsteps of a departed great. It is time for showmen to say that to their customers and to themselves, for this is a far too important truth and a much too important first to be left unrecorded. This is a precedent of vast significance, a further proof that nothing is impossible to this art-industry, and it is an overdue acknowledgment of Mr. Burns' art, ability, acumen and general worthwhileness as a professional and a gentleman.

It is not the intent of the foregoing to indicate that Mr. Burns' performance in "The Arkansas Traveler" is in the Will Rogers' format, or that Fay Bainter's performance in the role opposite him is a carbon copy of the portrayals achieved by Miss Rich opposite Mr. Rogers. It is the intention, however, to indicate that "The Arkansas Traveler" is such a picture as Will Rogers used to make and no doubt would be making today, and that these players play it as he and she would have played it. That is equivalent to saying it is a very good kind of picture and a very good sample of its kind.

As has been reported somewhat widely in the press, the story by Jack Cunningham and the screen play by Viola Brothers Shore and George Sessions Perry is about a small town, its newspaper and its people. The picture has been dedicated to William Allen White of Emporia, Kansas, who is on record as pronouncing it a fair and fit representation of life and affairs in the mid-American small town. It is exactly that, no more and no less, from start to finish, with only a slight reliance upon the virtues of distortion for dramatic effect in the closing minutes in behalf of consumer satisfaction.

Miss Bainter plays the publisher of a small town paper coveted by the local moneybags, played by Lyle Talbot, with ulterior purpose. Mr. Burns plays a hobo printer who stops in the town long enough to outwit the covetous bigwig and patch up a stymied romance between two young folk, played by John Beal and Jean Parker, living the while in a jail cell politely provided by the friendly constable (Irvin S. Cobb). The details are credible for the most part and completely entertaining.

Mr. Burns' performance is straight, a pleasing characterization embracing no resort to bazooka or libelous reference to Van Buren relatives. Miss Bainter's is earnest and compelling. There is no straining for laughs or tears, but both accrue. The production is suitable for any theatre and any occasion and for all the members of any family.

George Arthur, the producer, who is credited

with the idea from which the story was written, and Alfred Santell, the director, who seems to have known precisely what it was all about, have here the first of what might well turn out to be a sequence of pictures as notable as the Rogers vehicles in the "State Fair" bracket.

*Previewed at the Paramount theatre, Los Angeles, where it completely satisfied a typical midweek audience.*—WILLIAM R. WEAVER.

Produced by George M. Arthur. Distributed by Paramount. Directed by Alfred Santell. Screen play by Viola Brothers Shore and George Sessions Perry. From a story by Jack Cunningham. Edited by Paul Weatherwax. Photographed by Leo Tover. P. C. A. Certificate No. 4471. Release date, October 14, 1938. Running time, when seen in Los Angeles, 85 minutes. General audience classification.

### CAST

The Traveler .....	Bob Burns
Martha Allen .....	Fay Bainter
Johnnie Daniels .....	John Beal
Judy Allen .....	Jean Parker
Matt Collins .....	Lyle Talbot
The Constable .....	Irvin S. Cobb
Benny Allen .....	Dickie Moore
Mayor Daniels .....	Porter Hall

## Stablemates

(Metro-Goldwyn-Mayer)  
Sentimental Melodrama

"Stablemates" is not "another race track picture." Although race tracks and a race horse are used to develop the story, add to its suspense, form the background for some of the moments in which pathos is permitted full sweep, and provide the thrill action episodes, the photoplay essentially is a sentimental character melodrama. Mainly it concerns two persons, a jockey and a booze drenched old veterinarian, a down and out race track hanger-on who is ducking the law. Thematically it is the story of the great love which the two have for a horse, "Lady Q," and the bonds of devotion and affection that unite the oddly contrasting pair.

In substance it is heart interest entertainment. Generally it is serious, yet there is human humor, some comic hokum, provocative suspense or pulse-tingling action. The plot is understandable and believable. Both the original story and screenplay are well written. The acting is convincing. It is so staged that good advantage is taken of production value.

Wallace Beery and Mickey Rooney both have appeared in many important pictures. Their name value is a matter of showmanship merit. Beery's character, here, approaches that in which he was seen in "The Champ." His relationship with Mickey Rooney parallels that which existed between him and Jackie Cooper. Consequently "Stablemates" has much of "The Champ" character.

In lieu of wages, jockey "Mickey" accepts the crippled "Lady Q." Uninvited derelict "Terry" moves in with the boy and horse. When, by flashlight and with unsteady hand, "Terry" performs an operation on the animal's hoof, first links in the chain of devotion between boy and man are welded. The episode brought applause from the preview audience. Reconditioning "Lady Q." the pair set out to race him. A pause is made for some gay comedy at the farm home of "Mrs. Flanders," where "Terry's" efforts to charm money out of the widow almost result in romantic entanglements. Meanwhile, "Mickey" learns that if "Terry" shows up at the race track where "Lady Q." is to run, he will be arrested. He tries to break the bonds

of affection existing between himself and "Terry," but the old fellow will have none of it. "Lady Q." wins, but detective Donovan recognizes "Terry." As the old veterinarian starts off to jail, "Mickey," with the money he has won, leaves for school, to be graduated just about the time "Terry's" sentence is completed.

Whether folk know or care anything about race tracks is of no consequence so far as the entertainment value of "Stablemates" is concerned. It is the human element that counts.

*Previewed in the Village theatre, Westwood, Cal. The audience left no doubt that it was thoroughly satisfied.*—G. M.

Distributed by MGM. Produced by Harry Rapf. A Sam Wood production. Directed by Sam Wood. Story by William Thiele and Reginald Owen. Screen play by Leonard Praskins and Richard Maibaum. Musical score by Edward Ward. W. Donn Hayes, film editor. Photographed by John Seitz. P. C. A. Certificate No. 4678. Running time, 90 minutes. Release date, October 7, 1938. General audience classification.

### CAST

Tom Terry .....	Wallace Beery
Mickey .....	Mickey Rooney
Mr. Gale .....	Arthur Hohl
Beulah Flanders .....	Margaret Hamilton
Mrs. Shepherd .....	Marjorie Gateson
Pete Whalen .....	Oscar O'Shea
Barney Donovan .....	Minor Watson
Jockey .....	Jennie Morris
Colored Bookie .....	Sam McDaniel

## That Certain Age

(Universal)  
Romantic Whimsy

As the title and credits of this picture lighted up the screen, the audience broke into applause, and while the production was being shown there were ample indications that interest in and appreciation of what was happening on the screen never lagged. Not only is "That Certain Age" full of worthwhile entertainment but it is also full of showmanship material easy to adapt and develop.

It's a wholesome picture, novelly different. It's not a musical show, although Deanna Durbin's singing and incidental numbers are definite assets. Always down to earth, it blends the fundamentals of romance, comedy, suspense, pseudo-melodrama and pseudo-tragedy. Nothing oversteps the bounds of credulity. Careful writing, acting, directing and production technique never allow it to strike a false or artificial note.

A story of today with a theme as old as the ages, the incidents and situations are those which are confronting young girls of today, like the heroine, her family, victim and associates. A fifteen-year-old miss falls in love with a man years older. Only her diary shares her secret. Her boy friend suspects, convinces himself that he's right, and is ready to pack off and join the Navy. Gradually her father and mother become aware of what's bothering their child. Realization that he is the victim of a grand crush comes to the man with a shock. While a dire predicament is created for those directly concerned, rare amusement is provided for audiences. All the young girl's dream castles come tumbling down about her when another woman is introduced to her as the wife of the man of her heart. But childhood tragedy doesn't last very long, and soon the little lady is eagerly rehearsing her role in an amateur show, happy that the Navy-bound boy is at her side.

Under the production guidance of Joe Pas-  
(Continued on page 40)



# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Revolt in the Sahara"	Original story, Sam Fuller. Screen play, Maxwell Shane. Director: D. Ross Lederman.	Paul Kelly, Lorna Gray, Stanley Brown, Marc Lawrence, C. Henry Gordon, Robert Fiske, Dick Curtis.	Shooting
"There's That Woman Again"	Director: Alexander Hall.	Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Marc Lawrence, Ann Doran.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Dramatic School"	Director: Robert Sinclair.	Luise Rainer, Paulette Goddard, Ann Rutherford, Lana Turner, Gale Sondergaard, Alan Marshall, Virginia Grey.	Shooting
"The Shining Hour"	Director: Frank Borzage.	Joan Crawford, Margaret Sullivan, Melvyn Douglas, Robert Young, Frank Albertson.	Shooting
"Out West with the Hardys"	Director: George Seitz.	Cecilia Parker, Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Sarah Haden, Ralph Morgan, Nana Bryant, Virginia Weidler, Gordon Jones.	Shooting
"Ice Follies"	Director: Reinhold Schunzel.	The Original Ice Follies cast.	Shooting
"Spring Dance"	Director: S. Sylvan Simon.	Burgess Meredith, Maureen O'Sullivan, Ann Morriss, Lew Ayres, Ruth Hussey, Frank Albertson, Sterling Holloway, Truman Bradley, Joyce Compton, Marjorie Gateson, Jacqueline Wells, Dick Baldwin.	Shooting
<b>PARAMOUNT</b>			
"Tom Sawyer, Detective"	Director: Louis King.	Donald O'Connor, Billy Cook, Porter Hall, Phillip Warren, Janet Waldo, Clara Blandick.	Shooting
"Little Orphan Annie"	Director: Ben Holmes.	Ann Gillis, Robert Kent, June Travis, J. Farrell MacDonald, Ian MacLaren, J. M. Kerrigan, Margaret Armstrong.	Shooting
"Riders of the Range"	Director: Leslie Selander.	Wm. Boyd, George Hayes, Russell Hayden, Stanley Ridges, Ruth Rogers, Frederick Burton.	Shooting
"Ambush"	Director: Kurt Neumann.	Gladys Swarthout, Lloyd Nolan, Broderick Crawford, William Henry, Ernest Truex, Hartley Tufts.	Shooting
"...one third of a nation..."	Produced by Triple-A Productions, Eastern Service Studios, Astoria, L. I. Adapted and directed by Dudley Murphy from the stage play of the same name. Screen play by Oliver H. P. Garrett.	Sylvia Sydney, Leif Erickson, Muriel Hutcherson, Otto Hulett, Sidney Lumet, Percy Waram.	Shooting
"Frankie" (tentative title)	Produced by Odessco Productions, Eastern Service Studios, Astoria, L. I. Original story by William K. Howard. Screen play by John Bright and Robert Tasker. Director, William K. Howard.	Wallace Ford, Patricia Ellis, Stuart Erwin, William Harrigan, Aline MacMahon, Robert Wildhack.	Shooting
<b>REPUBLIC</b>			
"Storm Over Bengal"	Director: Sidney Salkow.	Patric Knowles, Rochelle Hudson, Richard Cromwell, Colin Tapley, Douglass Dumbrille, Halliwell Hobbes, Clyde Cook.	Shooting
"Rodeo Busters"	Director: George Sherman.	Gene Autry, Smiley Burnette, Peggy Moran, Pert Kelton, LeRoy Mason.	Shooting
<b>RKO RADIO</b>			
"Gunga Din"	Screen play, Ben Hecht, Charles MacArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe, Eduardo Ciannelli, Montagu Love, Robert Coote, Abner Biberman, Lumsden Hare.	Shooting
"Law West of Tombstone"	Original and screen play, John Twist, Clarence Young. Director: Glenn Tryon.	Jean Rouverol, Harry Carey, Evelyn Brent, Alan Lane, Paul Guilfoyle, Tim Holt, Clarence Kolb, Esther Muir, Bradley Page, Ed Gargan, George Irving.	Shooting
"Trailer Romance"	Screen play, Dudley Nichols, John Twist. Director: Garson Kanin.	Lucille Ball, James Ellison, Lee Bowman, Granville Bates, Mantan Moreland, Dick Elliott, Florence Lake, Frank Shannon.	Shooting
"Lawless Valley"	Original, W. C. Tuttle. Screen play, Oliver Drake. Director: Dave Howard.	George O'Brien, Kay Sutton, Walter Miller, George Burton, Bob Clark, Walter Patterson.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Original screen play, Nunnally Johnson. Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"Up the River"	Director: Alfred Werker.	Preston Foster, Phyllis Brooks, Tony Martin, Slim Summerville, Alan Dinchart, Bill Robinson, Jane Darwell, Eddie Collins.	Shooting
"Samson and the Ladies"	Director: H. Bruce Humberstone.	Michael Whalen, Lynn Bari, Iva Stewart, Robert Allen, June Gale, Guinn Williams, Edward Brophy, John Miljan, Theodore Von Eltz, Chester Clute.	Shooting
"Tail Spin"	Original screen play, Frank Mead. Director: Roy Del Ruth.	Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Jane Wyman, John King, Wally Vernon, Joan Valerie, Robert Lowery, Edward Norris, J. Anthony Hughes, Jack Pennick.	Shooting
"The Little Princess"	Director: Walter Lang.	Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander, Marcia Mae Jones, Deidre Gale, Ira Stevens.	Shooting
<b>UNITED ARTISTS</b>			
"Topper Takes a Trip"	Screen play, Jack Jevne, Eddie Moran. Director: Norman McLeod.	Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Franklyn Pangborn, Alexander D'Arcy, Verree Teasdale.	Shooting
"Made for Each Other"	Screen play, Jo Swerling. Director: John Cromwell.	Carole Lombard, James Stewart.	Shooting
<b>UNIVERSAL</b>			
"Adam's Evening"	Play by Katherine Kavanaugh. Director: Gus Meins.	Charlie Ruggles, Ona Munson, Maxie Rosenbloom, Benny Baker, Marion Martin, Ray Parker.	Shooting
"West Side Miracle"	Original story, Quentin Reynolds. Screen play, Tom Lennon. Director: Arthur Lubin.	Edmund Lowe, Dick Foran, Helen Mack, Paul Hurst.	Shooting
"Little Tough Guy in Society"	Original screen play, Edward Eliscu, Mortimer Offner. Director: Earle Kenton.	Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish, Jackie Searl, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey, Lester Joy.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Crime Is a Racket"	From an original story by Warden Lewis E. Lawes. Screen play, Don Ryan, Kenneth Gamet, Robert Buckner.	Humphrey Bogart, Gale Page, Billy Halop, John Litel.	Shooting
"They Made Me a Criminal"	From a story by Bertalm Milhauser, Beulah Dix. Screen play, Sig Herzig. Director: Busby Berkeley.	John Garfield, Gloria Dickson, "Dead End" Kids.	Shooting
"Secret Service on the Air"	Screen play, Raymond Schrock. Director: Noel Smith.	Ronald Reagan, Irene Rhodes, John Litel.	Shooting



# SHOWMEN'S REVIEWS OF NEW FILMS

(Continued from page 38)

ternak and direction of Edward Ludwig, and with the helpful cooperation of Melvyn Douglas, Irene Rich, John Halliday, Jackie Searl and Grant Mitchell, Deanna Durbin handles the difficult transition from childhood to young womanhood with graceful charm.

*Previewed in Pantages theatre, Hollywood. Once the show began audience interest was evident.*—GUS MCCARTHY.

Produced and distributed by Universal. A Joe Pasternak production. Directed by Edward Ludwig. Screenplay by Bruce Manning. Original story by F. Hugh Herbert. Music and lyrics by Jimmy McHugh and Harold Adamson. John Ewing film editor. Joseph McDonough assistant director. Photographed by Joseph Valentine. P. C. A. Certificate No. 4423. Running time, 95 minutes. Release date, October 7, 1938. General audience classification.

## CAST

Alice Fullerton .....	Deanna Durbin
Vincent Bullit .....	Melvyn Douglas
Ken .....	Jackie Cooper
Mrs. Fullerton .....	Irene Rich
Grace Bristow .....	Nancy Carroll
Mr. Fullerton .....	John Halliday
Tony .....	Jack Searl
The Pest .....	Juanita Quigley
Mary Lee .....	Peggy Stewart
Stevens .....	Charles Coleman
Jeweler .....	Grant Mitchell

## The Sisters

(Warner Bros.)

Melodrama

A glance down the right hand side of the cast listing appended to these paragraphs is the practical showman's short cut to the exploitation technique for this early Twentieth Century melodrama. The cast is impressive and the names of director and writers are likewise significant in the box office sense. There is manifest magnetism in the generic similarity of this title to that of "Four Daughters."

Myron Brinig's novel deals with the varying romances of three sisters who arrive at maturity in Silver Bow, Mont., during the election of the first Roosevelt. The story is produced here carefully and on a broad scale without sacrifice of detail. It covers four years and the marriages of the three sisters, focusing on one but flashing back periodically to the other two. Most of the action transpires in San Francisco and the melodramatic high spot is the earthquake and fire of 1906.

Chiefly emphasized is the marriage of "Louise" (Bette Davis) to "Frank" (Errol Flynn), a brilliant but drunken newspaper reporter intent upon writing a great novel but unable to quite bring it off. In one of his sober stretches he tells him she is going to have a baby, and he is jubilant, but a gestative mishap occurs and he resumes his alcoholic dalliance. When he loses his job she goes to work in a department store. Her success shames him and he ships off to Singapore on the night before the quake. She survives the disaster and finds refuge, ill, in a certain house in Oakland full of player pianos and negligees. When she recovers she continues her department store work until summoned home by a younger sister whose banker husband has become involved with what the Warner synopsis calls "a small town harpy." With the aid of the third sister, who married an aging millionaire, now dead, and is engaged in divorcing his successor, "Louise" rids the town of the harpy. Then she and Frank start anew.

The film has been produced with much earnestness and is manifestly expensive. Miss Davis plays her role severely and Mr. Flynn makes no gesture toward ennobling his.

Supporting performances are evenly matched and footage is evenly allotted to the several excellent players, but Henry Travers' por-

trayal of the small town pharmacist, whose daughters these sisters are, stands out as especially distinguished.

Previewed at the Warner Hollywood Theatre to an undemonstrative audience composed of press, profession and public.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Directed by Anatole Litvak. Screen play by Milton Krims. From the novel by Myron Brinig. Music by Max Steiner. Photography by Tony Gaudio, A. S. C. Art director, Carl Jules Weyl. Dialogue direction by Irving Rapper. Film editor, Warren Low. Sound by C. A. Riggs. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 4407. Running time, 98 minutes. Release date, October 15, 1938. Adult audience classification.

## CAST

Frank Medlin .....	Errol Flynn
Louise Elliott .....	Bette Davis
Helen Elliott .....	Anita Louise
William Benson .....	Ian Hunter
Tim Hazelton .....	Donald Crisp
Rose Elliott .....	Beulah Bondi
Grace Elliott .....	Jane Bryan
Sam Johnson .....	Alan Hale
Tom Knivel .....	Dick Foran
Nel Elliott .....	Henry Travers
Norman French .....	Patric Knowles
Flora Gibbon .....	Lee Patrick
Flora's mother .....	Laura Hope Crews
Stella Johnson .....	Janet Shaw
Doc Moore .....	Harry Davenport
Laura Bennett .....	Ruth Garland
Anthony Bittick .....	John Warburton
Caleb Ammon .....	Paul Harvey
Blonde .....	Mayo Methot
Robert Forbes .....	Irving Bacon
Tom Selig .....	Arthur Hoyt

## Vacation from Love

(Metro-Goldwyn-Mayer)

Farce

This is a fast, frothy farce in the general format of the "screwball comedies" so plentiful a while back. It is mainly about love, with dashes of radio and a sprinkling of show business thrown in. Some of the incidental comedy is quite funny and there are a number of crisp lines in the dialogue.

Dennis O'Keefe and Florence Rice play the leads, swiftly, with Edward S. Brophy and Reginald Owen supplying effective comedy support. June Knight is the second girl in the case and background performers are of the usual high MGM calibre.

The story and screen play by Patterson McNutt and Harlan Ware, has "Bill Blare," saxophonist, in love at first sight with "Patricia Lawson," society girl, whose fashionable wedding, next day, he breaks up by shouting his objections during the ceremony. They escape together, decide to get married, are delayed.

The thing starts in New York, which it covers rather thoroughly, and winds up in Paris.

Producer Orville O. Dull and director George Fitzmaurice gave the film nice dressing, essential speed and thoughtful attention generally.

*Previewed at the Alexander theatre, Glendale, Cal., where it met with audible appreciation.*—W.R.W.

Produced by Orville O. Dull. Distributed by MGM. Directed by George Fitzmaurice. Screen play and story by Patterson McNutt and Harlan Ware. Song by Edward Ward, Bob Wright and Chet Forrest. Photographed by Ray June. Edited by Ben Lewis. P. C. A. Certificate No. 3687. Release date, Sept. 30, 1938. Running time, when seen in Glendale, 65 minutes. General audience classification.

## CAST

Bill Blair .....	Dennis O'Keefe
Patricia Lawson .....	Florence Rice
John Hodge Lawson .....	Reginald Owen
Flo Heath .....	June Knight
Barney Keenan .....	Edward S. Brophy
Mark Shelby .....	Truman Bradley
T. Ames Piermont III .....	Tom Rutherford
Judge Brandon .....	Andrew Tombes
Oscar Wittelsbach .....	Herman Bing
Dr. Waxton .....	George Zucco
French Judge .....	Paul Porcasi
Danny Dolan .....	J. M. Kerrigan
M. Fumagally .....	Armand Kaliz

## It's in the Air

(ATP-ABFD)

Flying Comedy

Service flying is surely well in the English air these days, and it is fitting that this latest comedy extravaganza designed for the sure fire Mr. George Formby, would have such a setting. The R.A.F. personnel and behaviour, as witnessed in this highly vivacious and energetic comedy romp, may not be an exact or respectful replica of modern service conditions, but the audience bent on enjoyment of Formby's escapades and misadventures is not likely to worry about this. That it offers an illimitable field for the most boisterous brand of slapstick, with sergeant majors propelled down fire escapes, a hair raising trip on a dispatch rider's motor cycle, and familiar but certainly funny antics in a service plane, is the major consideration, but the audience's doubts should be lost soon in the sheer gusto and effervescence of its incident.

Formby here has been cunningly induced into a slightly more human role, that of an unwilling "rookie" teased by all and sundry, and despite an occasional tendency to get away from clowning to acting, handles his material well. Director Kimmins seems to have an intuitive knowledge of Formby's powers—and limits—and his handling of the more ferocious slapstick sequences is excellent.

It scarcely can be said that "It's in the Air" boasts a story. It is rather the adventures of George, dragged by his love for a uniform and general misunderstandings into a week's training at an Air Force Camp. There are the usual comedy ingredients of irascible sergeant majors, and mischievous rivals for the girl's hand, George finding his way into the sergeant major's bed, manhandling a plane he cannot control.

Formby develops rather than recedes as a screen comedian, and this is one of his more hilarious efforts. Though his fame is mainly British, there must be audiences in other territories who would get many laughs from it.

*Previewed to a London trade audience, the film provoked frequent gusts of laughter and was generally accepted as a very easy brand of box office.*—AUBREY FLANAGAN.

Produced by Associated Talking Pictures. A Basil Dean Production. Distributed by Associated British Film Distributors. Directed by Anthony Kimmins. Associate producer, Jack Kitchin. Original story, scenario and dialogue by Anthony Kimmins. Camera, Ronald Neame and Gordon Dines. Art director, W. Shingleton. Running time, 87 minutes. General audience classification.

## CAST

George .....	George Formby
Peggy .....	Polly Ward
Commanding Officer .....	Garry Marsh
Sergeant Major .....	Julien Mitchell
Craig .....	Jack Hobbs
Sir Philip .....	C. Denier Warren
Adjutant .....	Michael Shepley
Nobby .....	Hal Gordon
Anne .....	Ilena Sylva
Bob Bullock .....	Frank Leighton
Sergeant of Guard .....	Joe Cunningham
Bomber Pilot .....	Jack Melford
Gardener .....	Eliot Makeham

## Liebe Im 3 Takt

(Casino Film Exchange)

Comedy-Romance

A Germanic comedy-romance that also has quite a deal of music, this importation is chiefly notable for the performance of its star, Leo Slezak. He is a tall, portly German with mus-

(Continued on page 42)



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(Continued from page 40)

taches almost of the handlebar variety, an accomplished actor and a singer to boot. The other performances also were well received but the film was overly long and at times disconnected, with much dialogue and very little action.

On occasion the fairly large audience at the Yorkville Casino in New York's Deutschland area responded with appreciative laughs but long barren spots detracted from the film's entertainment value. There are no English titles and the picture is difficult to follow without knowledge of at least a modicum of German.

The setting is Vienna. "Weinzierl" (Slezak), one of the last of the hackney-coachmen in Vienna, has a hard time adjusting himself to all the modern innovations. He refuses to sell his house to an auto magnate, a young man who has fallen in love with "Weinzierl's" daughter. She is a salesgirl in a music shop. When "Weinzierl" finds out that his daughter has been seeing the rich young man he forbids her to see him again and orders her to marry another man. Before the marriage, however, "Weinzierl" has a change of heart and permits his daughter to marry the man of her choice.—P. C. M., Jr.

Distributed by Casino Film Exchange. Produced by Ein Dafa-Film. Director by Hubert Marischka. Music by Robert Stolz. Running time, 96 minutes. Release date, September 23, 1938. General audience classification.

## CAST

Leopold Weinzierl.....Leo Slezak  
Resi.....Annie Rosar  
Franzi.....Lizzi Holzschuh  
Erich Lohmeyer.....Hans Holt  
Stierboeck.....Rudolf Carl  
Ferdl Schoeberl.....Hans Goetz

## The March of Time— No. 2, Vol. 5 (RKO Radio)

### Fire and Europe

This, the second issue of the fifth volume, has two subjects.

The first is called "U. S. Fire Fighters" and deals not with fires but with the steps taken and being taken to prevent them. The subject revolves around Franklin H. Wentworth, fire prevention expert, and his theories. The cities of Memphis and Houston are used as illustrations of the before and after technique.

The second subject is "The British Dilemma" and because of the rapidity of developments in European affairs it is, in a sense, dated. The subject matter concerns British foreign policy in relation to Hitler's ambitious plans. The subject traces briefly the growth of the British Empire and the expansion of Germany under Hitler. The subject is premised on the belief that Hitler was convinced England would not fight and continued to think so until the invasion of Czechoslovakia was threatened. Then England began to mobilize. The subject ends on Prime Minister Chamberlain's first visit to Hitler. Running time, 19 minutes.

## Red Barry (Universal Serial) Action, and Plausible

The new Buster Crabbe serial, first chapters of which now are appearing in theatres, has been wisely written for the serial audience, both in settings and in action. The three opening chapters take the patron to an Oriental warlord's field camp, aboard a liner, undersea with a diver recovering stolen bonds, to a vaudeville theatre and the murder of a spy member of a balancing troupe at the climax of the act, through a trapdoor to a fight with a lion, and via another trapdoor to a plunge into the waters below a dock after a kidnapping by an underworld king. While the action moves rapidly through these settings, with four clashing interests trying to get the bonds, it is all logically done, and Buster Crabbe's performances, though at times approaching nonchalance, is uniformly in the best serial manner. The first chapter runs 20½ minutes, the second 19½ and the third 21 1/3.

## They're Always Caught (MGM) Excellent

This is another exceptionally fine subject from the "Crime Does Not Pay" series. The story is very interesting, the acting first class and the direction excellent. The picture sets out to show how an apparently perfect crime is solved with only the scantiest evidence available. A murder is enacted and the police arrive to ferret out the smallest clue. Through the instruments of the police laboratory the criminal is revealed. It is not only a scientific adventure but a powerful melodrama as well. The cast includes Stanley Ridges, John Eldredge, Charles Waldron and Louis Jean Heydt. Directed by Harold S. Bucquet.—Running time, 22 minutes.

## Stranger Than Fiction, No. 55 (Universal) Lukewarm

Subjects covered include ducks and fish fighting for bread in a state fish and game refuge, a chap who exacts a tune from a rubber glove, the making of artificial flowers in Paris, a woman blacksmith, a mud factory, an American who raises silkworms, a homemade "iron lung," and a bird taught to haul up his meals from outside the cage. Too frequent closeups and repetitions retard movement and interest.

## Submarine Circus (RKO Pathé) Novelty

From the standpoint of novelty, this Reelisms subject, with its underwater photography of a trick circus in action at Silver Springs, Florida, has its points, such as the capture of an alligator, tight rope acrobatics and snake charming. What likely will sustain interest, however, is the study of the photography of action on the river bottom, made possible by the extraordinary clarity of the water, and the lowering of the circus tent structure and the training of the cast for its marine performance.—Running time, 10 minutes.

## Football Giants (Columbia) The Autumnal Pastime

The game of football as it is played professionally is demonstrated in this subject by the New York Giants. The training period is shown, with signal practice, kicking, forward passing, and when the boys are sufficiently toughened a scrimmage takes place. Those who receive individual attention are Mel Hein, Tilly Manton, Ward Cuff, Willie Walls, Ed Danowski, Jim Poole, Ox Parry, Orville Tuttle, Ed Widseth, Nello Falaschi and Tuffy Leemans. Of course the members hail from all over the country. Narration by Jack Kofod. Described by Ford Bond.—Running time, 10½ minutes.

## Beaux and Errors (RKO Radio) Passing Fair

Edgar Kennedy's type of comedy is all the stronger than in his earlier days for the less frequent but more judicious distribution of his pate-moppings and dashings about from scratch. In "Beaux and Errors" this conservation of his stock physical portrayals of humor for telling moments give the subject strong points that compensate in a measure for the quiet gaps, though the subject seldom gets above lukewarm interest. The action is mounted upon a story of mistaken identity and the boomeranging of Kennedy's plan to stop his wife's criticism of his growing paunch, all because his father-in-law has confused another acquaintance with the wife's former sweetheart. With him in the antics are Vivian Oakland, Bill Franey, Ed Dunn and Eva McKenzie. For Kennedy fans the picture is mildly complete; others might call for more entertainment.—Running time, 18 minutes.

## Buzzy Boop at the Concert (Paramount) (Swing Session in Boop Time)

The spotlight in this Betty Boop cartoon is taken away from the category's namesake and given to Betty's little and troublesome cousin, Buzzy. Taken to a highbrow concert to get a dose of culture, the youngster applies the revolutionary tactics peculiar to her age and disposition to turn the classical trend into a jam session. Working first with the performer of the evening, the bosomy prima donna, the child turns the songbird into a "hot" swing singer, and before the evening is over has the dressy audience joining the jazzy musicale. For those who are violently "swingeroo," the laughs from this short should be plentiful.—Running time, seven minutes.

## The Man on the Rock (MGM) Historical Mystery

Another of the "Historical Mystery" subjects from Metro, this questions the accepted fact that Napoleon died on St. Helena Island. Produced with the care and exactness of detail of all these subjects, the film traces various phases of the Corsican's career and reveals that the Little Corporal on occasions was represented by a double. The film proceeds to show how the double could have died on St. Helena and goes further to show how the "real" Napoleon might have died. It is an interesting presentation and like others in the series it serves the double purpose of being entertaining and educational. The cast includes Edward Raquello, Claude King, Claire MacDowell, Fred Warren, Rex and Barry Downing, and Kenneth Casey. Edward Cahn directed. The commentator is Carey Wilson. Running time, 11 minutes.

## Gym Jams (Columbia) Krazy Kat, Gym Trainer

In this his newest cartoon adventure, Krazy Kat is drawn along the lines of a feline health builder-upper. Trouble starts when an escaped convict, a brutish hippopotamus, barges into the establishment and demands that his person be considerably altered in order that he may elude the police. Krazy sees his duty and does it, which is to return the fleeing criminal to the law. All the demonstration on the business of the gymnasium as well as the collaring of the culprit is managed with results that, if not riotous, are satisfactory laugh getting material.—Running time, 6½ minutes.

## Fisherman's Paradise (RKO Radio) Action on the Deep

What with the fact that the subject of deep-sea fishing has been plumbed extensively from the standpoint of photography alone, retention of audience interest now is largely a matter of building the material to a climax. In this Sportoscope that has not been achieved, in that a catch is made too early in the reel. However, the opening shots of Cat Cay, resort colony for enthusiasts of the rod, in the Bahamas, and the concomitant pictorial instruction in fishing technique, do help.—Running time, 9 minutes.

## The Animal Cracker Circus (Columbia) Color Cartoon

The circus comes to town in the guise of animal crackers. A boy perched on his high-chair, with animal crackers and spinach in front of him, remonstrates when his mother insists he eat the spinach. Whereupon one of the crackers, a circus ringmaster, speaks up and promises the boy a circus treat if he'll give in. The clowns, lions, bareback riders and acrobats go through their paces until the lad falls asleep. A Charles Mintz production.—Running time, 7 minutes.



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# MPTOA INVITES ALL BRANCHES TO JOIN IN CONVENTION PEACE TALK

## Invitations Extended to Producers as Well as Distributors to Attend Convention and Discuss Exhibitor Problems

The Motion Picture Theatre Owners of America apparently hopes to turn its annual national convention, October 30th to November 2nd, into a general industry round-table, if not "peacefest," for the discussion of all problems, and with any and all factions participating—producers, distributors, circuit and independent exhibitors, affiliated and unaffiliated.

Following up last week's invitation to sales managers and distribution executives to attend the Oklahoma City meeting, the MPTOA is now inviting Hollywood, independent distributors, Allied States executives and the heads of unaffiliated exhibitor organizations.

Invitations to attend the session were sent out last Saturday by MPTOA headquarters in New York to Harry Cohn, Columbia; Adolph Zukor, Paramount; Samuel Goldwyn, United Artists; Louis B. Mayer, Metro-Goldwyn-Mayer; Pandro S. Berman, RKO Radio; David O. Selznick, Selznick International; Darryl F. Zanuck, Twentieth Century-Fox; Cliff Work, Universal and Jack L. Warner, Warner Brothers.

The forum is designed to give exhibitors an opportunity to provide a cross section of national opinion on various types of product, casts and advertising, and the producers an opportunity of hearing and answering such views.

### Independents Invited

Independent distribution executives and independent exhibitor leaders also are urged to attend the MPTOA national convention in letters sent out over the weekend. Invitations went to W. Ray Johnson, president; Edward Golden, vice-president, and George Weeks, sales-manager of Monogram; James R. Grainger, Republic president and distribution head; Edward L. Alpers, Grand National sales manager; Clinton White, GB sales manager, and Charles Kranz, Malmar Pictures.

Bids have also been sent to Abram F. Myers, board chairman; Nathan Yamins, president; W. A. Steffes, H. A. Cole and H. M. Richey, directors, Allied States Association; P. J. Wood, Independent Theatre Owners of Ohio; Frank Durkee and Louis Rome, Maryland and District of Columbia exhibitor leaders; Max Cohen, president of New York Allied, and Harry Brandt, president of the Independent Theatre Owners Association, who has already accepted.

Last week invitations were sent to distribution executives including A. Montague, Columbia; William F. Rodgers, Loew's; Neil F. Agnew, Paramount; Ned E. Depinet, RKO Radio; Herman Wobber, Twentieth Century-Fox; George J. Schaefer, United Artists; William A. Scully, Universal, and Gradwell L. Sears, Warner Brothers.

### Questions for Discussion

Some of the questions that will come up for study and discussion at this MPTOA Convention include the following inquiries:

1. What chance is there for organized self-regulation in the trade practices in motion picture distribution and exhibition? Can

## Plans for Support of Neely Bill To Be Set at Allied Convention

*Plans for the support by Allied units of a campaign to push the Neely anti-block booking bill through the next session of Congress will be outlined at the eastern regional conference of independent exhibitors sponsored by Allied of New Jersey at the Ritz-Carlton, Atlantic City, October 19-21.*

*Abram F. Myers, national general counsel, and Nathan Yamins, national president, will be the principal speakers, and other national officers and directors are scheduled to attend.*

*Mr. Myers will speak on the Government's anti-trust suit, the North Dakota "divorcement" law which is being appealed to the supreme court and legislation generally. The Motion Pictures' Greatest Year campaign will also be a topic.*

*One session will be devoted to a survey of theatres represented at the convention on the terms of their 1938-'39 contracts and an analysis of new product. Another session will be given over to discussing exhibitors' complaints.*

*The meeting will be the 19th annual convention of the New Jersey group and in conjunction the New York Allied unit will hold its first annual convention. Max A. Cohen, president of the New York group, expects 100 of its members to attend.*

*The total attendance is expected to be around 300, with representatives also from Massachusetts, eastern Pennsylvania, Delaware, Maryland, District of Columbia, Connecticut and other points.*

*The Independent Theatre Owners of Ohio having decided to hold their state convention in conjunction with the Regional Allied Conference will meet November 14th at Columbus. On that day a meeting will be held of the Central States units of National Allied. The first business session of the State Convention will be held November 15th, and the final business session on November 16th.*

*Allied plans and policies will also be aired by Allied Theatres, of Michigan, at its annual convention, opening Monday at the Morton Hotel, Grand Rapids, where Abram Myers, national counsel, will speak. Distributor heads are expected, among them William F. Rodgers, of MGM; Frank Downey and Jack Flynn, Paramount; Fred Norris, Vitagraph; C. H. Townsend, Columbia, and J. F. Goldbar, of United Artists, all but Mr. Rodgers being local sales executives.*

clearance and competitive over-buying disputes be adjusted locally by organized conciliation or arbitration?

2. Do the present anti-trust laws actually prohibit constructive cooperation between exhibitors and distributors?
3. Will the government anti-trust suit clarify the confusion and uncertainties that legal opinions and interpretations have created about the law?
4. If regulation of the business practices in distribution and exhibition by criminal statute is inevitable, what sort of laws will be acceptable to the responsible independent exhibitors?
5. Should the responsible independent exhibitors and the country town theatre owners have any voice in Federal and state legislation to regulate business practices?
6. What is required of exhibitors by the new Federal Wages and Hours Law?
7. Will there be new Federal and state admission taxes for relief and social security?
8. Will the unions force a closed shop on small town theatres through unionized film exchanges?
9. Was the National Advertising Campaign worth the cost and effort? Should it be repeated next year?
10. What can exhibitors do to curb unfair competition between theatres? To increase

box office receipts? To improve theatre operation?

11. What should local exhibitors do to curb and restrain (rather than encourage and inflame) public prejudice and hostility towards our business and towards motion pictures?
12. What pictures will be released *the rest of the season* that have box office possibilities?
13. What's new in theatre equipment, supplies, design and materials?
14. What does the public want in entertainment? What is being done around the country to develop new audiences?

### Wild West Setting

A general bulletin from national headquarters in New York says that the Oklahoma City Round-Up of theatre owners that is planned by MPTOA will be a big, triple feature program in a wild west atmospheric setting.

"It may be quite appropriate for this big national conference of exhibitors to be held in a wild west setting at a time when hellzapoppin in the motion picture industry. With the Federal government launching a major attack on the motion picture business in the form of a Department of Justice anti-trust suit, with the largest number of private anti-trust suits pending the industry has ever faced and with the

(Continued on following page)



# QUESTIONS FOR MPTOA DISCUSSION

(Continued from preceding page)

legislative deluge about to break loose in the 44 states whose legislatures meet in regular session within the next year, and with the failure of general business conditions to improve as expected, the importance of exhibitor organization and the coordination of effort between responsible independent exhibitors cannot be overemphasized," the bulletin continued.

Morris Lowenstein, convention general chairman, said that Zenith Radio Corporation had informed him that the company's television sets could not be brought to Oklahoma City for the convention to be on display because the equipment is not sufficiently portable to be moved. Zenith Radio has a permit to operate television in the city of Chicago.

Claude E. Ezell, distributor of the "Magic Eye," reserved space for exhibits of their device at the convention and said that W. W. Rice, president of the company and inventor of the "magic eye," would be present.

Dan James, manager of the Black hotel in Oklahoma City, a long time friend of M. A. Lightman, head of Malco Theatres in Memphis, has written a letter to Mr. Lightman inviting him to occupy the penthouse atop the Black hotel during the convention.

## Votes Against Dissolution

The majority of the members of the Independent Theatre Owners of Kansas City, Mo., voted last Friday not to dissolve the association. Such a motion was presented and defeated. The group will retain its charter and continue, according to E. E. Webber, Jr., president. Effort will be made to effect a cooperative tieup with the Kansas-Missouri Theatres Association.

Directors of Theatre Owners of North and South Carolina will meet Monday in Charlotte to decide the time and place for the association's next annual meeting, according to Mrs. Pauline Griffith, secretary.

## Mahon Re-Elected Head of Canadian Exhibitor Group

P. W. Mahon, Prince Albert, was again reelected president of the Saskatchewan Motion Picture Exhibitors' Association, at the annual meeting which was held September 18 in the Bessborough hotel in Saskatoon, Saskatchewan.

The meeting was featured by the decision to send a delegation to see the provincial attorney-general about extending and enforcing the provisions of the Cinematograph Act in an effort to try and halt the spread of itinerant 16mm. and 35mm. operators and exhibitors, especially in the northern half of the province. It was contended that any disaster that might follow from their operations would naturally reflect on the whole industry. The practice of some of the itinerants in showing "Wild West" pictures and other such topics under the guise of "educational" films particularly got a going-over.

Gerald Deaultry, of the Trades and Labor Council of Saskatoon, particularly attacked the

## BLAMES PERCENTAGE FOR LOWER GROSS

"Grosses are consistently 25 to 30 percent under a year ago at the same time," Glen W. Dickinson, whose theatre circuit operates more than 40 houses in Kansas and Missouri, said this week.

Selling pictures on percentage was given by Mr. Dickinson as the chief factor in declining grosses.

S.M.P.E. failure to demand the government take action. He spoke during the luncheon which broke the regular business sessions. Mr. Deaultry contended that the industry had only itself to blame for the predicament it now finds itself in, seeing it had not made the government act, especially during recent years when economic conditions have been such as to force people more and more into the arms of the 16mm operators. In this he was joined by H. Johnson, Saskatoon, of the Canadian Union of Projectionists, who pledged cooperation.

The meeting also touched on the need for express rate film revision and film contracts. The value of membership in the association was pointed out by P. W. Mahon, the president. He also led discussion in regard to the effect of the Industrial Standards Act on the industry.

A report that 80 per cent of the exhibitors in Saskatchewan had joined in the Movie Quiz campaign was made by W. Novak, secretary. He said the main reason the remaining 20 per cent gave for not joining was the lack of funds owing to the failure of the crop in their areas again and the fact some theatres were unable to obtain enough of the pictures mentioned in the Quiz owing to their system of booking.

A vote of sympathy was made Harry Bercovich whose theatre, the Rex, burned down to the ground earlier the same week.

The officers reelected at the meeting were: P. W. Mahon, president, Prince Albert; E. P. "Jack" Fields, vice-president, Moose Jaw; W. Novak, secretary, Regina; I. Reinhorn, Regina, treasurer; Harry Hurwitz, assistant secretary, Saskatoon; F. W. Miley, Saskatoon, G. R. Miller, Wynyard, Frank Shepherd, Biggar, A. L. Dove, Bengough, R. C. Sutherland, Weyburn, H. S. Humphrey, Grenfell, directors.

Those present at the luncheon which marked the annual meeting were: P. W. Mahon, Prince Albert; W. J. Donlon and C. S. Palmer, Saskatoon express company representatives; B. Bailey, Humboldt; D. M. Brickman, Paramount Films, Winnipeg; E. P. Fields, Moose Jaw; W. Novak, Regina; H. S. Humphrey, Grenfell; Babe Coval, Warner's representative, Winnipeg; W. J. Passmore, Moose Jaw; Alvin H. Reetz, Radville; Gerald Deaultry, and H. Johnson, operators' representatives; Dave Griesdorf, United Artists, Winnipeg; H. Walch, Watson; J. A. Vopni, Davidson; C. E. Meilike, Rosthern; H. Cohen, Empire-Universal, Winnipeg; B. Rackow, United Artists, Winnipeg; Harry Hurwitz, Saskatoon; I. Reinhorn, Regina; Charlie Krupp, 20th-Fox, Winnipeg; G. R. Miller, Wynyard; T. J. Gould, Regal Films, Winnipeg; Gus Carlson, Craik; R. Redis, Empire-Universal, Winnipeg; Frank Miley, Saskatoon; Jack Whitehouse, Saskatoon; H. A. Bercovich, Regina; J. Zaitzow, Melville; D. M. Brickman, Paramount, Winnipeg; F. Goldhar, Columbia, Winnipeg; Charles Bahrynowski, Regina; W. E. Winterton, Saskatoon; I. Leavitt, Columbia Pictures, Winnipeg; Reg Plumb, Jack Whitehouse and W. E. Winterton, Saskatoon, and Les Paine, Prince Albert.

## AMPA Sets Plans; Film Club at Astor

Notices sent this week to members of the Associated Motion Picture Advertisers in New York on the resumption of meetings for 1938-39, also disclosed plans of the Hotel Astor at Times Square for installing a club devoted to all motion picture interests in the east.

After a series of meetings, the AMPA board has placed in the hands of the membership the decision of a new meeting place. Neither Sardi's or International Casino, both former AMPA luncheon headquarters, are available this year, and the board has now narrowed down its recommendations to the Hotel Piccadilly, Jack Dempsey's and the Hotel Astor, with the preference apparently going to the Astor in view of the hotel's contemplated conversion of its basement grill into a "Film Industry Club."

The hope of the hotel management is to have all intra-industry organizations meeting there for its luncheons and dinners, maintain the room as an exclusive clubroom, available only to members of the film organizations holding regular meetings or other affairs there.

AMPA's directors feel that this would provide the "permanent home" that has been AMPA's goal for years, a commitment to meetings at the hotel also bringing membership in the contemplated club to AMPA members at no extra cost beyond the regular weekly luncheon tariff.

The AMPA board, however, refuses to act on the proposal without a definite pledge of support from the membership.

Also on the AMPA agenda is whether the organization should continue as a luncheon club with vaudeville entertainment as its sole purpose, or else indulge in a more serious approach to industry problems.

Announcements of the first fall meeting will be made as soon as the membership signifies its wishes on these two matters.

The Hotel Astor's contemplated "film industry club" is the third such venture to be undertaken in a few years. The Motion Picture Club, in the Bond Building, at Longacre Square, and the following film club in the Hotel Algonquin both failed for lack of film executive interest and financial support.

## Paramount May Tie in with "Look" on New Shorts

Paramount, in connection with "Look" magazine, may issue a new series of shorts, of a "behind the Hollywood scenes" type. The Des Moines Register-Tribune, which publishes "Look," has had an exploitation tie-up with Paramount for some time. However, no definite decision has been made.

George McCall, Hollywood radio commentator for Old Gold cigarettes, will do the same thing for Universal newsreel.

Selznick International has signed Alfred Hitchcock to direct "Rebecca," from the Daphne du Maurier novel soon to be published in the United States.



FALL BUYERS NUMBER—ISSUE OF OCTOBER 15—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

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**BUYERS INDEX**





# EASING OF FOREIGN SITUATION AIDS FILMS

## Production Returning to Normal in London and France Following Sudetenland Agreement

London and Paris reports to New York this week gave indications of a new optimism in the motion picture business which only last week, like all other European industries, was threatened with dire consequences from what seemed like unavoidable warfare.

Production in both English and French capitals was being resumed as the governments of each ordered demobilization, thereby returning clerical and other workers to film offices and the studio talent which had been suddenly ordered out for military duty.

In Paris, record-breaking business was reported in theatres, as Parisians gave expression to the happy relief.

Raymond Luissiez, president of the French Exhibitors' Association, asked distributors Monday to reduce rental and percentage guarantees for those theatres affected during the past two weeks by the international crisis. Many theatres had been compelled to close because managers and staff members were mobilized. Bad business was generally the order at box offices, and in some houses the military ordered exhibitors to turn over their auditoriums to house soldiers. Joint distributor-exhibitor committees now are studying the situation.

In London persons who had not been mobilized from production, distribution and exhibition, were putting away their gas masks and turning attention to normal operations, although surrounded in many sections by hurriedly-dug trenches that had been ordered by the government as a precaution against attack.

No word was forthcoming from Berlin's industry, but it was assumed that similar situations existed there, with box offices probably benefiting from the holiday atmosphere created by Herr Hitler's personal march into his newly acquired Sudetenland. Demobilization in Germany was ordered for October 10th, thus returning thousands of production, distribution and exhibition workers to their normal posts.

What affect the situation will have on the industry in Czechoslovakia and on American film exports to that country are yet to be determined. Hollywood has had a comparatively good market for its films in Czecho, without Nazi influence.

Italy also ordered demobilization for October 10th, allowing for a return of mobilized film workers to its film industry.

In New York, however, the majors were still trying to determine their position in connection with Mussolini's new decree which places Italian distribution virtually in the hands of the government. Last week's crisis in Europe had halted the majors' discussions in New York on the Italian decree, but these talks were being resumed this week. This much is known: all American companies will be compelled to file existing distribution contracts with the new governmental agency, known as ENIC.

The majors here are still awaiting a clarification of the official decree, parts of which seem vague to their foreign experts at New York home offices.

In last week's MOTION PICTURE HERALD, pages 14 and 15, appeared a world map showing the status of the foreign market for American motion pictures, particularly in the areas which were the center of mobilization under the dipping and dripping war clouds.

## Fox Newsreel Costs Rise

Truman H. Talley, producer of Movietone News, has said that recent European developments have raised production costs 20%. The newsreel has quadrupled its staff, and an emergency laboratory has been established at Marseilles.

## Warners Extend Debenture Date

Albert Warner, vice-president of Warner Brothers, acting "by order of the board of directors," has sent the following to the holders of Warner Brothers optional six per cent convertible debentures, series due 1939:

"The board of directors of Warner Brothers Pictures, Inc., has extended to December 1, 1938, the right to deposit its optional six per cent convertible debentures, series due 1939, under the plan of exchange and deposit agreement dated as of July 22, 1938, which was previously mailed to you.

"Of the \$29,400,000 principal amount of debentures outstanding, \$17,457,000 have already been deposited with the New York Trust Company, as depository.

"A large number of debenture-holders have expressed their intention of depositing their debentures under the plan but have delayed doing so, and others, for various reasons, have thus far deferred depositing their debentures.

"We believe it is to the best interest of the debenture-holders and the company that all debentures be deposited as soon as possible in order that the plan of exchange may become effective and thus remove the uncertainty in regard to the debentures.

## National Decency Legion Classifies Eight Pictures

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Drums," "Juvenile Court," "Overland Stage Raiders." Class A-2, Unobjectionable for Adults: "If I Were King," "The Lady Objects," "The Sisters," "Vacation from Love," "Youth Takes a Fling."

## IN NEWS REELS

**MOVIETONE NEWS—No. 6, Vol. 21.**—President calls cabinet in face of European crisis...Time Capsule is buried in ground of New York World's Fair...Hollywood stars entertain Legionnaires...Cafe Society learns new dance...Goats clipped for wool...Baseball championship fight...Snead wins golf championship...Army triumphs in its first football game of season.

**MOVIETONE NEWS—No. 7, Vol. 21.**—World crisis past...Review of the European situation in London, Godesberg, Prague, Sudetenland, Paris...Queen Elizabeth launches 85,000 ton sister ship to Queen Mary...Porter's Mite captures the rich Futurity racing classic at Belmont...Minnesota outplays the Nebraska eleven by 16 to 7.

**NEWS OF THE DAY—No. 204, Vol. 9.**—World watches tense drama in Europe...New York mobilizes 800 garbage trucks to end strike...Warner in plea for Americanism...Famed British quads at London zoo...Snead is leading golf money player of the year...Pittsburgh's football team routs West Virginia...Army swamps Wichita.

**NEWS OF THE DAY—No. 205, Vol. 9.**—Peace comes to Europe at "zero hour"...Queen Elizabeth launches giant namesake liner...New York Republicans start boom for Tom Dewey for governor...Porter's Mite captures Belmont Futurity...Football.

**PARAMOUNT NEWS—No. 17.**—Hollywood parade bids Legion goodbye...U. S. steady as war crisis rocks Europe...Paramount presents 1938 football forecast...College football teams visited are California, Rice, Minnesota, Duke and Pittsburgh.

**PARAMOUNT NEWS—No. 18.**—The European crisis as it appeared in Eger, Sudetenland; Praha, Czechoslovakia; Paris, London and Washington...Columbia defeats Yale in football...Santa Clara overpowers Stanford...Brown team defeats Harvard.

**RKO PATHE NEWS—No. 21, Vol. 10.**—Roosevelt makes plea for peace...La Guardia mobilizes New York City trucks in trucking strike...Royalty pays tribute to late Prince Connaught...Blizzard and fire in Australia...First food trades school opened...Harry Warner defends film industry...Sam Snead takes rich golf purse...Pacific fleet goes on parade.

**RKO PATHE NEWS—No. 22, Vol. 10.**—Tension slacks in mobilized Europe...World's largest liner christened...Dewey and Lehman nominated in New York...Greenberg's home-run streak halted...Porter's Mite takes rich Belmont purse...Champion schooner in trial run...Ohio. Columbia gridiron victors.

**UNIVERSAL NEWSREEL—No. 706, Vol. 10.**—European situation...New York City acts to end truck strike...70 die in freak Japanese air crash...Harry Warner says film industry is keeping faith with American ideals...Snead wins golf prize...150 mile walkathon staged...Colorful state fair held...Motorbike hits 137 mile clip...Midget cows amaze experts...New windshields air vision.

**UNIVERSAL NEWSREEL—No. 707, Vol. 10.**—Europe on brink of conflict as conference brings peace...The situation in England, France, Germany and Czechoslovakia...Twenty-six die as tornado hits city...Queen launches huge liner...Columbia, Minnesota and University of Southern California win in football...One-man circus thrills kids.

## Sabu Returns to England After American Visit

Terminating a visit of three weeks to the United States, Sabu, young Indian actor who stars in Alexander Korda's "Drums," returned to England last Tuesday on the *S. S. Paris*. He will be starred next in "The Thief of Bagdad," which Mr. Korda plans to make in color.

High points in Sabu's American visit, for exploitation, were a visit to Mrs. Roosevelt at the White House, a trip to Hollywood, a meeting with Babe Ruth, a weekend at the Marshall Field estate in Long Island, meetings with the Boy Scouts and the Boys' Clubs of America and the opening of "Drums" at the Music Hall.

## Dudley Murphy the Director

Dudley Nichols inadvertently was listed as director of "One-Third of a Nation," instead of Dudley Murphy, in the article in last week's issue on the round of entertainment for the winners of the July exploitation contest of Managers' Round Table. Mr. and Mrs. Thomas Lancaster attended the Monogram luncheon as guests.



# U. S. Seeks Stronger Film for Records

Increasing use of motion picture film for the making of permanent records has resulted in the launching of an investigation by the National Bureau of Standards to determine the ability of various types of film to withstand the ravages of time. This may be of importance to the motion picture industry from the viewpoint of raw stock sales and determining stronger film texture.

Film records are being adopted to ever increasing extent by both business organizations with large volumes of records which must be retained more or less permanently, and U. S. government agencies which are finding that the accumulation of years are beginning to tax storage resources.

The pressure for record space for Government documents has increased tremendously since 1914 as a result of the World War, and the depressions, which called into existence a large number of new agencies with accompanying increased filming.

Since a 300-page document can be transferred identically to as many frames of motion picture film and stored in a fraction of the space which would be required for the original material, the advantages of film records are manifest.

At the Bureau of Standards a number of tests are being made on the effects of age upon film, undertaken since the creation of the National Archives, in which are to be stored motion pictures and other film records.

## SHORT PRODUCT PLAYING BROADWAY

Week of October 1

CAPITOL	
Think It Over.....	MGM
Football Thrills .....	MGM
CRITERION	
Beaux and Errors.....	RKO Radio
MUSIC HALL	
March of Time, No. 1.....	RKO Radio
RIALTO	
Give Till It Hurts.....	MGM
Boat Builders .....	RKO Radio
RIVOLI	
Deep End .....	RKO Radio
The Moth and the Flame...	RKO Radio
ROXY	
What Every Girl Should Know.	20th Cent.-Fox
The Goose Flies High.....	20th Cent.-Fox
STRAND	
Cracked Ice .....	Vitaphone
Table Manners .....	Vitaphone

### Falls Theatre Sold

Michael Lencione, owner of the Falls Theatre, Sheboygan Falls, Wis., has sold the house to A & S Amusement Company of Milwaukee. Mr. Lencione, after a vacation trip to Florida, intends to reenter the exhibition field in Kenosha, Wisconsin, his former home.

## No Ads on Warner Screens: Bernhard

Joseph Bernhard, general manager of Warner theatres, told the Philadelphia Real Estate Board last Thursday that he does not allow "any advertising of specific merchandise on our screens." This policy, he added, "has been maintained at the sacrifice of millions of dollars of revenue, because I believe patrons pay to see entertainment and the newspaper is the proper medium for advertising merchandise."

Mr. Bernhard addressed the Board at a luncheon in the Board's Philadelphia offices, where he pledged Warners' 76 local theatres to a campaign of civic betterment, disclosing that his company's business in Philadelphia and environs reached over \$10,000,000 annually, represented real estate holdings of \$30,000,000, paid local taxes of \$500,000 a year, pays rents of \$1,400,000 annually for properties which the company does not own, and collects rents of \$350,000 from tenants.

Warning the Board that a new civic life is necessary in the community, Mr. Bernhard warned that, "Municipal policies toward capital and labor often determine whether there are strikes, lock-outs or arbitration in labor disputes. And when you have strikes or lockouts, everybody loses."

"What surprises me," he declared, "is that the newspapers, who also have a very important stake in the prosperity of the city, do not unite to propose and sponsor a non-political program for the benefit of the city, instead of spending all their time and space criticizing the political views of each other."

# BREAKING RECORDS EVERYWHERE! "MOONLIGHT SONATA" Featuring PADEREWSKI

WITH  
CHARLES FARRELL  
AND  
MARIE TEMPEST  
A LOTHAR MENDES  
PRODUCTION

in his first and only screen appearance

NOW	20TH	WEEK	-	FINE	ARTS	-	-	-	-	BOSTON
NOW	15TH	WEEK	-	ESQUIRE	-	-	-	-	-	HOLLYWOOD
NOW	5TH	WEEK	-	CITY	-	-	-	-	-	CLEVELAND
NOW	6TH	WEEK	-	ESQUIRE	-	-	-	-	-	PORTLAND, ORE.
NOW	6TH	WEEK	-	MONTLAKE	-	-	-	-	-	SEATTLE
8	WEEKS	-	-	-	-	-	-	-	-	LITTLE CARNEGIE
6	WEEKS	-	-	-	-	-	-	-	-	NEW YORK
6	WEEKS	-	-	-	-	-	-	-	-	EUROPA
3	WEEKS	-	-	-	-	-	-	-	-	PHILADELPHIA
3	WEEKS	-	-	-	-	-	-	-	-	MERCURY
3	WEEKS	-	-	-	-	-	-	-	-	BUFFALO

### ENTIRE LOEW CIRCUIT

BOOKED FOR EXTRA PLAYING TIME: 2ND WEEK, CINEMA, DETROIT—2ND WEEK, BELASCO, WASHINGTON—2ND WEEK, LITTLE, NEWARK—2ND WEEK, PABST, MILWAUKEE—3RD WEEK, LITTLE, BALTIMORE—LITTLE, ROCHESTER—WORLD PLAYHOUSE, CHICAGO—ART CINEMA, PITTSBURGH—VOGUE, KANSAS CITY—LINCOLN, NEW HAVEN—GRAND INTERNATIONAL, LOS ANGELES—LARKIN, SAN FRANCISCO—BANDBOX, PHILADELPHIA—LEO BRECHER CIRCUIT—WORLD, MINNEAPOLIS—WORLD, ST. PAUL

### FOX WEST COAST CIRCUIT

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# PROTECTION ISSUE HEADING TOWARD OPEN CLASH IN BRITISH EXHIBITION

## Independents Link "Strangulation Bars" with Movement Toward Monopoly by Circuits; Double Features Also Argued

by AUBREY FLANAGAN  
in London

While England is settling down following the agreement with Germany over the Sudetenland situation and a relieved film industry is returning to normal there is impending a conflict between the circuits and independent exhibitors. Despite the self-administered anesthesia which has made others than the old realists oblivious to the essential facts of the situation, it is becoming increasingly clear that the conflict, long widening beneath the surface, is intensifying rapidly, and, unless a complete change of mind and attitude is forthcoming, may well break into open war.

Latest and most vexing of problems with which British exhibitors are concerning themselves, and the object of discussion and debate in every circle of the Cinematograph Exhibitors Association, is that of "strangulation bars" ("protection" and "zoning," for example). It has been raised in branches and at the General Council, and is now down for ultimate discussion at the forthcoming resumption of the joint CEA round table with the Kinematograph Renters Society. It is on the cards, too, that it will be tackled, in relation to co-operative booking combines, by the Government-appointed Films Council.

In practically every instance it has been linked up, directly and pointedly, with the allegedly monopolistic methods of the circuits. Any solution, it has been indicated, must be sought only in a solution of the independent-circuit problem, any key designed to open the door to peace must be wielded, it seems, by the circuits themselves. Even the renters, to whom an appeal for collaboration is to be made, are known to take the view that bars, though essentially a matter of joint trading, part and parcel of the bargaining between producer and consumer, can best be settled by the exhibitors themselves, best though not necessarily entirely. It is their view, just as it is that of the slowly awakening body of independents, that so long as the circuits are the holders of bargaining power, so long, too, as the CEA seeks either deliberately or unconsciously, but primarily, to preserve the circuit interest in the CEA, they, the KRS, are powerless to act.

Linked with this crucial problem is the vexatious question of two long films in one program, an irregularity long the objective of an antipathetic CEA policy, but an irregularity still obtaining, quite frankly, for the most part in the circuit houses. Here again the naked elements of the situation are driving a deeper wedge between the independent picture house operator and the larger circuits. Linked as the matter is with the current shortage of product, with the circuits naturally cornering the bulk of the worthwhile films, it is not surprising that a *cri de coeur* has been heard in more than one local area.

Nor has it surprised those with their ears

## VALUES ESTIMATED ON AD VALOREM DUTY

*In the world map in the October 1st issue of MOTION PICTURE HERALD, showing the problems of American product in various countries and the participation of Hollywood in their exhibition and distribution activities, there appeared dollar estimates of American film exports, for the first eight months of 1938, from the Motion Picture Division of the Department of Foreign and Domestic Commerce.*

*These totals represented the Department of Commerce estimates based upon ad valorem duties upon negative and positive film shipments from America admitted to censorship in those countries. The actual value of the motion pictures is established when the productions are shown.*

*The map also showed in percentages the extent of American participation in total pictures shown in the countries, quota regulations, restrictions upon money shipments, the degree of censorship, and governmental monopoly.*

to the ground that from Leeds, storm center of the independent revolt, should come an urgent demand for the assembly and consolidation of an independent group within the CEA. For instance, John Xavier Prendergast, fighting Irishman with the accents of the Ridings coloring his battle cries, made such a direct and unequivocal demand, provoking the applause of his fellow members by the contention that there could be no solution from Pantons Street, that the independents should organize into a solid fighting front whose interests are divorced from, as he termed them, the trusts which have long monopolized product and booking situations to the virtual extinction of their lesser brethren.

As far back as 1927 history records the efforts of Frank Hill, secretary of the KRS, to regularize or solve the problem of the barring clause. It records, too, the stultification of those efforts by the disinterest of John Maxwell, not only a renter-producer but chief of one of the major circuits. Not only are exhibitor interests supposedly affected by the distribution and production holdings of the circuits, but the policy of the renters is not unaffected by the exhibiting interests of some of their members. Currently it would be too much to expect drastic practical assistance from the members of the KRS. In their view, although the question of bars affects both sides of the renting bargain, it is predominantly one between exhibitor and exhibitor. Nonetheless they will not take kindly to the suggestion that circuit deals, often running into £50,000 (\$250,000) for a picture, should be impaired because of what they would describe as "a few bars, some of them possibly unfair."

## American Factor

Even more crucial a reason for their unwillingness to take action would be the fears

that a body, or its members, predominantly American, might be open to the accusation of restraint of British trade. This consideration, essentially vital and raised by J. C. Graham at the last CEA-KRS round table, is certain to cover their attitude, not only on bars but upon the booking of films generally, and even on the redundancy question, a solution of which has been suggested by the CEA in the withholding of product.

Exhibitors say that the vast majority of the "strangulation bars" are imposed by the circuits against the independents. These time and space bars vary, but one instance already has been given of one town barring another 76 miles away. Bars of five and six miles, imposed by circuit houses in the larger towns and country areas, are quite habitual. It is asserted that, in the face of this, not only is there a marked falling off in attendances but third and fourth-runs are being asked to pay the same percentage as first-runs. Suggestions for a remedy include imposition of a three-mile maximum for bars and the offering of less onerous terms for second and later runs.

## Divided on Tactics

Although exhibitor opinion appears to be united in the belief that the circuits are the chief offenders, there is a division of opinion on both corollaries and tactics. Whereas some believe that it is useless to expect the renters to take any action, another body of opinion claims that heavy barring is likely to reduce the ultimate gross on a picture, that there is a limit to the distance which the public will travel to see a film, and to the period during which its enthusiasm lasts, that long distance bars may bring in one patron to the first-run house but leave out five or six from the later runs.

The current shortage of product is greatly concerning independents of the Prendergast school of thought, who foresee an exhibitor crisis arising if the circuits continue their monopoly and exercise it not only in the imposition of "strangulation bars," but in the showing of two "A" films in one program.

It is a battle, they claim, not only against the circuits but against increasing trustification of the industry and ultimate elimination of the smaller exhibitor. They are supporting the General Council's plea for data as ammunition, but place little hope of improvement under present CEA circumstances. The renters themselves might not be averse to a complete reexamination of the whole system of trade, but a rearrangement is another matter.

## Silence on Redundancy

The KRS has considered the CEA's redundancy memorandum and has made no reply thus far, but it is authoritatively forecast that the renters will not offer collaboration, with the probable attitude that it is an exhibitor problem, though at the same time diplomatically avoiding a complete dismissal of the plan.

An annual conference of licensing authorities covering the territory in which the London and Home County Branch operates, is planned under the leadership of the London County Council.

The Film Group of the Federation of British Industries held another lengthy meeting to discuss the future of the organization, which is threatened with collapse, but no final decision was reached.

Profit of £122,224 (\$611,120) after interest payments and taxation, and profit of £368,197 before those payments, were reported by Oscar Deutsch, president, at the first annual general meeting of the Odeon Circuit.



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

## Lorry Drivers

Selected to play the role in "They Drive by Night," story of England's all-night lorry drivers, is Emyln Williams, actor-playwright. Williams will have the role of a young criminal, who, falsely accused of murder, takes to the lorries of the Great Trunk Roads to evade capture. Arthur Woods will direct.

"They Drive by Night" is to be adapted from a novel by James Curtis and is set against a background of all-night cafes and roadhouses of the Great North Road. Its personnel are the hitch-hike girls and lorry drivers whose business takes them along the great arteries of England while the rest of it is asleep.

Production will be under the Warner First National banner at Teddington.

## Ice-Rink

For several sequences in "A Gentleman's Gentleman," the new Eric Blore comedy now in production at Teddington, Warner Brothers took over in its entirety the ice-rink at Richmond, Surrey.

On a hot Indian Summer day, typical Swiss alpine scenes were shot there, early September not being practical for similar scenes even in Switzerland. The rink was cut in half and with the collaboration of the arts department it was possible to shoot indoor and outdoor sequences.

A hundred film extras in flashing woollens and gay mufflers waltzed, glided and "cock-tailed" on the ice against a background of pine clad mountains and timbered chalets.

Later the unit went to the Albert Hall, London, where, with the aid of hundreds of extras, was shot a reproduction of the annual Chelsea Arts Ball, which takes place on New Year's Eve.

Another location trip has taken the Teddington cameramen to Croydon aerodrome.

Co-directors on "A Gentleman's Gentleman" are Austin Melford and Graham Cutts.

## Nursing Homes

A nursing home forms one of the sets used in the Gaumont British production of the Jessie Matthews film, "Climbing High," at Pinewood. Now, following the Pinewood precedent, a nursing home set has gone up at the Associated British Studios, Elstree, for a sequence in the film "The Outsider," in which Mary Maguire, Australian, is playing the lead. In the roles of four famous surgeons are London actors Kynaston Reeves, Walter Hudd, Edmond Breon and Ralph Truman.

Pleased with the success of Miss Maguire in "The Outsider," producer Walter Mycroft has signed her to play the part of the

## AIR RAIDS POPULAR— IN NEW PICTURES

*Air Raid Precautions—colloquially known as ARP, are the inspiration of the new Butcher-Rembrandt production, "Anything to Declare", currently on the floor at Walton-on-Thames under the direction of Redd Davis.*

*The story, written by Hayter Preston, Fleet Street figure and expert upon international affairs, is designed as a thriller, despite its propaganda leaning. The leading roles are handled by John Loder, Noel Madison and Belle Chrystall. Madison appears as a peace campaigner who has ulterior motives for his pose.*

*Ralph C. Wells and Neville Carter are supervising for the producers. Geoffrey Faithfull is in charge of the photography.*

*Another ARP film made by British National earlier this year is to be extended from a 3,000-foot documentary into a 6,000-foot feature. It has now been given a dramatic interest by writing in a story showing the effect of ARP on the lives of an everyday couple.*

*Studio sequences have been shot recently under the direction of Aubrey Baring.*

17-year-old heroine in the forthcoming production for Associated British of "Black Eyes." Wilfred Lawson is to appear in the leading male role as a Russian waiter who masquerades before his daughter as a wealthy business man.

It has now been arranged that "Me and My Girl," to be produced at Pinewood, will be directed by Albert de Courville from a scenario by John Paddy Carstairs, and Anthony Havelock Allen will be executive producer.

The rights for the film were obtained in the face of strong American competition by Pinewood interests and already negotiations are under way for a French version. Distribution by General Film Distributors will be worldwide.

A replica of Lambeth Walk will be built in the studio. Lambeth Walk is a noted street in South London's working-class quarters from which the song, "Me and My Girl," derives its name.

A Pinewood personality, Elisabeth Bergner, will execute the intricacies of "The Lambeth Walk" in her film "Stolen Life," and not, as might first be imagined, in the new Lupino Lane production.

## Her Fourteenth

Jessie Matthews has completed her fourteenth, and last, film for the time being. It is "Climbing High," now in the cutting room.

"Climbing High," a Gaumont British production, is the second G-B picture to be distributed in this country by Metro-Goldwyn-Mayer. The first was "The Lady Vanishes."

It is the first time that Carol Reed, one of Britain's youngest directors and creator of "Penny Paradise" and "Bank Holiday," has directed Jessie Matthews.

## Formby's Brother

Frank Formby, younger brother of British comedy star George Formby, has been signed by Gainsborough to star in a new screen version of the perennial stage success, "Charley's Aunt." With him will be Graham Moffatt and Moore Marriott; hitherto they have been associated with Will Hay.

Special film tests of Formby Number Two were made by Maurice Ostrer, Gainsborough chief, and the results were so satisfactory that a contract immediately was offered.

## Itemized

Just off the floor is the Gainsborough Will Hay production, "Old Bones of the River," which is now in the cutting room, under the directorial aegis of Marcel Varnel.

\* \* \*

Shooting has been completed at Elstree on the Associated British spy thriller, "Luck of the Navy," directed by Norman Lee. Geoffrey Toone, Elstree's new discovery, and Judy Kelly have the leading roles.

## Canada 16mm. Field Declared Growing

Canada is experiencing a boom in 16 mm. film development, both in the non-theatrical and educational fields, and the large rural areas which have no established theatres are being amply supplied by circuits of 16 mm. operators, according to Helen Mason of General Films, Ltd., of Toronto, who was in New York this week on a film buying trip.

General Films alone supplies more than 80 circuits of itinerant exhibitors out of its Toronto and Regina offices, providing projection equipment and programs of features and short subjects. A recent development is the entry of the N. L. Nathanson organization in the 16 mm. field in opposition to General.

The films used are from one to five years old. General Films has a library of 180 programs consisting of features and short subjects.



# FOREIGN PROPAGANDA AGENTS MUST REGISTER

## But State Department Hasn't Decided Whether to Include Films under Ruling

The State Department at Washington has yet to determine whether it should compel individuals or companies distributing so-called foreign "propaganda" films in this country to register under the new governmental regulations requiring registration with the Secretary of State of all persons in the United States engaged in propaganda or other activities for political purposes on behalf of a foreign principal.

The State Department, acting under a law passed at the last session of Congress, ordered enforcement of the regulation by this Thursday. Specifically affected are agents of foreign principals whose activities are those of public relations counsel or publicity agent or are in furtherance of any political activity of foreign principals. But, when the question came up this week as whether distributors of foreign "propaganda" films here also are subject to the decree, State Department officials decided to await a concrete test wherein the question is brought formally before the Department.

### Refer to Regulations

They did, however, refer to the regulations, which are basically defined as requiring the "registration of any person (meaning an individual, partnership, association or corporation) who acts or engages to act or agrees to act as public relations counsel, publicity agent, agent, servant, representative or attorney for the government of a foreign country, a political party of a foreign country, a person domiciled abroad, a foreign business, foreign partnership, foreign association, foreign corporation, or any domestic organization subsidized directly or indirectly in whole or in part by any of the above."

### Disputed Films

The information to be supplied in the registrations was listed as follows: (a) The name, business address and residence address of the registrant; (b) The name of the foreign principal or other person or organization for which such person is acting as agent; (c) A copy of all contracts of employment under which such person acts or agrees to act as such agent, if written, or a full statement of the terms and conditions thereof, if oral; (d) The date when such contract was made, the date of commencement of activity thereunder and the period during which such contract is to be in effect; (e) The compensation to be paid, if any, and the form and time of payment under such contract; (f) The name of every foreign principal, or other person or organization which has contributed or which has promised to contribute to the compensation provided in such contract; and, (g) If the registrant be a partnership, association or corporation, a true and complete copy of its charter, articles of incorporation, co-partnership, association, constitution and by-laws, and any other instrument or instruments relating to its organization, powers and purposes."

Last year Pennsylvania's Governor Earle became embroiled in a dispute over the State Censor Board's banning of Spanish "political" films on the grounds they constituted "subversive" propaganda. Both "Spanish Earth" and "Spain in Flames" were the subjects of similar disputes elsewhere.

Chinese "political" forces, too, have been quietly sending in film preachments on their cause. And there are the "Red" Soviet films distributed in America by Amkino, from New York, many being considered films with a message.

"China, 1937" and "China Strikes Back" were both the cause of skirmishes on "political propaganda" arguments, as were the Soviet's "Baltic Deputy," a pro-labor film, "Millions of Us," and others.

The new governmental regulation followed an investigation by a special committee of the House. It will be administered by the Office of Munitions Control in the State Department for the Secretary of State.

The registration lists will be open to public inspection. Failure to register as required is subject to a fine of not more than \$1,000 or imprisonment for not more than two years in a federal penitentiary, or both.

## Graham Resigns Paramount Post

John Cecil Graham, for the past 22 years Paramount managing director in Great Britain, resigned last Monday. No successor has been named yet, but indications are that John W. Hicks, the company's vice-president and foreign head, who is now in London, will make an appointment shortly.

Mr. Graham's resignation was cabled from London to Barney Balaban, president, who expressed regret and appreciation of Mr. Graham's long service with the company. Mr. Graham has long been identified with the film industry, having been with the Western Film Company, St. Louis; the Swanson Crawford Film Company, St. Louis; Reliance Motion Picture Company, New York; United Pictures Corporation, Universal Film Manufacturing Company, New York, and Mutual Film Corporation, New York.

He was a director in the following companies: Paramount Film Service, Ltd., London; Paramount Film Service, Sydney, Australia; Paramount British Productions, London; Olympic Kinematograph Laboratories, London; Carlton Theatre Company, Ltd., London; Paramount-Astoria-Theatres, Ltd., London; Paramount-Manchester-Theatre, Ltd., London; Paramount-Newcastle-Theatre, Ltd., London; Paramount-Leeds-Theatre, Ltd.; Paramount-Liverpool-Theatre, Ltd.; Paramount-Glasgow Theatre, Ltd.

Tito Guizar has had his 26 week option taken up by Paramount. In addition to starring in two Spanish pictures, he will be seen in "Lives of a Texas Ranger" and "Guns Over Havana."

## Broadcasters Map Winter Program

Members of the executive committee of the National Association of Broadcasters this week laid the ground work for their winter program, taking up, at their first meeting in Washington, in several months, a number of important questions.

Bulking large in the discussions was the copyright situation and the broadcasters' fight against ASCAP, the Florida and Washington ASCAP cases being considered with a view to planning for action by the association to further the cause of the royalty payers.

With no analysis yet available of the data developed by the questionnaire sent out by the association earlier in the month, asking for information as to the use of film material by individual stations, there was little discussion of the association's fight to secure advertising recognition from the motion picture industry.

Officials of the NAB explained that it has been some months since the executive committee met and that the conference this week was called in anticipation of the acceleration of activities during the fall and winter, and the approaching session of Congress and the meetings of the state legislatures. There are a number of matters in which the association is interested, in which developments may be looked for in the near future—legislative and other—to deal with which it is necessary to make plans now.

## 20th-Fox Appoints Lachmann As Exploitation Director

Twentieth Century-Fox has announced the signing of Marc Lachmann as national exploitation director. Mr. Lachmann, who has been general publicity director for Charles Dillingham and studio publicity director for Universal, has most recently been operating his own advertising and publicity offices in Hollywood. He will make his offices in New York, but will travel to Hollywood frequently.

Sidney Kent, president of Twentieth Century-Fox, and Charles McCarthy, director of advertising and publicity, have returned to New York after a trip to the Coast to view recently completed pictures.

## Mae West Has New Backing

A certificate of incorporation filed at Sacramento this week discloses that the name of Mae West's new company is Mae West Empire Pictures, Inc. United Press reports that Louis Lurie, real estate dealer, promoted the plan, which is reputed to have a \$5,000,000 backing by San Francisco capitalists. Miss West's first picture will be "Catherine the Great," for which she wrote her own scenario.

## 20th-Fox Promotes Three

Twentieth Century-Fox this week announced three changes in the foreign department. J. M. Amodio, manager for Colombia, has been made manager of Venezuela; Stanley J. Day, manager of Trinidad, will succeed Mr. Amodio in Colombia, and Herbert White, assistant to Mr. Day, has been appointed manager for Trinidad.



# WHAT THE PICTURE DID FOR ME

## Columbia

**CALL OF THE ROCKIES:** Charles Starrett, Iris Meredith—A return to good weather meant a return in receipts of a normal nature. Satisfied the usual western fans. Running time, 54 minutes. Played September 24. C. W. Mills, Arcade Theatre, Sodus, N. Y.

**CITY STREETS:** Leo Carrillo, Edith Fellowes—Very good program picture. Business fair. Played August 31-September 1.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**COLORADO TRAIL, THE:** Charles Starrett, Iris Meredith—These westerns have been outdrawing our old house-filler, "Hopalong Cassidy," due perhaps to the fact that they are always filled with action. This one pleased all; had a couple of good fights and some good songs and very nice music. Columbia has a sure Friday-Saturday pleaser and drawing card with their Charley Starrett westerns. Running time, 55 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**FLIGHT INTO NOWHERE:** Jack Holt, Jacqueline Wells—One of the best Jack Holt pictures we have played, but that isn't saying much. Not popular and Columbia thinks he's good, but my audiences can't see it. Played September 7-8.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—The best Joe E. Brown yet.—Mrs. A. H. Krumviede, Lyric Theatre, Box 100, Preston, Iowa.

**I AM THE LAW:** Edward G. Robinson—Fair picture. Running time, 80 minutes. Played September 25-26.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**I AM THE LAW:** Edward G. Robinson, Wendy Barrie—This picture definitely pleased patrons and brought many voluntary compliments as to its entertaining qualities. The direction is superb and the story unfolds in a manner that builds up both sympathy and admiration for the star and the cause he upholds. Business was slightly better than average. Continued sympathetic roles of this type would, in time, greatly increase Robinson's popularity in the smaller situations. Running time, 80 minutes. Played September 15-17.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**START CHEERING:** Jimmy Durante, Joan Perry—Fairly satisfactory to normal business. Running time, 79 minutes. Played September 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**STRANGER FROM ARIZONA, THE:** Buck Jones—A good Buck Jones with plenty action. Ran a little different from the usual western.—Mrs. A. H. Krumviede, Lyric Theatre, Box 100, Preston, Iowa.

## First National

**CRIME SCHOOL:** Gale Page, Humphrey Bogart, "Dead End" Kids—Here is a picture which we did fine business on, due particularly, I believe, to the fact that it featured the "Dead End" kids, which group has established a very fine reputation and will continue to do so if they do not become too typed. I do not believe too many pictures of the "Crime School" type will help them, although it was received with favorable comment by the patrons. Running time, 86 minutes. Played September 22, 23.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**SECRETS OF AN ACTRESS:** Kay Francis, George Brent—Kay Francis in another good picture. It may be a "B" to the producers but it's good entertainment to our patrons, who spoke well for the picture. Running time, 70 minutes. Played September 13-14.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Gaumont British

**NON-STOP NEW YORK:** Anna Lee, John Loder—This is an exceptional thriller, which pleased our

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*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

patrons very much. The closing thrill scenes had the audience on the edge of the seats. Good photography and sound. This picture is exceedingly well-cast with everyone contributing great performances. The new GB product is certainly a vast improvement over anything we have had before and indicates this company is making a new and definite bid for recognition with the small town exhibitor. Running time, 70 minutes.—Ernie C. Grindley, Community Theatre, Missoula, Mont. Small town and college patronage.

## Grand National

**MYSTERY OF THE HOODED HORSEMAN:** Tex Ritter—For western fan fare I believe this held its own with average westerns. It brought them in. That's the exhibitor's answer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**RENFREW ON THE GREAT WHITE TRAIL:** James Newill, Terry Walker—Patrons seemed to like this show very well. Newill is a good singer and the picture has plenty of action.—Mrs. A. H. Krumviede, Lyric Theatre, Box 100, Preston, Iowa.

## Metro-Goldwyn-Mayer

**BLOCKHEADS:** Laurel & Hardy, Patricia Ellis, Billy Gilbert—Out of the ordinary Saturday night business and audience in an uproar. Why anybody would knock this picture we cannot understand. It has its place and wish we could buy more of them. Running time, 57 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**BLOCKHEADS:** Laurel & Hardy—Good comedy. Laurel and Hardy are still popular around here. Too bad they plan to break up. Running time, 66 minutes. Played September 23.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**CHASER, THE:** Dennis O'Keefe, Ann Morris, Lewis Stone—Just a picture that might get by on the double end of a strong feature—but you sure won't miss anything if you don't play it at all. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan—Picture was good. Picture pleased. Had plenty of excitement and comedy to suit all, but, like all features with Taylor in it, it failed to draw. It was played on Bank Night too. Morgan was good in his part. That man's good. Running time, 92 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**FIRST HUNDRED YEARS, THE:** Robert Montgomery, Virginia Bruce—Fair picture. Pleased on Bargain Night. Virginia Bruce not very popular here. Played September 14-15.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**HOLD THAT KISS:** Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney—Swell comedy. Drew extra business principally because of Mickey Rooney, who has been getting such a world of publicity in Omaha

papers in connection with "Boys Town," which had its world premiere there the same night we opened with this picture, and it satisfied—and then some! Running time, 79 minutes. Played September 7-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LONDON BY NIGHT:** George Murphy, Rita Johnson—Although English pictures as a whole have not met with much success in our situation, we will say this proved very outstanding on a double bill, with loud applause at the finish. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MANNEQUIN:** Joan Crawford, Spencer Tracy—Seemed to please and that is all that can be expected. Running time, 95 minutes. Played September 16-17-18.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**OF HUMAN HEARTS:** Walter Houston, James Stewart, Beulah Bondi—These kind of pictures are very much liked. It is something different from the usual run of pictures. Was very well liked. Running time, 105 minutes. Played September 23-24-25.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**TEST PILOT:** Clark Gable, Myrna Loy, Spencer Tracy—One of the best. Be sure and play it. Biggest business we ever had. Played September 5-6.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**THREE COMRADES:** Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—This picture definitely stamps Margaret Sullavan as being of box-office star value. This is not any attempt to minimize the splendid work done by Robert Young, Robert Taylor, and Franchot Tone. But after an absence from the screen, one naturally expects a letdown and it is a source of much delight to see that in this case we had a great story, great stars, and good business. Running time, 97 minutes.—Played September 17, 18, 19.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

**THREE COMRADES:** Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—A wonderful production from the standpoint of cast and production, but the story is too sad. I like to see them come out smiling, not wiping the tears from their eyes. Taylor, Tone and Young as the "Three Comrades" give an unforgettable performance. Margaret Sullavan has personality, but is a little hard to understand, perhaps on account of German dialect. Photography is excellent. Hard to get the young people in to this type of show. Running time, 98 minutes. Played September 16-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TOY WIFE, THE:** Luise Rainer, Melvyn Douglas, Robert Young—Yes and no. Generally believe the rank and file of our patronage liked it. Some of the men thought it too mushy and silly but the women went for it. Personally it only enhanced our liking for Luise Rainer and we believe she is fully entitled to her great Award victories the past two years. Running time, 96 minutes. Played September 18-19. Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**TREASURE ISLAND:** Wallace Beery, Jackie Cooper, Lionel Barrymore—Old, but certainly we cannot complain about its drawing power. Did exceptional business on midweek program. Played September 14-15. Running time, 95 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Monogram

**BOY OF THE STREETS:** Jackie Cooper, Kathleen Burke, Maureen O'Connor—Just as fine entertainment as one could wish. Built itself up on the second night so that we asked if our factories were started again. Lots came twice to see it. A small town natural if properly exploited.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LAND OF FIGHTING MEN:** Jack Randall—Not a bad western. Running time, 58 minutes.—P. G. (Continued on following page)



(Continued from preceding page)

Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

**ROMANCE OF THE LIMBERLOST:** Jean Parker, Eric Linden—Good family picture enjoyed by all. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**THIRTEENTH GUEST:** Ginger Rogers—Lay this one on the shelf. Absolutely the tops in flops. Running time, 63 minutes. Played September 24.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

## Paramount

**BAR 20 JUSTICE:** William Boyd, Russell Hayden—Good. Nothing outstanding, but good enough to get by nicely. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

**BOOLOO:** Colin Tapley, Suratna Asmaka—Step on this, will please most all your patrons. With little extra advertising and special lobby this outgrossed any of the big specials shown here this year. Several thrilling scenes and plenty action and suspense. Running time, 61 minutes. Played September 2-3.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**DOCTOR RHYTHM:** Bing Crosby, Mary Carlisle—Here's a funny situation. For the life of us we can't find anyone who says they really like Bing Crosby but as a general rule the gross receipts on his pictures are at least normal and often above. This was true with this one also. Beatrice Lillie helped this picture no little bit. Played September 12-13. Running time, 80 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**IN OLD MEXICO:** William Boyd, George Hayes—While this no doubt will please in cities, it is too slow for small towns. Boyd is slipping unless he puts more action in his films. Our patrons won't go for a western star unless he has a fight or two. Come on now, Bill, let's hold the kids' trade, get into action again. Remember, no action has killed the draw for many a western star. Running time, 63 minutes.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**PARTNERS IN CRIME:** Lynne Overman, Roscoe Karns—More complaints on this one than in a long time, and the box office certainly showed it. Played September 9-10. Running time, 62 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PRISON FARM:** Shirley Ross, Lloyd Nolan—Good double feature; rather depressing to be played alone. Didn't please any too well. Running time, 67 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray—We played this hot, advertised it to the sky by mail and radio and took in enough to pay for film rental and advertising expense. The picture seemed to please, but we couldn't get them in. To me, "Sing You Sinners" was ruined by about 200 feet of film showing Crosby intoxicated. I don't know how you or your patrons feel about scenes dealing with the star getting intoxicated, but I do know that about 75% lose a lot of interest in any star who has had the misfortune to be so cast. It may seem like a small matter, but any feature we have played with any such scene has taken a tremendous box-office drop after the first day. Irene Dunne lost all draw here after the drinking scene in RKO's "Joy of Living," and now Crosby, who had a big draw here, will also be out due to said scene in "Sing You Sinners." Why will the producers, for the sake of a half-wit's laugh, ruin the drawing power of highly respected and honored stars? Let the supporting cast do the drinking. May Robson in "The Texans" is another example. Running time, 87 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray, Ellen Drew—Best Crosby film since "Rhythm on the Range." Grand cast of players and a very interesting story. People loud in their praise for this one. Paramount Dallas exchange gives me real service, fine prints and a square deal at all times. Running time, 85 minutes. Played September 13, 14.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**SPAWN OF THE NORTH:** George Raft, Dorothy Lamour, Henry Fonda, Akim Tamiroff, Lynn Overman—Here's a picture that will make you some money. However, the producer saved this one with a hard dive down the home stretch, neck and neck under the wire, and beat old mother failure by a nose, but the old faithful public will not notice this and you will click for some real dough. The finish and the seal are great. Running time, 112 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SPAWN OF THE NORTH:** George Raft, Dorothy Lamour, Henry Fonda—Please hear all: Best to date from Paramount. Believe this company has best action and comedy features for any small town. Good prints, fine service at all times from Dallas exchange. Running time, 110 minutes. Played Sept. 16-17.—

## FIVE NEW REPORTERS FROM FIVE STATES

*Newly contributing to "What the Picture Did for Me" this week come five showmen from as many states. They are:*

CHARLES F. DEARMAN, Fox Theatre, Smithville, Tennessee

ERNIE C. GINDLEY, Community Theatre, Missoula, Montana

DONALD D. MUNGELLO, Mary-Ann Theatre, Burgettstown, Pennsylvania

MRS. A. H. KRUMVIEDE, Lyric Theatre, Preston, Iowa

E. L. FAWKS, Ritz Theatre, Graford, Texas

*Mr. Fawks' reports are familiar to older readers of the department, but it is almost two years ago since he last reported.*

E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**STOLEN HEAVEN:** Olympe Bradna, Gene Raymond—Very agreeably surprised with this, both as to the picture itself and the draw it had. Did extra business on Pal Nights and pleased generally. Personally like this little girl very much and the German music was swell. Running time, 85 minutes. Played September 21-22.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Ray Milland, Bob Burns, Martha Raye—This picture may not be the best Burns-Ray, but the bullfight was enough to put it over. My patrons got a good laugh, and mouth advertising brought back good business the second night.—Mrs. A. H. Krumviede, Lyric Theatre, Box 100, Preston, Iowa.

**YOU AND ME:** George Raft, Sylvia Sidney—If Paramount doesn't give Sylvia Sidney a little better break as far as a story is concerned, one of filmdom's great actresses is due for a downfall. I believe she did as well as she could with the material and so did George Raft, but it was much too flimsy and that goes for business too. Running time, 92 minutes. Played September 20, 21.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

## Republic

**BILLY THE KID RETURNS:** Roy Rogers, Mary Hart, Smiley Burnette—Pleased. Drew considerably better than his first picture, although I believe it's Smiley Burnette they come to see here anyway. Running time, 56 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**GANGS OF NEW YORK:** Charles Bickford, Ann Dvorak, Alan Baxter—Charles Bickford was really outstanding. Where has he been the past few years? This picture was class "A" production and didn't receive any unfavorable comments. Although it played on a double feature, it did enough to offset what business I lost on account of the annual County Fair. Republic is coming fast and I hope they hold this pace. Running time, 67 minutes.—Donald D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**OLD BARN DANCE, THE:** Gene Autry, Smiley Burnette—This held up well against county fair opposition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**TRIGGER TRIO:** Ray Corrigan, Bob Livingston, Max Terhune—Not up to par; business off. Played September 2-3.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

## RKO Radio

**CAREFREE:** Fred Astaire, Ginger Rogers—This one deserves all the playing time you can give it. It is the best Astaire and Rogers have delivered and it does carry strong word of mouth advertising. It picked up on the final day of the run here. Gags, plot, and musical numbers are right up to the minute, so don't be bashful in plugging this one heavily. Running time, 83 minutes. Played September 15-16-17.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

**CRIME RING:** Allan Lane, Frances Mercer—Was

interesting enough to hold the complete interest of a Friday-Saturday group. We double-featured it, but that wouldn't be necessary, as it's very good. Running time, 70 minutes.—E. A. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**I'M FROM THE CITY:** Joe Penner, Kay Sutton—A picture for Penner fans only. The worst he has ever made, but his fans liked it, so why kick. Here Penner is washed up. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LAW OF THE UNDERWORLD:** Chester Morris, Ann Shirley—The world's worst melodrama. No reason to make such a picture. The answer to the producer for the trouble of double features. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, Anne Shirley, James Ellison, Fay Bainter, Ralph Morgan—This is an old fashioned picture of simple country folks. Poorly done, implausible story, not a smile or a cry in a million miles of it. Where, oh where, to find people with money to spend on this kind of goods. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, Anne Shirley, Fay Bainter—Good family picture. The little boy Peter (Donnie Dinagan) is very good. This drew well at the boxoffice. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, Anne Shirley—Well produced feature from the famous book. Will especially please the women. Nothing big but has several good laughs as well as inspiring story. Running time, 85 minutes. Played September 11-12.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**MUSIC FOR MADAME:** Nino Martini, Joan Fontaine—Martini does his best in this one. The story if off the beaten path and the music and Martini's singing is excellent. Alan Mowbray and Billy Gilbert help make this picture into good all-around family entertainment. It's old, but don't be afraid to play it. Running time, 75 minutes. Played September 11-12. Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**RADIO CITY REVELS:** Bob Burns, Jack Oakie, Ann Miller—Very lively musical and enjoyed by all my patrons. Running time, 9 reels. Played September 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**RENEGADE RANGER, THE:** George O'Brien, Rita Hayworth—A good western. The usual type, but George O'Brien is tops here.—Mrs. A. H. Krumviede, Lyric Theatre, Box 100, Preston, Iowa.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine, Harry Carey—One of those airplane pictures not worth a hoot. Little conversation. Not much of a story. Richard Dix poorly cast. Harry Carey in the lead—you heard me—in-the-lead, and it did business at that, as they always do. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart—One of the laughing hits of the year. Unfortunately we played this during the time the tail end of the hurricane reached this section. Business was naturally poor. Running time, 90 minutes. Played September 21-22. C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, Beulah Bondi, Charles Coburn—This picture definitely does several things. 1.—Stamps James Stewart as one ring closer to the pinnacle of being a top ranking boxoffice attraction. 2.—Shows that Ginger Rogers needs no dance opus to really "give out." 3.—Places Charles Coburn and Beulah Bondi as being really up there when it comes to extra support. A paradoxical portrayal of Coburn's college president, after seeing a doctor whose ethics did not include inebriation, caused great comment. Seeing Beulah Bondi as more or less of a comedienne was a distinct shock, but comments were favorable. Running time, 90 minutes. Played September 10, 11, 12.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. Neighborhood patronage.

## Twentieth Century-Fox

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche—This report is sent in after the first day run. Business good today but doubt if a show of this type will continue to draw after the first day here. The ladies all seemed to enjoy this, while the men just seemed fairly interested. Personally thought it a swell show and one that should even please my farm trade. Running time, 105 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BATTLE OF BROADWAY:** Victor McLaglen, Louise Hovick, Brian Donlevy—Fair business and fair satisfaction. Running time, 84 minutes. Played September 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.



**FOUR MEN AND A PRAYER:** Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—Had read the book. It followed it quite closely and is a good picture. But it was so loosely connected and so many of the scenes were dark that it made it very hard for the general movie fan to follow. Running time, 85 minutes. Played September 23-24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**JOSETTE:** Don Ameche, Simone Simon, Robert Young, Joan Davis—This would be a very good feature if it were not for Simone Simon with her unintelligible chatter. Wish she would go back to France. Don Ameche, Robert Young and Bert Lahr are very good. William Collier, Sr., gives a fine performance and Joan Davis is a scream. Ruth Gillette in a very small part is excellent. Good story. Running time, 73 minutes. Played September 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**JOSETTE:** Simone Simon, Don Ameche, Robert Young—A mediocre comedy. It is a little enhanced by the fact Simone sings again. Don Ameche and Robert Young steal the show, with Joan Davis suffering through a part truly unworthy for a leading slapstick comedienne. Business above average, opinion divided.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**KEEP SMILING:** Jane Withers—Have previously double-billed this star with great success. However, with this year's increased allocation it was necessary to try her on a single bill. In this vehicle she held up surprisingly well for three days and gave complete satisfaction. While by no means a "big" picture, there is entertainment in "Keep Smiling" for almost everyone. Just a hint to Jane: a surprisingly number of women patrons complained that she was getting "just a trifle too plump." Running time, 77 minutes. Played September 18-20.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**KIDNAPPED:** Warner Baxter, Arleen Whelan, Freddie Bartholomew—This didn't go over here and it sure didn't have any draw. Companies seem to find it necessary to make these old-timers at a greater cost than something modern, and then—a flop. Baxter is always good, but as we said before, he'd do a lot better in roles less romantic. Played September 16-17. Running time, 90 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LIFE BEGINS IN COLLEGE:** Ritz Bros., Joan Davis, Tony Martin—Good college and football story; right for a small town. Running time, 9 reels. Played September 15th.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante—Not the best Temple production, and by no means could it be ranked as among the poorer ones. It is very extraordinary that this star can continue year after year to turn out such delightful entertainment. Business was the poorest of any Shirley Temple picture ever played here, but this could well be attributed to the times and the fact that our play date was several weeks after all nearby towns. Running time, 70 minutes. Played September 11-13. W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**RASCALS:** Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch's Harmonica Rascals—They came and she conquered them. One of the four most potential box-office stars that Fox has, and yet she is being ridiculed by the build-up that she is getting. She is given weak stories, supporting stars and poor direction, but she slaughters all of them and comes out on top. The Harmonica Rascals supplied a relief to her general run of pictures and to this day my patrons are Jane Withers crazy. If Fox would only ease up on putting all of their thoughts on foreign productions and foreign importations of stars that are failures from the day they are given a contract, stars of the caliber of Jane could emerge to the top. Give us more of the Harmonica Rascals and by all means give Jane Withers a break and she will more than repay that break with hit productions. Running time, 77 minutes. Played June 7-8.—Donald D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**SPEED TO BURN:** Lynn Bari, Michael Whalen—One of the best audience pictures of the year. Everybody liked it. Running time, 62 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—A small town natural. Some of the old school chums of the star live in this vicinity and boosted her picture. Enjoyed by all, however. Played September 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Ritz Brothers, Don Ameche—We played this a little late, but it gave satisfaction to ordinary business. Running time, 100 minutes. Played August 31-September 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## United Artists

**ADVENTURES OF TOM SAWYER:** Tommy Kelly, May Robson, Jackie Moran—A grand picture. Will please all. Every theatre should play it. Business OK. Running time, 91 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## "A GREAT HELP IN SELECTING THE BEST"

*"I read the HERALD each week and use it as my reference always."*

*"I find this Department to be a great help in selecting the best pictures."* — CHARLES F. DEARMAN, Fox Theatre, Smithville, Tenn.

**SCARFACE:** Paul Muni, Ann Dvorak, Karen Morley—An excellent picture, but print in terrible shape. Fortunately it was a gangster picture and the noise was such that the guns were going most of the time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## Universal

**DEVIL'S PARTY, THE:** Victor McLaglen, Beatrice Roberts—Might hold up on double bill. Print very bad. Running time, 65 minutes. Played September 13.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**DRACULA AND FRANKENSTEIN** (Reissues): Bela Lugosi, Boris Karloff—These pictures cleaned up when they first came out. Imagine my surprise when crowds stormed my theatre to see these two pictures on different play dates. I still can't get over it. Dracula played on a Western double feature and Frankenstein also played on a Western double feature. If Universal put these pictures back out on an experiment basis, the experiment evidently worked. The public must like horror pictures and I hope that Universal will follow up with more of them. Played August 29-30, and July 23-24.—Donald D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**LITTLE TOUGH GUY:** "Dead End Kids," Robert Wilcox, Helen Parrish—Fine, cool weather and the desire to see the "Dead End Kids" gave us two good audiences. Satisfactory. Running time, 83 minutes. Played September 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**LITTLE TOUGH GUY:** "Dead End Kids," Robert Wilcox, Helen Parrish. Fine, cool weather and the storm. There must be a reason and that reason is obvious. A picture that can satisfy the masses and not the few. This picture was right down the groove. I will venture to say that these boys will be the greatest box-office attraction of the coming year. Keep up the good work, Universal, and give the public what they want and not what you want. Running time, 83 minutes. Played, August 21-22.—Donald D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr.—This picture holds my all time low for a Friday-Saturday playdate. When will the majors realize that the American exhibitors are wise to the set-up of importing a foreign star of renown in Europe to this country and building her up to pass inspection and then attempt to clean up in Europe on her pictures. The picture was very good, the girl was excellent, the critics gave this picture the best write-ups, but the critics do not pay to see a show and I am also a free customer. This picture did not make expenses, but if Universal used any other American star I would have done much better. Running time, 78 minutes. Played, August 19-20.—Donald D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr.—We had more compliments on this picture than we have had on a picture for a long time. Give this your best date. Running time, 78 minutes. Played September 14-15.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

**SINGING OUTLAW:** Bob Baker, Joan Barclay—Through an error Universal sent this show while we had the "Outlaw Express" advertised. The kids soon noticed the difference. However, the show pleased and we had fair business. Rain cut down the attendance. Running time, 56 minutes. Played September 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Binnie Barnes—This picture pleased my audience very much. A good show.—Mrs. A. H. Krumvielde, Lyric Theatre, Box 100, Preston, Iowa.

## Warner Brothers

**COWBOY FROM BROOKLYN:** Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran—Here is a picture that with us did not make its guarantee on percentage.

As goofy a plot as ever thrown together that hit a new low at the box-office. Again Miss Lane comes to the front with her ability. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**COWBOY FROM BROOKLYN:** Pat O'Brien, Dick Powell, Priscilla Lane—Excellent musical comedy that kept the house in an uproar of laughter just about all the time. An A-No. 1 comedy. We had the misfortune of rain on the first night's showing of this picture. Warner pictures are getting better all the time. Keep up the good work, Warner Brothers. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CRIME SCHOOL:** Gale Page, Humphrey Bogart, "Dead End" Kids—A fair picture. Drew well and pleased all who came. Running time, 91 minutes. Played September 9-10.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**MEN ARE SUCH FOOLS:** Wayne Morris, Priscilla Lane, Humphrey Bogart—Another slapstick comedy that got by on a double bill. Do not try it single as it is just fair. Priscilla Lane is showing more talent in each show. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**OVER THE WALL:** Dick Foran, June Travis—Sold as a special, this does not come up to a fair program picture. Title and advertising very misleading. Pass is up. Running time, 61 minutes. Played September 4-5.—E. L. Fawks, Ritz Theatre, Graford, Texas. Labor and rural patronage.

**WHITE BANNERS:** Claude Rains, Fay Bainter, Jackie Cooper—Good picture, good story, good acting and directing. What more would anybody want? This drew quite well. Sound only fair. Running time, 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

## Short Features

### Columbia

**BLUEBIRD'S BABY:** Broadway Follies—Had read so many good comments on this that we thought it would be a knockout, but was disappointed. Just fair. Perhaps we figured too much on this one. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FEMININE FUN:** Sport Thrills—An interesting (Continued on following page)



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(Continued from preceding page)  
film on feminine sports.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SCREEN SNAPSHOTS:** No. 6—We always have a feeling of satisfaction in showing this series.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Metro-Goldwyn-Mayer

**CLEANING HOUSE:** Captain and the Kids—A whoop went up from our child audience when the Katzenjammers were flashed on the screen. I think making shorts with definite tie ups with Sunday comic sections is a good idea. Running time, 8 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis.

**FOOTBALL THRILLS:** Pete Smith Specialty—A dandy sport reel showing the forward passes of last year. Give it preferred time. Running time, 10 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**JUNGLE JUVENILES No. 2:** Peter Smith Specialty—Excellent for the kids. They ate it up, and I think even the adults enjoyed it. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MAN IN THE BARN:** Historical Mystery—These shorts might be good, but they do not care for them here. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**NEW AUDIOSKOPIKS, THE:** Special Subject—Very good and was liked by all. Make more of these novelties. The people like something different. Running time, 8 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**PARTY FEVER:** Our Gang Comedy—An average Gang and OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**PENNY'S PARTY:** Prudence Penny, Gwen Lee—Pete Smith rings the bell again with this extraordinary color short. If as much care were taken with the continuity and direction of other shorts, I am sure the dome of the single feature presentation would not be very far hence. The "getting across" of a subject like home-making with comedy is definitely a good idea. Running time, 9 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis.

**SNOW GETS IN YOUR EYES:** Virginia Grey, Roger Converse—Fair musical with some comedy. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**THREE MEN IN A TUB:** Our Gang—Although we have contended the Our Gang comedies are slipping, this brought the house down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Paramount

**MAGIC ON BROADWAY:** Screen Song—About the poorest band act we have played.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**PARAMOUNT NEWS:** Very good newsreel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**STRIKE:** Spotlight—Excellent. If all shorts were as good as Husing's this exhibitor would have no kick coming. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**TEARS OF AN ONION:** Color Classic—A dandy colored cartoon novel and good any place any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**YOU LEAVE ME BREATHLESS:** Screen Songs—This one is worse. Running time, 6 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO Radio

**BIT AND BRIDLE:** Sportscope—A very nice high-class sport reel. Running time, 10 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**FALSE ROOMERS:** Edgar Kennedy—This one is also a marked improvement in Kennedy's comedy. A series of sure-fire gags accompanied by well-written situations. Running time, 17 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**MARCH OF TIME:** No. 7—One of the best reels to play.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**MARCH OF TIME (MEN OF MEDICINE):** No. 11—I do not believe we would have very many dissenting votes if we nominated this short one of the outstanding ten of the season. I believe the "March of Time" would do well to continue making specialized "March of Times" of this type, especially controversial subjects, because they seem to attract much attention and are of great value to the box-office. Running time, 11 minutes.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis.

## ASKS CONSENSUS OF EXHIBITORS

*"This is my first attempt to enter the 'What the Picture Did for Me', and I have put some thought in my reports. I believe that more exhibitors should wake up and openly state what pictures are boxoffice and what are not. The distributors are coming around to the exhibitors and they should be encouraged rather than knocked for what steps they take to better production."*

*"It would be a smart move on the distributors' part to seek a general consensus of the exhibitors as to what type of pictures would mean box-office and what pictures or type of pictures the exhibitors hesitate about dating."*

*"You, the MOTION PICTURE HERALD, should work this up for the sake of the industry, of which you are an important part. I possibly may be wrong but I stand in front of my theatre and try to judge people and sometimes bark about a show that is supposed to be good, but the average person has his or her mind made up about types of pictures and they are guiding themselves accordingly. If this is countrywide, why shouldn't the distributors follow suit and make an attempt to play up to this advantage?"* — DONALD D. MUNGELLO, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

**MICKEY'S PARROT:** Walt Disney Cartoon—The best Disney we've played so far. Running time, 8 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**SALT SHAKERS:** Nu-Atlas—I have read several bad comments on this reel and when we showed it was agreeably surprised that it is as good as it is. Our trade enjoyed this little vaudeville act immensely. Would say above average. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Twentieth Century-Fox

**GOOSE FLIES HIGH, THE:** Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**PORTRAITS OF PORTUGAL:** Magic Carpet Series—The travelogues are always acceptable and instructive. We always feel we are giving the audience a cheap trip.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Universal

**RHYTHM CAFE:** Musical Comedy—Just another Mentone, but it is a little better than its predecessors. Running time, 20 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Vitaphone

**MY LITTLE BUCKAROO:** Merrie Melodies—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**OUT WHERE THE STARS BEGIN:** Broadway Brevities—One of the best color reels we have had the privilege to show. Wonderful, so do not waste it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SEPTEMBER IN THE RAIN:** Merrie Melody—Another excellent color cartoon from Warner.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**SNEEZING WEASEL:** Merrie Melody—Very good

gags and color in this one. Running time, 7 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**ZERO GIRL:** Broadway Brevities—A remarkably good short woven around an ice ballet wherein many of the principals out-Sonja Sonja Henie. It certainly does prove that some Yanks are pretty good on ice skates also. Running time, 18 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Serials

### Columbia

**MYSTERIOUS PILOT, THE:** Capt. Frank Hawks—We are playing this serial in midweek and feel that it is doing us extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Republic

**LONE RANGER, THE:** Lee Powell, Herman Brix—Perhaps it was due to the tremendous radio publicity, perhaps to the fact that one of our metropolitan dailies launched a tremendous campaign on the opening of this subject as a comic strip, or perhaps it was just luck, but our opening of this serial has accomplished something for our house that in the past two years we have been unable to do, namely, to attract large kid Saturday matinee audiences.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis.

## Shift MGM and Loew Men

Alan F. Cummings, head of Metro-Goldwyn-Mayer exchange operations, this week shifted Thomas Hughes Jones, second booker at Atlanta, to head booker at Charlotte. Ansley B. Padgett was promoted from third to second booker in Atlanta. In the Loew theatre division the following shifts in assistant managers have taken place in the New York territory: Murray Scharf from Pitkin to State; Samuel Fromson from Brevoort to Premier; Daniel Jacobson from Warwick to Victory; Reginald Caulfield from Astoria to Warwick; Edward Schwartz from Premier to Palace; Edward J. Burke has been named manager of the Melba, Brooklyn, and Joe Hamilton has been appointed to the Woodside as temporary assistant.

## Universal in Mexican Deal

Universal will handle world distribution of the Spanish productions made in Mexico City by Fernando de Fuentes. The deal was closed by J. H. Seidelman, vice-president in charge of foreign activities for Universal.

## Settos Acquires Five

Settos Theatres, Indianapolis, has purchased the five Schwartz Amusement Company houses. They are the Lincoln, Indianapolis; Grove, Beech Grove; Elks, New Albany, Ind., and Strand and Shelby, Shelbyville, Ky.

## "Strife" Rights Sold

Front Page Productions has sold the rights to their film "Sea of Strife" to Monarch Pictures Company for Pittsburgh, Capital Film Exchange for Philadelphia and British and Continental for the Philippines. The picture opened at the Rialto theatre, New York, Tuesday.

## To Open Three Houses

Three new suburban theatres to be built in the suburbs of Knoxville, Tenn., will be opened within three months, W. E. Drumbar, manager of Denton Theatres, Inc., said this week. It is estimated the total cost for sites, buildings and equipment will be between \$75,000 and \$100,000.



## IN COURTS

**Argument on "Lynton"  
Scheduled for Tuesday**

The final hearing before Special Master Kenneth E. Walser in the infringement suit brought by Margaret Ayer Barnes and Edward Sheldon against the Moredall Realty Corporation, owners of the Capitol theatre, New York, has been set for Tuesday. The hearings, which have been going on for months, are being held to determine the profits at the Capitol on "Letty Lynton."

A decision is also expected shortly in the authors' suit against Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and Culver Export Corporation.

**Shubert Ordered to  
Testify in Duco Case**

Lee Shubert, as treasurer of Duco Corporation, has been ordered by New York Supreme Court Justice Samuel H. Hofstadter to submit to examination before trial Friday in the suit brought by Jacob J. Shubert, as an officer of Duco Corporation, against Charles D. Coburn for an accounting and damages of \$674. Justice Hofstadter, who directed Mr. Shubert's examination on application of Mr. Coburn, also granted an application of the Shuberts for an examination of Mr. Coburn, the defendant.

The suit charges that the defendant, as an officer of Duco Corporation, sold the film rights of the play, "The Farmer's Wife," in May, 1937, and failed to turn over the proceeds to the company. The defendant has counter-claimed against the Shuberts for \$6,000 claimed received for the sale of scenery and properties of the play.

**Decision Reserved on "Pilot"**

Federal Judge Alfred G. Coxe this week reserved decision on a motion by Mrs. Dolores Lacy Collins Henderson, widow of the late James H. Collins, test pilot, for an injunction restraining Metro-Goldwyn-Mayer from continuing to use the title "Test Pilot" or any incidents from her husband's posthumous book, "Test Pilot," in the motion picture of the same name. The court also reserved decision on a defense motion for dismissal of the complaint in Mrs. Henderson's suit for an injunction and \$1,000,000 damages.

**Wadsworth Sues De Luxe**

A suit for \$100,000 damages against De Luxe Laboratories, Inc., in the New York supreme court was revealed when Mason Wadsworth, the plaintiff, filed papers seeking permission to amend his complaint. The plaintiff, who produces commercial pictures, contends in his complaint that in September, 1935, he delivered the negative of "Courage of Kay" and in March, 1937, the negative of "The House That Jack Built" to De Luxe for storage. Without the consent of the plaintiff, the complaint continued, the defendant removed the negatives to New Jersey, where they were destroyed by fire. The suit seeks \$40,000 for loss of the negatives and \$60,000 for loss of profits on contracts and leases.

**G. R. Batcheller  
Dies in Pelham**

George Randall Batcheller, president and general manager of Chesterfield Motion Picture Corporation, died last Wednesday at his home, 470 Boston Post Road, Pelham, New York, following an illness of two days. Death was due to a heart attack. He was 48 years old.

Mr. Batcheller was in show business about 30 years. In his early career he managed burlesque shows, and later became a film salesman. He was at various times salesman or branch manager for Metro-Goldwyn-Mayer, Twentieth Century-Fox, Universal and Film Booking Office, chiefly in Cincinnati and Detroit. In 1925 he formed Chesterfield, producing films for state rights release in association with Maury M. Cohen, head of Invincible Pictures.

Chesterfield has been liquidated. It maintains an office in the Loew's State Theatre Building on Broadway.

Mr. Batcheller was born in Providence, and after attending Worcester and Cushing academies, was graduated from Dartmouth in 1910. During his active years in Chesterfield, he was one of the best known independent producers.

Funeral rites were held Saturday afternoon at his home. Burial was in Ferncliffe Cemetery, Hartsdale, N. Y. Surviving are his widow, Mildred S., and six children, Richard, Dorothy, Mary Louise, Betty Anne and Mildred Batcheller, all of Pelham, and George Batcheller, Jr., of Hollywood.

**Con Conrad Dies;  
Writer of Songs**

Con Conrad, 49, popular song writer, died in Hollywood September 28th. His body is being shipped to New York for burial by the American Society of Composers, Authors and Publishers. He is survived by his widow.

Mr. Conrad wrote "Margie" and "Colorado Sunset," and, with Herb Magidson, wrote "The Continental" for the RKO Radio picture "The Gay Divorcee." In 1935 "The Continental" won the award of the Academy of Motion Picture Arts and Sciences. He had been writing songs for motion pictures since 1929.

**Joseph Hennegan**

Joseph F. Hennegan, 66, who built the Lubin theatre in Cincinnati, and the Nimo, at Newport, Ky., died at his Cincinnati home September 26th. He also operated one of the first film exchanges there, and was in later years engaged in the printing and lithographing business, catering especially to the theatre profession.

**Hanson Ely, Jr., Dies**

Hanson Edward Ely, Jr., Electrical Research Products, Inc., engineer and son of Major General Hanson E. Ely, retired, died September 29th in Orange Memorial Hospital, Orange, N. J.

**Wilfred Draycott**

Wilfred Draycott, 90, actor, who frequently toured the United States with Marie Tempest, died October 1st in London. His real name was Frederick William Drayson.

## OBITUARIES

**Conway Tearle  
Dies on Coast**

Conway Tearle, 60, star of the silent screen, died in Hollywood Saturday. He had been ill for two weeks.

After appearances on London and New York stages, Mr. Tearle entered motion pictures in 1914 and achieved stardom. His pictures included "The Common Law," "Bella Donna," "Stella Maris," "Dancing Mothers," "The Lost Zeppelin," "Gold Diggers of Broadway," "Vanity Fair" and the recent "Romeo and Juliet."

He was born in New York on May 17, 1878, and was educated in England and at West Point. He first appeared on the stage in 1892. Nine years later he made his debut on the London stage at the Garrick theatre, playing in "The Queen's Double."

His first appearance on the New York stage was in "Mrs. Leffingwell's Boots" at the Savoy in 1905. He appeared in a succession of plays under the management of Charles Frohman, who had brought him to America.

He became the highest paid male film actor for several years. He returned to the stage to play in "The Valiant" in London in 1930 and thereafter appeared in "Dinner at Eight," "Living Dangerously" and "Anthony and Cleopatra" on the stage.

Private funeral services were held in Hollywood on Monday. He is survived by his widow, who was professionally known as Adele Rowland.

**William McKenzie**

Reverend William E. McKenzie, retired Methodist minister and father of Maurice McKenzie, executive assistant to Will H. Hays, died September 28th at his home in Pasadena, Cal.

**Henry Levy**

Henry Levy, 58, who for 18 years operated theatres in Cincinnati, prior to his retirement two years ago, died at Washington, D. C., last week. His last holdings were the Forest and Nordland, suburban houses in Cincinnati, which he sold to Forland, Inc., operated by Maurice White and Ike Libson.

**Ned Flanders**

Ned W. Flanders, 71, who opened the first motion picture theatre in Manchester, N. H., died last week.

**Peter Tender**

Peter Tender, 50, partner of John Pekras in the operation of theatres in Elyria and Lorain, Ohio, died October 1st there of a heart attack.

**Arthur Cobb**

Arthur Lyman Cobb, 62, former stage manager at the old Majestic theatre, Harrisburg, Pa., died there last week. Mr. Cobb had been associated with amusement enterprises in New York, Boston and San Francisco.



**Collier's**

Wherein the suave James Lee Wong,  
under-cover man, encounters a murder  
mystery, and overlooks the evidence in  
favor of a quiet little talk—

**Introducing  
the slickest . . .  
suavest sleuth  
of them all!**



**BORIS  
Karloff**  
as Hugh Wiley's Chinese detective in  
**"MR. WONG,  
DETECTIVE"**

with  
**GRANT WITHERS • MAXINE JENNINGS • EVELYN BRENT**  
Directed by WILLIAM NIGH • Associate Producer WILLIAM LACKEY  
Screenplay by Houston Branch • Based on the "James Lee  
Wong" series in COLLIER'S MAGAZINE written by Hugh Wiley

A *Monogram* PICTURE

**WATCH  
FOR THESE  
"WONG" MYSTERIES:**

•  
"Mr. WONG at HEADQUARTERS"

"Mr. WONG in CHINATOWN"

"The MYSTERY of  
Mr. WONG"



"Fast-moving mystery story with plenty of suspense launches new series."—*Film Daily* • "Monogram has built a class production that should go far."—*Variety* • "Will undoubtedly prove a genuine rival to Charlie Chan in popularity."—*Picture Reports* • "First-rate murder mystery which will rank high. Boris Karloff flawless."—*Boxoffice*





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## WHY NOT TELL THEM

For what the theatre gives in exchange for what it gets, the average picture show ranks among today's best bargains.

That's been said before and will continue to be, here and elsewhere. It is repeated now because of a hand-bill from Bill Johnson, advertising a date sometime back on "Conquest" at the Opera House, Millinocket, Me.

Headed: \$3,000,000 for 35c, the Johnson copy points out:

*"Three million dollars was spent in creating the superb motion picture 'Conquest.' Yet those who see it at the Opera House will get that amount of entertainment for 35 cents. This is probably the best buy in the history of the world."*

*"It cost only seven cents to make a loaf of bread, but you pay ten. An automobile that costs \$400 to make sells for \$700. A rancher sells beef for 6 cents a pound. You pay 60 cents for a pound of steak."*

*"But when you attend a truly great picture, you buy two hours of the most magnificent entertainment ever conceived for a tiny fraction of its cost."*

Johnson does not take for granted his public knows the theatre gives more for value received than most any other merchant in town. His way of telling it is recommended.

▽ ▽ ▽

## IT'S GOOD BUSINESS, INDEED

The cry from the field for better exploitation in pictures isn't as loud as it used to be. Hollywood is doing a more showmanly job of it. Not the least important reason is the increasing list of theatremen in production. For instance, Bill Thomas, of Paramount.

Thomas recently produced "Campus Confessions". It wasn't intended to be an epic. In fact, it isn't even colossal. But Bill, experienced showman that he is, was smart enough to incorporate something new, a basketball background, with the famed Hank Luisetti doing his magic ball-handling abetted by two of the best college fives on the Coast. Wherever there are basketball fans—and the number runs into millions—able theatremen plugging this unique and thrilling entertainment will profit thereby.

And able theatremen will continue to hustle behind other productions bearing the stamp of men who started on the firing line. That's only good business.

From date of this issue, there still remains exactly one week for theatremen to forward all remaining entries for the third Quarter of the Quigley Awards. Deadline is set for October 15th, midnight, which, as usual, means that all campaigns to be eligible must be received here no later than that time.

It is again emphasized that exploitations effected in behalf of Motion Pictures' Greatest Year may be entered for the Competitions. Entrants are requested to select those individual ideas for which they wish to be credited and forward in the usual manner. Campaigns on openings, anniversaries and institutional drives, etc., are also eligible.

## WORDS CAN HARDLY DO IT

What the winners of the July Contest have to say about their week in New York as guests of the participating companies, is set down on a following page. The boys did not feel up to writing much about it. They opined the welcome was a bit overwhelming, that words would not go far in describing their reactions and appreciations.

It can well be imagined. The reception given the visitors ranks right at the top in coverage and enthusiasm. To those who contributed in making the memory of the occasion something to be long treasured, the fortunate theatremen and your Round Table bow gratefully.

▽ ▽ ▽

## PROFITABLE SCREWBALL-ERY

It happened in Boston, during the recent high wind, relates Monroe Greenthal. Art Catlin, United Artists' exploiteer, in town on behalf of "Hurricane," prevailed upon the theatre to take out hurricane insurance in the expectation of some free and unusual publicity. The papers refused to bite hard, giggled at the angle, and that was just about that.

Time passed. Came the hurricane. It blew off the canopy of the theatre carrying the insurance, still in effect.

The old saw says a showman does not have to be crazy—but it helps. It sure did, this time.

*A-Mike Vogel*





*Hey Kids! LOOK WHO'S HERE*  
America's Favorite Hero - Comes To Life From The  
Famous "Dick Tracy" Strip  
**NEW ACTION! NEW MYSTERY!**

**Ralph BYRD...  
DICK TRACY  
RETURNS**

A BRAND NEW  
SERIAL in  
**15**  
CHAPTERS

2 SHOWINGS  
EVERY SAT.  
at  
**11 A.M. AND 1 P.M.  
ONLY!**

Good News for Harrisburg Boys and Girls/  
**JOIN the DICK TRACY CLUB**  
ASK FOR AN ENTRY BLANK TO GET YOUR  
CERTIFICATE AND MEMBERSHIP CARD!  
*Surprises Galore! See A FREE Show On Your Birthday!*

Three weeks ahead of opening of "Dick Tracy Returns," at Loew's Theatre, Harrisburg, Pa., Sam Gilman constructed easel shown above to plug the opening and his Dick Tracy Club. Opening morning Sam staged a bicycle parade that rode around town for two hours, winding up at the theatre where kids parked the bikes out front and went inside to see the first episode.

# Round Table In Pictures

An effective piece of front-of-house exploitation was engineered by Castro Ramos at the Cine Plaza in Rio de Janeiro on the occasion of the opening of "Her Jungle Love." Giant cutout palm trees were effectively planted at entrance which necessitated patrons walking between them to enter.



Effective indeed was window display promoted in Gimbel Brothers by Manager Charles Kurtzman for the opening of "Marie Antoinette" at Loew's Penn Theatre, Pittsburgh. Back drop consisted of pastel painting of characters in the picture; prominently displayed was neat credit card.

Broadcast in the lobby played an important part in the opening of the new Chakeres Colony, Hillsboro, Ohio. Shown here is Kroger Babb, Chakeres publicity director at the mike telling the folks all about the premiere with the aid of that musical background.



Sightseeing trip covering the main points of interest in Radio City was one of the featured events arranged for the July Contest winners. Stopping off at the observation tower atop the RCA building, the boys paused for pictures through the courtesy of S. Barret McCormick, RKO Radio Pictures advertising and publicity director. In the group to right are Paul Shipley, Seth Field, Harry Rubin and Rex Williams. Field, visiting in New York at the time, went along for the fun.



Among the activities scheduled in the program of entertainment arranged for the July Contest winners in New York was attendance at the Eastern Service Studios in Astoria, L. I., to observe shooting on the "One Third of a Nation" set. Shown here is the group shot of the visitors with Sylvia Sidney, star of the picture. From the usual left are A-Mike Vogel, Harry Rubin, Paul Shipley, Mrs. Rubin, Gertrude Merriam, Mrs. Shipley, Rex Williams and Seth Field.

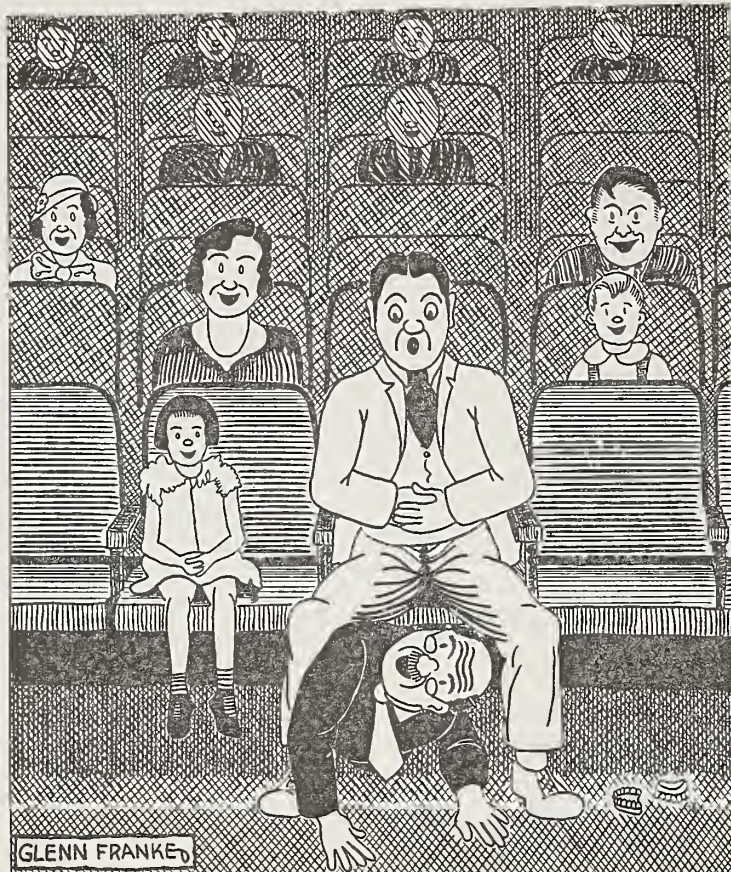
Pictured here is Mayor Olin R. Hunt, Kokomo, Ind., with still of the Judge Hardy family. Mayor issued proclamation dedicating a Hardy Family week in connection with publicity director Peter Panagos' campaign for the opening at the Indiana Theatre. In addition to proclamation, teaser ads and heralds, stenciling of sidewalks, truck bally, etc., were used in advance.





# SHOWMEN'S LOBBY LAFFS

## Members Share In Paramount's "Parade" Contest



This cartoon was created by Glenn Franke, Cheviot, Ohio.

*Under-the-Seat Patron: "Woo! Woo! Sorry, Pal, I lost my false teeth laughing at Hugh Herbert."*

### Tracy Serial Receives Quaker Cooperation

Tied in with the Republic serial, "Dick Tracy Returns" by a \$50,000 cooperative campaign, the manufacturers of Quaker Puffed Wheat and Quaker Puffed Rice bring the famous cartoon strip character back to the air in a 15-minute five-day-a-week program, coast to coast via NBC's red network.

Half-page ads in full color, headed "For All Adventure Fans—'Dick Tracy Returns' to the Air Tomorrow," run in the comic sections of 40 newspapers. More than 300 Quaker Oats salesmen are now in the field with special instruction booklets on theatre cooperation. Local jobbers are supplied with tieup window streamers, counter cards, etc.

Republic's serial will receive weekly plugs nationally over the entire network. Theatre spot announcements are being handled locally. Regular trailer on serial draws attention to Tracy in both newspaper strip and air progress.

"LET'S HEAR FROM YOU"

### Warners Effect National Tieup for "The Sisters"

National tieup arranged by Warner Brothers with General Mills' product, Softasilk Flour, for "The Sisters," will be based on national distribution by flour company of 500,000 boxes of flour, each carrying a portrait in four colors of Anita Louise and picture credits. General Mills will be supplied with playdates on the feature, and will contact its sales force throughout the country, in order to arrange displays.

### Yam Session Held by Ralston for "Carefree"

Howard Ralston, manager of the Granada Theatre, Santa Barbara, allowed the kids one more flight at fun before the opening of school by holding a "Yam session" on Saturday afternoon. To every boy and girl who brought two yams to the "Mickey Mouse" show, free tickets were given in exchange, these admitting the holder to the showing of "Carefree."

Hook-ins were made by Ralston with several big stores who featured the sale of yams along with an announcement of the run of the picture. All the yams accepted in exchange for the free tickets were distributed among Santa Barbara's less fortunate persons. Yams sold at two for one cent.

"LET'S HEAR FROM YOU"

### "JUNIOR OLYMPICS CLUB" TIES IN TO "LUCKY STAR"

Sonja Henie's "Junior Olympics Club", which had its beginning shortly after the star made her first skating appearance on the screen, reports an enrollment of over 14,000 American youngsters, including grammar and high school students. Tie-ins with local clubs are being made in various sectors on advance campaigns for "My Lucky Star".

Domestic and foreign winners in Paramount's \$5,000 advertising and exploitation contest held in connection with the celebration of the company's international sales drive, "Paramount on Parade," have been announced by Neil F. Agnew, vice president of Paramount Pictures, Inc., in charge of domestic distribution.

In the domestic contest, entries were divided into five divisions according to populations of the various cities. The following managers were the winners:

Class A, for cities where the population is above 250,000, resulted in first prize, \$500 being won by Charles B. Taylor, of Shea's Buffalo Theatre, Buffalo, N. Y. Second prize, \$250, was taken by John Hardgrove, Loew's Broad Theatre, Columbus, Ohio. Third prize, worth \$150, was won by Ray Bell, Loew's Capitol Theatre, Washington, and fourth prize of \$100 was awarded to John H. Echols, Denham, Denver, Colo.

### Round Tablers Well Represented

Winners in Class B, for theatre managers in cities where the population ranges from 100,000 to 250,000, were: First, \$500, to S. P. Dean, Rialto Theatre, Tacoma, Washington; second, \$250, to Roscoe Drissel, Loew's State Theatre, Norfolk, Va.; third, \$150, to Allen Sparrow, Loew's Richmond Theatre, Richmond, Va.

In Class C, for theatres in cities where the population is between 15,000 and 100,000, Jerry Grennebaum, Rialto Theatre, Clinton, Iowa won first prize of \$500. Second prize of \$250 was awarded to Bob Fulton, Paramount Theatre, Waterloo, Iowa. "Doc" Elliott of the Ohio Theatre in Lima, Ohio, won third prize of \$150 and Frank W. Miller, Metropolitan Theatre in Morgantown, W. Va., won fourth, receiving \$100.

In Class D, for theatres in cities where the population is less than 15,000, first prize of \$500 was won by Harold Armistead, Lyric Theatre, Easley, South Carolina. Second prize of \$250 was won by Carter H. English, Majestic, Centerville, Ohio. Third prize of \$150 was won by J. R. McKinlay, New Grand, International Falls, Minn., and fourth prize of \$100 was awarded to L. A. Maher, Roxy Theatre, Medicine Hat, Alberta, Canada.

### Foreign Winners Listed

Two special prizes were awarded for the best campaigns presented by managers in neighborhood and subsequent run houses. First prize in this division, \$500, was won by Samuel A. Coolick, Loew's Triboro Theatre, Long Island City. Second prize of \$250 was won by R. J. Stumbo, Hollywood Theatre, Salem, Oregon.

In the foreign field, the judges, John W. Hicks, vice-president in charge of Paramount's foreign distribution; George Weltner, his assistant, and Albert Deane, director of foreign advertising and publicity, awarded first prize of \$500 to J. Castro Ramos, of the Cine Plaza of Rio de Janeiro, Brazil. Second prize, \$250 was won by L. Durban-Long of the Capitol Cinema at Bolton, Lancashire, England.



# They Came, Saw, Conquered and Tell a Little About It

## *July Contest Winners Write Their Impressions of Prize Trips to the Big City*

How the visiting theatremen felt about their journey in these parts is conveyed on this page, being set down here the sentiments of Harry Rubin, Tivoli, Michigan City, Ind., Rex Williams, Hoosier, Whiting, Ind., J. P. Shipley, Dunkin, Cushing, Okla., and Wm. Saxton, Loew's, Baltimore, Md. The fifth member of the party, Rodney Collier, who won the Warner Bros. prize, afflicted with an eye infection, was unable to make the trip at this time. Listen to Harry Rubin:

### **Rubin Impressed by Sincerity**

To the average individual from a small town, New York seems a big and tremendously cold place. But contrary to my previous thoughts, I found it to be the warmest spot in the country last week. Not only were we entertained royally but were given every attention and courtesy by every one we met. The big men of the industry dropped everything to extend us a cordial welcome. To me, it was amazing, especially now when they are unusually busy with the industry drive and the new season product, for them to lay by their work to see we were properly taken care of.

These courtesies gave me an entirely new slant on the film industry which we usually are led to believe is a pretty cold proposition. To me, that feeling has been completely reversed. I believe there is more good fellowship in the business today than in many other industries. That's how it impressed me and will remain in my mind more than anything else during our week's sojourn in New York.

Now Rex Williams will go on from there and give you his version of the eventful week. Meet Rex, folks, and thanks for listenin'.

### **Williams Praises Ad Departments**

Yes, Harry, I agree with you 100 per cent. Never in my life have I ever received such genuine good treatment as has been extended to us this past week. However, I was particularly impressed with their eagerness to consult with men in the field. To get their views on exploitation, advertising and publicity setups as well as star value public reception to type pictures.

I have had an idea as to the tremendous task each company has in properly servicing its various exchanges, but never gave the processing much thought. Facing a schedule of some 50 or so pictures a year and knowing that a complete campaign has to be made up on each and every one of them is in itself one mighty difficult task. How complete advertising campaigns are laid out in detail, gone over time and again, giving every consideration to suggested copy, layout and tie-ins. Trying to cover every possible medium to give a flawless campaign to the exhibitor regardless of the size of his city or type clientele he has.

Some of us have been laboring under the impression as to so called specials and percentage pictures getting the bulk of expert thought with the less powerful program attractions taking the hindmost. Such is definitely not the case—every single picture, no matter who the star or director may be, gets every possible attention from the very same minds that work the specials. Naturally, some specials are more adaptable to extra tie-ins and such but the meat of all pictures is handled in the same manner.

They appreciate the fact that we are all different. I may like one style of cut or mat, a certain press story or an attention-compellor with more punch. My cousin exhibitor nearby will have opposite opinions, but the ad men work as hard as they can to satisfy both of us.

I compliment these boys in New York, that sweat over their desks day in and day out to give us a complete variation of publicity, advertising and exploitation ideas, and am more appreciative of their work. My word to the boys in the field is to feel free at all times to send along any suggestions or ideas to these men in the home offices who impressed me as being on the alert and anxious to cooperate in every way.

Well, I've said my piece, and leave the floor to Paul Shipley, who can tell you more about where we were and what we did. Take it away, Paul, and good-by, friends.

### **Shipley Enjoys It All**

From the very moment that we arrived starting each day at a very early hour, our time was entirely taken up with entertainment. The schedule was so full that at first glance it seemed impossible that we would be able to meet all of our engagements.

For the first time after many years in show business, I fail to find a superlative that would adequately fit the situation. It would be impossible to set down all of the places that we were taken to. The side trips to the various spots of interest in and around New York are as follows:

The first day, we attended the open golf tournament held at the Fenway Golf Club in White Plains. There we met Ralph Goudahl, Gene Sarazan, Paul Runyon and many other top golfers. Incidentally, the writer found out what was wrong with his golf game.

### **Finds Conference Interesting**

A very interesting conference was held at the United Artists' home office with George Schaefer, Monroe Greenthal, and Ben Washer. A trip through their offices included an explanation of how pressbooks are originally approached and after listening to the tremendous amount of research

work necessary in covering all angles we had very few suggestions to make.

One of our most enjoyable luncheons was held the second day as guests of Monogram Pictures, with Edward Golden, George Weeks and Lou Lifton present. We held a discussion on general theatre ideas and the business end of motion pictures.

Met Babe Ruth at the Brooklyn game and Billy Terry, the Giants manager. Attended the Jai Alai games, visited the Queen Mary, and made the special tour arranged through Radio City and Music Hall through the courtesy of Mr. Van Schmus, Mr. Eysell and Mr. McCormick. These were just a few of the many interesting things that were arranged for us, including lunch as guests of RKO-Radio.

### **Attends Studio Party**

Mr. Gillham, director of advertising for Paramount Pictures arranged a party for us at the Astoria Studios. Spent several hours on the set of "One Third of a Nation," with Sylvia Sidney and Leif Erickson who were making scenes for this picture. We also met Aline McMahon, being directed by William Howard in a picture yet to be named. Immediately after the work in the studio ceased, a party was held which all of the press and fan magazine writers attended.

Most interesting was the reception arranged by Mr. Quigley in his offices at which industry leaders were present.

Of course, it is almost impossible to mention even a small number of the many things that were arranged for us, but not to be overlooked was attending the performance of "I Married an Angel" and an informal meeting with Zorina back stage.

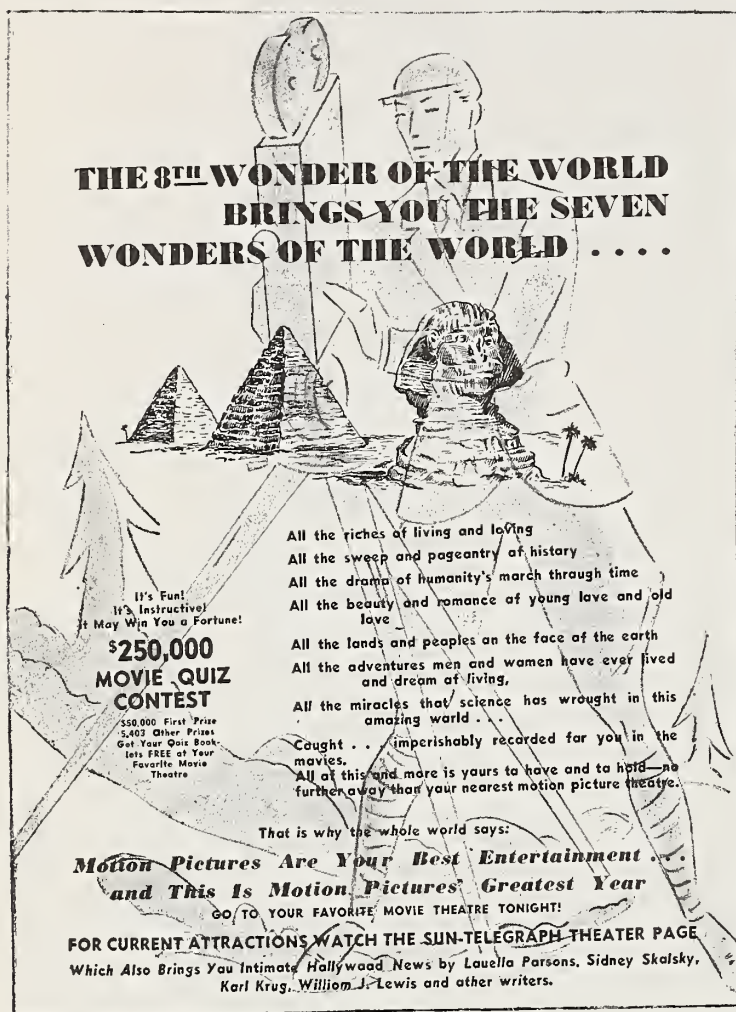
All in all, it was one of the biggest weeks in my life, and I will not forget it in a hurry. Now, I'll let Billy Saxton pick up from here.

### **Saxton Bows to Round Table**

Of course, the opportunity of getting together with boys from various parts of the country and getting their views on exploitation and theatre operation is a real education to anyone. Although my co-winners were from distant Oklahoma and Indiana, I must admit my discussions with them regarding various phases of our business has given me a lot of food for thought and feel it would be a great help to theatremen if they could get together occasionally and discuss the various problems between themselves. Many times, the men in the smallest towns will be doing things unbeknown to the fellow in the big town that may turn out to be an asset to the fellow in the big city. I realize now, more than ever, that your Round Table has done a great deal to foster that thought amongst theatremen throughout the country and what a marvelous help MOTION PICTURE HERALD has been to the thousands of theatremen.



# SOME NEWSPAPER "DRIVE" DISPLAYS



**THE 8<sup>TH</sup> WONDER OF THE WORLD  
BRINGS YOU THE SEVEN  
WONDERS OF THE WORLD . . . .**

It's Fun!  
It's Instructive!  
It May Win You a Fortune!

**\$250,000  
MOVIE QUIZ  
CONTEST**

\$50,000 First Prize  
\$403 Other Prizes  
Get Your Quiz Book—  
It's FREE at Your  
Favorite Movie  
Theatre.

All the riches of living and loving  
All the sweep and pageantry of history  
All the drama of humanity's march through time  
All the beauty and romance of young love and old love  
All the lands and peoples on the face of the earth  
All the adventures men and women have ever lived and dream of living.  
All the miracles that science has wrought in this amazing world . . .  
Caught . . . imperishably recorded for you in the movies.  
All of this and more is yours to have and to hold—no further away than your nearest motion picture theatre.

That is why the whole world says:

**Motion Pictures Are Your Best Entertainment . . .  
and This Is Motion Pictures' Greatest Year**

GO TO YOUR FAVORITE MOVIE THEATRE TONIGHT!

**FOR CURRENT ATTRACTIONS WATCH THE SUN-TELEGRAPH THEATER PAGE**  
Which Also Brings You Intimate Hollywood News by Laella Parsons, Sidney Skalsky, Karl Krug, William J. Lewis and other writers.



**THEY COULDN'T BUY IT FOR A BILLION—  
But It's Yours For A Few Cents . . .**

All the gold in Solomon's mines—and all the tea in China could not have bought for a Caesar or an Alexander the Great as much entertainment as you can get for a few cents today.

**That's the Miracle of the Movies.**

You'd have to spend all your days traveling to the ends of the earth—you'd have to pass all your nights in study and reading—you'd have to look into the hearts of a million men, women and children, before you could see, know and feel as much as you can in any week at the movie theaters.

**That's the Miracle of the Movies.**

And now, the motion picture industry, reflecting America's own greatness and supremacy, has prepared to outdo even itself. This Fall you will see in the theaters as fine an array of entertainment as the world has ever known. Pictures to suit every taste and mood—and many to suit all tastes and moods.

**That's Why**

**MOTION PICTURES PROVIDE GREAT ENTERTAINMENT  
and this is MOTION PICTURES' GREATEST YEAR.**

Go to Your Favorite Theater Tonight.

It's Fun!  
It's Instructive!  
It May Win You a Fortune

**\$250,000  
MOVIE QUIZ  
CONTEST**

\$50,000 First Prize  
\$403 Other Prizes  
Get Your FREE Quiz Booklet at your Favorite Theatre.

Typical of the effective copy and layout in large size ads contributed by important newspapers are the above from the Pittsburgh Sun-Telegraph and the Pittsburgh Press. Approximately a quarter of a page each in size, Harry Goldberg, Warner Theatres advertising director, reports these displays as representative of the cooperation given by leading dailies to all theatres in various key city situations.

## Newspaper Contest Aids "Alexander's Ragtime Band"

Planted in the Cleveland Plain Dealer by Manager Ed Miller and publicist Manny Pearlstein for "Alexander's Ragtime Band" date at the Warner Hippodrome was contest in which readers were invited to write an essay on what they considered the most outstanding scientific advancement of the past 25 years. First story of two columns by 85 lines broke three days in advance and continued daily right through opening day. Final story announcing the winners, broke during the engagement. Cash and ticket prizes were awarded.

Tieup was effected with Neon Clock Company, whereby 11 by 14 size cards plugging the picture were spotted in all of their 100 clocks throughout the city. Boys promoted 100 word announcement following special Berlin program broadcast 10 days ahead of opening and various plugs were given ahead and during run. Numerous windows were planted and tieup with local news company brought window cards.

## Various Slants Used to Publicize "Carefree"

The skeet episode in "Carefree" was made the basis for a tiein with the Local Bridgeport, Conn. skeet club during the musical's run at the Warner Theatre. The Skeet Club named one of its shooting contests after Ginger Rogers and the winner was awarded passes to see the picture. Display cards were used around the club grounds.

At the Roger Sherman Theatre in New Haven, hookup was arranged with station WELI for a three day contest in which various Irving Berlin numbers from the picture were broadcast and listeners guessing correct titles were awarded passes. Ten paid were given at each broadcast and sidewalk interviews were also a highlight of the tiein.

A "Carefree" rose was given to each feminine patron of Loew's Penn, Pittsburgh on the opening day through the courtesy of cooperating florist. Tiny tag attached to the stem of each bloom bore title and name of the donor.

## "Room Service" Gets World Premiere in Chi.

For the world premiere of "Room Service" at the Palace Theatre, Chicago, campaign was highlighted by hotel tieups tying in with the "room service" theme. Postcards with caricatures of the Marx Brothers as waiters were placed around front office desks of all leading hotels. Mammoth sized easel on which were mounted stills was also planted and attraction and theatre notices tacked on all hotel boards in addition to announcement cards on tables in grilles of leading night spots.

A "room service" drink was featured in 30 drug stores and five and ten tied in the stars with a display of nuts. Three boys dressed in red bellboys' uniforms properly bannered and made up to look like Groucho, Chico and Harpo, paraded streets. An animated lobby front featured large cutouts of the Brothers with legs, arms and eyes moving. Radio campaign embraced man-on-the-street broadcast over Station WIND, who questioned folks on the picture.



# "If You Must Cut Prices, Then Don't Go Half Way"

## *So Advises Member in Observations on Results of Reducing Admissions*

To cut or not to cut is the problem that may be faced by many a theatre manager, particularly in an off-season. Within the past year I have had an unusual opportunity to observe the effects of high prices and low prices, bargain prices and cut prices, on the grosses of one certain theatre. Some of these observations may be of interest.

For several years the house of which I am manager had been the only theatre in this town. Regular prices were, and still are, 10 cents for children and 25 cents for adults in the afternoon; 15 cents and 35 cents in the evening. The house seats about 850 and was a profitable situation as long as it had the town to itself.

Three hundred adults in an evening was a fair crowd and we drew up to twice that figure on the better pictures. Business was fairly steady and consistent through the week. During the fall and winter months about all that was necessary to insure good business was to plug the pictures and make up for the poorer ones with some extra attraction when possible.

### **Suggests Bargain Days**

When warm weather set in and business went into a slump, a bargain day always seemed to help snap us out. A fairly good program picture advertised at two-for-one well in advance would invariably draw enough extra people to give us as good a gross as we would have had without the cut. The people appreciated these bargains and generally came back within a day or two to see another program at regular prices. Sometimes two or even three bargain days fairly close together were necessary to get the crowd coming this way, but once the "movie habit" was well established it usually lasted for several weeks. All in all, bargain days were a thoroughly desirable booster.

Then competition moved in and attempted to either grab off some of the profits or sell out at a good price. They had poor equipment, a decrepit building which has since been condemned and razed, and very little to offer in the way of pictures. They got neither profit nor a good price and were soon cutting prices desperately in order to get any business at all. Since this town is definitely not large enough nor rich enough to support two theatres of any sort, it soon became necessary to do some cutting on our own part to hold our business. Bargain prices eventually became cut prices, and competition became cut-throat.

Practically every angle was used at one time or another. Some with considerable success; others without. The following are among the general principles governing price cutting learned as a result of this experience.

### **Discourages Half Way Measures**

When cutting against competition it does not pay to go half way. We take in more money and have a happier crowd when we slash to 10 cents straight than when we try a two-for-one or even stop at 15 cents. A

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*The author of this article, an active and well-known Round Tabler, in expressing his views on price-cutting, in this instance desires the elimination of the usual by-line. The article is by no means to be taken as an endorsement of price-cutting. It is meant to be nothing more than the experiences and recommendations of the writer in a situation he indicates was forced upon him for the information of other readers who may find themselves so beset.*

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possible exception is when the opposition is running a high priced picture at, say, 15, in the afternoon; 25, at night.

Running at 10 cents will bring out a crowd of people who practically never go inside a theatre at any other time. Running at 15 cents barely scratches the surface.

On a really outstanding picture there is no advantage in shading the price at all. On such a picture it would be ridiculous to cut below a top evening price of 25 cents, and there will not be enough more people come at that price to make up for the loss of \$10 per hundred on the "paying guests."

It is not profitable to cut on pictures that appeal to a limited class of customers. In this town historical or costume pictures and sophisticated comedies do not do good business. The few who do like them go for them in a big way. They will come as quickly at regular prices as they will at a dime. Other people do not care for them at all. They will go up street to see a "horse opera" or a "penny thriller" regardless of what we charge. Therefore it pays to stay at regular prices and get what we can.

### **Recommends Balanced Program**

A crime or mystery picture, or a good old-fashioned comedy drama, together with a lively selection of shorts, makes the best fare for a bargain day. A program of this nature has the widest appeal and when you run for a dime you must play for the big crowds. Also, pictures of this nature produce a more audible audience response. A full house will laugh, sigh, and thrill together at such pictures and leave with the feeling that they have seen something pretty swell. It helps the next day's business if they depart with the conviction that they have received more than their money's worth. But those same pictures, if played to a house with a few scattered patrons, would fall pretty flat.

Advertise a bargain day at least two days in advance. Play it up big as something special you are proud to offer your patrons. don't sneak it across as a cut you were forced to make because your picture isn't worth full price. Let them know they are getting a darn good bargain in entertainment for their

money. Give them time to find out about it and to spread the word among their friends. Starting the advertising more than two days in advance will detract from the pictures playing just before your bargain and will give your competition more time to prepare a monkey wrench to toss into your machinery. Starting the advertising less than two days in advance doesn't give it time to take effect.

Offering different types of bargains on different days sometimes help attract attention, but the plan should be simple and easily understood. A complicated plan will usually fall flat.

One stunt I tried with excellent results consisted of running a special matinee for school children on Friday, for which regular prices were charged, and then admitting those who came Friday free on Saturday to a different program. In effect that was about like admitting them two successive days at half price. But as it worked out it drew a large crowd Friday and as many more new customers at full price the following day. The plan was simple, they got two full shows for the price of one, and it was a novel idea. It gave us a virtual monopoly on Saturday afternoon business and our gross was nothing to be ashamed of.

On the other hand, an attempt to build business by charging adults 25 cents one day and admitting the same persons for five cents the following day just didn't click. That averages only 15 cents per day, and the shows were well worth it. But the idea is not quite so simple and dramatic as "pay today—come free tomorrow!" It missed fire.

### **Finds Coupons Unprofitable**

Another plan that sounds good but never worked out here is that of scattering a lot of coupons admitting the bearer for a special low price. Theoretically that should bring in a lot of bargain customers at a special figure without preventing the house from collecting full tariff on the rest of the folks. But as things have turned out it has often meant that a few people with coupons came at a low price while a lot who did not have the coupons got sore and stayed away. In other words, it is safer to treat all the folks alike.

Of course, if you can find a good and sufficient reason for making a special price to a certain class of people you can sometimes build business. Recently I had a picture containing some rather high-grade music, but practically foredoomed to failure in this town. I had a number of special tickets printed admitting the bearer to certain performances at less than the regular price. I distributed these to choir leaders, school music supervisors, band and orchestra leaders, music club presidents, etc. On the bottom of each ticket was a line for the group leader to sign and these leaders were asked to put out the tickets to people they

*(Continued on following page)*



# YOU ARE INVITED TO JOIN UP

## CLARENCE E. WATSON

back in 1932, found odd jobs around the theatre and in that way began in showbusiness. A short while later he was in charge of the advertising department and after acting as re-wind boy took over the projection booth also. Another of his duties is sign painting and he is glad to hold the managerial reins while the manager of the Colonial Theatre in Buckhannon, W. Va., is otherwise occupied. His is certainly a busy day.

## RICHARD WILLIAMSON

is the assistant manager at the Cliftona Theatre, Circleville, Ohio, coming from the Liberty in Lancaster, where he started working as doorman, finally attaining the position of manager there. During the course of his employment at the theatre he learned to operate the picture machines, certainly adding to his background and we feel Dick will make a worthy member of our Round Table.

## CECIL WARD

who is owner and manager of the Stone Theatre in Bassett, Virginia, exerted much effort before attaining his present spot. Back in 1927 he started his career in showbusiness by acting as doorman at a theatre in Martinsville, progressing into the projection room. After five years he received a managerial post at the National Theatre in Martinsville and finally went into business for himself, buying the Bassett Theatre, then closing it after buying the Stone.

## HOWARD S. CASE

acts as the assistant manager of the Fox-Granada Theatre in Inglewood, Cal. He entered showbusiness in 1930, absented himself for a short period to serve with the National Broadcasting Company in their Artist Service Bureau, and returned to start with Warner Bros., then going to the Indiana-Illinois Circuit and Paramount Publix Corp. in South Bend, Ind. He has worked with many of our active members and so should feel very much at home with us.

## BILL SMITH

started as an usher in 1930 at the Staten Island Paramount Theatre and then came to the New York Paramount in the same capacity. In 1935 he was sent to Lynchburg, Va., as assistant manager to our good friend Frank Boucher but resigned in the same year to go to Harrisonburg, Va., as manager for the Roth Brothers at the State and Strand houses there. In 1938 he was sent to Denton, Texas, as publicity director of the Texas Theatre and then transferred to the Capitol in Amarillo to take over the duties as manager. His contributions from there are welcome indeed.

## JULIUS FOY BRADSHAW

is the manager of the Imperial Theatre, Lenoir, North Carolina, one of the Wilby-Kincey houses. We are pleased that he has joined our ranks and invite him to report to us from time to time on his activities, for the benefit of the other Round Tablers.

## Birthday Greetings

Charles D. Baker  
Paul Binstock  
Don Bloxham  
E. J. Bresendine  
John A. Buckley  
Joe Buse  
Howard Busey  
John Calman  
W. M. Carmichael  
Michael J. Carroll  
M. H. Chakeres  
H. A. Chenoweth  
Charles O. Clark  
Orville W. Crouch  
Charles Crowley  
James Darby  
William C. Daye  
Raymond Daniels  
Tomas B. Estacio  
Robert Dunnick  
G. G. Fryberg  
Alfred Gorton  
George Griffith, Jr.  
Ken Grimes  
Edward V. Harris  
Willard Hatch  
William F. Hatch  
Lorenz Heller  
Kermit High  
Sidney C. Hoffman  
Cecil S. Hough  
Paul Johansen  
John Judge  
Jack Kaplan  
Howard Kelley  
William Kohler  
Igo Kron  
William H. Koch  
Ferry Lohr  
Harold Lucas  
James Lundsford  
Emmett H. Lyons  
H. G. McGinnis  
Edward McLaughlin  
John A. Matthews

Vic F. Marelli  
Frank Maugham  
E. R. Mosteller  
Carl H. Mott  
Edward Murtagh  
C. H. O'Rae  
R. L. Nippert  
Mack Oringer  
Mrs. Ruth D. Ornstein  
E. L. Outlaw  
Howard L. Parker  
G. M. Patel  
Leonard Pearce  
Robert C. Pearson  
Ted Pence  
Howard Pettingill  
Charles G. Pickett  
C. Dale Pickell  
S. J. Poppay  
Duke Prince  
Arthur A. Quinn  
J. A. Sanders  
Harry S. Schulman  
Otto Schmidt  
Norman Schwartz  
Joe Sirkin  
Clarence Smith  
Cress Smith, Jr.  
W. Clyde Smith  
John Stanfil  
Herman Starr  
Bob Stratton  
R. S. Stewart  
John W. Terry  
George N. Turner  
Ward Van Hough  
Paul Volkmann  
W. S. Waid  
K. E. Ward  
Ronald Warren  
Fred Weimar  
Abe Weinstein  
Walter Woodman  
M. A. Zimmerman.

## DURWARD O. BRANTLEY

manages the Rivoli Theatre in Rome, Ga. He began his career about ten years ago with Interstate Enterprise Theatres, doing many odd jobs around the theatre, as well acting as ticket taker, assistant operator and then assistant manager. Leaving there for Buena Vista, Ga., he secured a managerial post and thence went to Florida, again managing a couple of houses. It is now about six months that he has been with the Lam Amusement Company and thinks it is about time he has signed up as a member of the Round Table.

## FRANK W. MILLER

is the advertising manager at the Metropolitan Theatre, an independent house in Morgantown, West Virginia. He began his work in the theatre in 1931 in the same city for Warners, where he remained for two years and ever since 1933 has been located at his present situation. Don't forget your "dues" Frank.

## Price Cutting Effective If Used Intelligently

(Continued from preceding page)

thought would "appreciate" such a picture. A little appropriate "hokum" made all concerned feel especially honored and privileged through being able to give or receive these tickets. The result was I was able to get a large number distributed and a high percentage of them were used. Many brought friends along who paid the full price and the picture did unexpectedly good business. Best of all, those who got the tickets were pleased and those who did not, did not resent it.

My general conclusion on price cutting is that price cutting is an effective business getter when adroitly and intelligently used; a dangerous procedure when not. Any bargain price scheme should be simple and dramatic if it is to be effective. It should be ballyhooed as loudly and as proudly as any other special attraction you have to offer your customers. It should be treated as something extraordinarily good that you are giving them gladly—never as something you were forced to do because of inferiority in your product or service. News of the "break" they are getting should be loudly trumpeted; never slipped out as an ashamed whisper.

For the theatre manager alone in a town it is a matter of simple experiment to find out what the people will go for in the way of a bargain. Once learned, the manager has a powerful and effective tool of showmanship. But when competition moves in; competition that not only wants business for itself but also wants to hurt yours; competition that will try to make your carefully made plans ineffective and silly; competition that will even run a free show against your Dime Nite if it thinks by so doing it can kill your gross; then, my friends, you are up against a situation that will test your ability as a showman, keep you on your toes, and—if you prove clumsy in handling the tools of your trade—leave you miserably holding the bag as your rival neatly snares the crowd from your house and packs them in his own!

When a price war starts, more than at any other time, it is necessary to think fast, act fast, and always be one jump ahead. If you're left at the post, you're out of the race!

"LET'S HEAR FROM YOU"

## GEORGE E. MOONEY

acts as the advertising manager for Western Suburbs Cinemas circuit, which controls nineteen theatres in Australia. His previous experience, starting when he was only sixteen years of age, certainly was a fine background for him. He joined forces with Broadway Theatres Circuit as assistant in the advertising department, leaving there three years later to cash in on some country experience. He left the country exhibitor, returning to the city and played at free lancing for a while, handling publicity for well-known Sydney dance palaces and several independent exhibitors for a couple of years, coming to his present spot three years ago.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Rockies.....	Chas. Starrett-Iris Meridith.....	Apr. 30,'38.....	54.....	
Cattle Raiders.....	Chas. Starrett-Iris Meridith.....	Feb. 12,'38.....	81.....	
City Streets.....	Edith Fellows-Lee Carille.....	July 1,'38.....	68.....	
Colorado Trail, The.....	Chas. Starrett-Iris Meridith.....	Sept. 8,'38.....	55.....	
Convicted (G).....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58.....	3,'38
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrille.....	Oct. 5,'38†.....	*61.....	May 7,'38
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25,'38.....	58.....	
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65.....	Mar. 19,'38
Girls' School (G).....	Anne Shirley-Nan Gray-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30,'38†.....	73.....	Sept. 24,'38
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15,'38.....	72.....	Aug. 13,'38
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13,'37.....	67.....	Nov. 27,'37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75.....	
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58.....	June 11,'38
Holiday (G).....	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94.....	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal.....	Sept. 2,'38.....	83.....	Aug. 27,'38
I'll Take Romance (G).....	Grace Moore-M. Douglas-Stuart Erwin.....	Dec. 1,'37.....	85.....	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Juvenile Court (G).....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15,'38.....	61.....	Sept. 24,'38
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	61.....	
Law of the Plains.....	Chas. Starrett-Iris Meridith.....	May 12,'38.....	58.....	
Little Miss Roughneck (G).....	Edith Fellows-Lee Carille.....	Feb. 23,'38.....	64.....	Apr. 2,'38
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67.....	
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55.....	
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	68.....	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31,'37.....	58.....	
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55.....	Apr. 9,'38
Phantom Gold.....	Jack Luden-Beth Marion.....	Aug. 31,'38.....	56.....	
Pioneer Trail.....	Jack Luden-Jean Barclay.....	July 15,'38.....	55.....	
Reformatory (G).....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	81.....	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7,'38.....	55.....	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9,'37.....	59.....	Dec. 4,'37
South of Arizona.....	Chas. Starrett-Iris Meridith.....	July 28,'38.....	58.....	
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55.....	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58.....	
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38.....	79.....	Feb. 5,'38
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake.....	Apr. 20,'38.....	81.....	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16,'37.....	63.....	Nov. 20,'37
West of Cheyenne.....	Chas. Starrett-Iris Meridith.....	June 30,'38.....	53.....	
West of the Santa Fe.....	Chas. Starrett-Iris Meridith.....	Oct. 3,'38†.....		
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	81.....	Mar. 19,'38
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61.....	May 14,'38
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67.....	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69.....	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59.....	Mar. 12,'38
You Can't Take It With You Jean Arthur - Jas. Stewart - L. Barrymore - A. Miller - S. Byington - E. Arnold.....		Sept. 29,'38†.....	127.....	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64.)				

## Coming

"Blondie".....	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert.....	Oct. 1,'38.....		
(See "In the Cutting Room," Oct. 1,'38.)				
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Oct. 12,'38†.....		
Homicide Bureau.....	Bruce Cabot-Rita Hayworth.....			
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....	Nov. 2,'38†.....		
Law of the Texan.....	Buck Jones-Dorothy Fay.....	Oct. 24,'38†.....		
North of Texas.....	Charles Starrett-Ann Doran.....			
Net for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....			
"Our Wife".....	Cary Grant-Jean Arthur.....			
Revolt in the Sahara.....	Paul Kelly-Lorna Gray.....			
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce-Margaret Lindsay.....	Nov. 24,'38†.....		
Thoroughbred.....	Edith Fellows-Richard Fliske.....	Oct. 24,'38†.....		

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251.....	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter.....	May 14,'38.....	102.....	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262.....	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87.....	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57.)				
Beloved Brat (G) 267.....	Bonita Granville-Dolores Costello - Donald Crisp - Natalie Moorhead.....	Apr. 30,'38.....	82.....	Feb. 19,'38
Broadway Musketeers (G).....	Margt. Lindeay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter.....	Oct. 8,'38†.....	*63.....	Sept. 3,'38
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids.....	May 28,'38.....	86.....	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 85; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts-Gleria Blondell-Gordon Oliver.....	Feb. 12,'38.....	59.....	
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins.....	Apr. 18,'38.....	81.....	Mar. 19,'38
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn.....	Sept. 24,'38†.....	90.....	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64.)				
Garden of the Moon (G).....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1,'38.....	*90.....	July 30,'38
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland-Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97.....	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
My Bill (G) 260.....	Kay Francis-John Litel-Anita Louise-Bonita Granville.....	July 9,'38.....	60.....	June 18,'38
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	58.....	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G).....	Billy and Bobby Mauch.....	July 23,'38.....	*60.....	Apr. 2,'38
Secrets of an Actress.....	Kay Francis-George Brent.....	Sept. 10,'38.....		
(See "In the Cutting Room," Apr. 9,'38.)				
She Loved a Fireman (G) 270.....	Dick Foran-Ann Sheridan-Robert Armstrong.....	Dec. 18,'37.....	57.....	Oct. 18,'37
Sh! the Octopus (G) 288.....	Hugh Herbert - Allen Jenkins - Marcia Ralston.....	Dec. 11,'37.....	54.....	Nov. 13,'37
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85.....	Feb. 12,'38
Torchy Blane in Panama (G) 275.....	Paul Kelly-Lola Lane.....	May 7,'38.....	59.....	Apr. 30,'38
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65.....	June 18,'38
Women Are Like That (G) 281.....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper.....	Apr. 23,'38.....	78.....	Apr. 23,'38

## Coming

Brother Rat.....	W. Morris-P. Lane-J. Bryan.....	Oct. 29,'38†.....		
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....			
Girls on Probation.....	Ronald Reagan-Jane Bryan.....	Oct. 22,'38†.....		
Secret Service on the Air.....	R. Reagan-L. Rhodes-J. Litel.....			
Student Nurse.....	Ann Sheridan - Marie Wilson - Margaret Lindsay.....			



## (THE RELEASE CHART--CONT'D)

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007..Margot Grehame-P. Cavanaugh...Aug. 15,'38f....80. Nov. 7,'38				
Evergreen (re-issue) (G) 8005..Jessie Matthews-Barry Mackey...July 15,'38f....98. June 23,'34				
F. P. I. Doesn't Answer (re-issue) 7014 .....Leslie Fenton-Conrad Veldt.....May 1,'38.....71 1/2.....				
Girl Was Young, The (G) 7004..N. Pilbeam-Derrick de Marney...Feb. 17,'38.....70. Dec. 11,'37				
(Reviewed under the title, "Young and Innocent," (See production article, Oct. 30,'37, p. 16.)				
Man With 100 Faces.....Lilli Palmer-Noel Madison.....Oct. 1,'38f.....				
Sailing Along (G) 8001.....Jessie Matthews-Roland Young...Apr. 15,'38f....87. Feb. 12,'38				
Show Goes On, The (G) 8003..Anna Neagle - T. Carminati - Leslie Banks .....June 15,'38f....71. Aug. 1,'38				
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006.....Tom Walls-Renee Saint Cyr...Aug. 1,'38f.....				
Thirty-Nine Steps, The (re-issue) (G) .....Robt. Donat-Madeleine Carroll...Sept. 15,'38f....85. July 6,'35				
Three on a Weekend (G) 8004..John Lodge-Margaret Lockwood...July 1,'38f....86. Mar. 28,'38				
(Reviewed under the title, "Bank Holiday.")				
Te the Victor (G) 8002.....Will Fyffe-John Loder.....May 1,'38f....78. Feb. 19,'38				
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015..Griffith Jones-Adrienne Renn...Feb. 1,'38.....70. Feb. 5,'38				

## Coming

Asking for Trouble.....Jessie Matthews-Kent Taylor.....				
Climbing High .....Dec. 1,'38f.....				
Empty World .....Nova Pilbeam .....Nov. 15,'38f.....				
Frog, The .....Neah Beery-Gordon Harker.....Nov. 15,'38f.....				
Girl Must Live, A.....Lilli Palmer-Margaret Lockwood.....				
Lady Vanishes, The (A).....Margaret Lockwood-Paul Lukas...Nov. 1,'38f....96. Sept. 3,'38				

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175.....Pedro de Cordoba.....Mar. 15,'38.....60. July 10,'37				
Frontier Town 217.....Tex Ritter .....Mar. 4,'38.....58.....				
He Loved An Actress 217.....Ben Lyon-Lupe Velez.....Mar. 25,'38.....68.....				
Held for Ransom 222.....Blanche Mehaffey-Grant Withers...June 17,'38.....59.....				
Home Command 227.....Lionel Atwill-Lucy Mannheim...July 15,'38.....59.....				
I Married a Spy 225.....Neil Hamilton-Brigitte Horney...July 1,'38.....59.....				
International Crime (G) 219.....Rod La Roque-Astrid Allwyn...Apr. 22,'38.....60. Apr. 23,'38				
Life Returns 223.....Lola Wilson-Onslow Stevens...June 10,'38.....				
Mr. Boggs Steps Out (G) 216..Stuart Erwin-Helen Chandler...Feb. 18,'38.....66. Nov. 20,'37				
Renfrew on the Great White Trail 228 .....James Newill-Terry Walker.....July 22,'38.....59.....				
Rollin' Plains 228.....Tex Ritter-Harriet Spencer.....July 8,'38.....57.....				
Six Shootin' Sheriff 224.....Ken Maynard-Marjorie Reynolds...May 21,'38.....59.....				
Small Town Boy (G) 205.....Stuart Erwin-Joyce Compton...Dec. 3,'37.....61. Dec. 4,'37				
(Exploitation: Oct. 16,'37, p. 84.)				
Spirit of Youth (G) 299.....Joe Louis-Edna Mae Harris...Apr. 1,'38.....66. Jan. 8,'38				
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215.....Wallace Ford-Isabel Jewell...Feb. 4,'38.....57. Nov. 13,'37				
Utah Trail, The 229.....Tex Ritter-Adelle Pearce.....Aug. 12,'38.....				
(See "In the Cutting Room," July 2,'38.)				
Wallaby Jim of the Islands 213 .....Geo. Houston-Ruth Coleman.....Dec. 17,'37.....61. Mar. 6,'37				
Whirlwind Horseman 221.....Ken Maynard-Jean Barclay...Apr. 29,'38.....58.....				

## Coming

Frontier Scout (G) .....George Houston-Beth Manon.....*62. Sept. 17,'38				
Murder on Sunset Blvd.....Sally Rand .....				
Shadows Over Shanghai (G).....James Dunn-Ralph Morgan.....*65. Sept. 17,'38				

## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824..Virginia Bruce-Melvyn Douglas- Warren William .....Feb. 25,'38.....81. Jan. 29,'38				
Bad Man of Brimstone (G) 812..Wallace Beery-Virginia Bruce- Dennis O'Keefe-Bruce Cabot...Dec. 31,'37.....89. Jan. 8,'38				
Beg, Borrow or Steal (G) 814..Frank Morgan - Florence Rice - John Beal-Janet Beecher.....Dec. 3,'37.....72. Dec. 4,'37				
Blockheads (G) 844.....Laurel & Hardy-Patricia Ellis- Billy Gilbert .....Aug. 19,'38.....57. Aug. 20,'38				
Boys Town (G) 902.....B. Tracy-M. Rooney-H. Hull...Sept. 9,'38f....93. Sept. 10,'38				
(Exploitation: Oct. 1,'38, pp. 54, 55.)				
Chaser, The (G) 842.....D. O'Keefe-A. Morris-L. Stone...July 29,'38.....75. July 30,'38				
Crowd Rears, The (G) 840.....Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander...Aug. 5,'38.....92. Aug. 8,'38				
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53.)				
Everybody Sing (G) 819.....Allan Jones-Judy Garland-Fanny Brice-Billie Burke .....Feb. 4,'38.....91. Jan. 22,'38				
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G).....Melvyn Douglas-Florence Rice- Claire Dodd-Nat Pendleton...July 8,'38.....74. July 2,'38				
First Hundred Years, The (G) Robt. Montgomery - V. Bruce - 826 .....B. Barnes-W. William...Mar. 11,'38.....73. Mar. 12,'38				
Girl of the Golden West (G) 827..Jeanette MacDonald - N. Eddy - Walter Pidgeon .....Mar. 18,'38.....121. Mar. 19,'38				
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833.....Dennis O'Keefe-M. D'Sullivan- Mickey Rooney .....May 13,'38.....79. May 14,'38				
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) Lewis Stone - Mickey Rooney - 828 .....Ceclia Parker .....Mar. 25,'38.....77. Mar. 26,'38				
(Exploitation: July 30,'38, p. 64; Aug. 20,'38, p. 68; Sept. 3,'38, p. 63.)				
Lord Jeff (G) 837.....F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn .....June 17,'38.....86. June 25,'38				
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Finds Andy Hardy (G) 841 .....Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker...July 22,'38.....91. July 18,'38				
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817.....Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon...Jan. 7,'38.....71. Dec. 18,'37				
(Exploitation: May 21,'38, p. 56.)				
Marle Antoinette (A) 845.....Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George...Aug. 26,'38.....157. July 16,'38				
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98.)				
Merrily We Live (G) 825.....Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly...Mar. 4,'38.....95. Feb. 26,'38				
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 8,'38, p. 76; Aug. 27,'38, p. 80.)				
Navy Blue and Gold (G) 811..Lionel Barrymore-Robt. Young- James Stewart-Florence Rice...Nov. 19,'37.....94. Nov. 20,'37				
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822.....Walter Huston-James Stewart- Beulah Bondi .....Feb. 11,'38 .....105. Feb. 12,'38				
Paradise for Three (G) 818..Frank Morgan - Robert Young - Florence Rice-Mary Astor...Jan. 28,'38.....75. Jan. 22,'38				
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829..Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal...July 4,'38.....81. Apr. 9,'38				
Rleh Man, Poor Girl (G) 843..Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres...Aug. 12,'38.....72. Aug. 13,'38				
Rosalie (G) 816.....Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver .....Dec. 24,'37.....122. Dec. 25,'37				
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835.....Margaret Sullivan-Jes. Stewart- Walter Pidgeon-Alan Curtis...July 15,'38.....85. July 9,'38				
Swiss Miss (G) 830.....Laurel and Hardy-Della Lind- Walter W. King.....May 20,'38.....73. May 7,'38				
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831.....C. Gable-M. Loy-S. Tracy...Apr. 22,'38.....119. Apr. 23,'38				
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69; Sept. 24,'38, p. 63.)				
Thoroughbreds Don't Cry (G) Mickey Rooney - Judy Garland - 813 .....Ronald Sinclair-Sophie Tucker...Nov. 26,'37.....80. Nov. 20,'37				
(Exploitation: Feb. 26,'38, p. 69.)				
Three Loves Has Nancy (A) 901 .....Janet Gaynor-R. Montgomery- Franchot Tone .....Sept. 2,'38f....69. Sept. 3,'38				
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832.....Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbe .....June 3,'38.....98. May 28,'38				
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903..Clark Gable - Myrna Loy - Walter Pidgeon-Lee Corbillo...Sept. 16,'38f....106. Sept. 17,'38				
Toy Wife, The (A) 836.....Luise Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner .....June 10,'38.....96. June 4,'38				
Vacation from Love 905.....Dennis O'Keefe-Florence Rice...Sept. 30,'38f....65.....				
(See "In the Cutting Room," Sept. 24,'38.)				
Woman Against Woman (G) Virginia Bruce - H. Marshall - 838 .....Mary Astor-Janet Beecher...June 24,'38.....61. June 18,'38				
Yank at Oxford, A 823 (G).....Robert Taylor - M. D'Sullivan - L. Barrymore-Vivien Leigh...Feb. 18,'38.....103. Jan. 20,'38				
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78; Oct. 1,'38, p. 53.)				
Yellow Jack (G) 834.....R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn...May 27,'38.....				
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815 .....Lewis Stone - Mickey Rooney - Ceclia Parker-Ann Rutherford...Dec. 10,'37.....77. Nov. 27,'37				

## Coming

Christmas Carol, The.....Terry Kilburn-Reginald Owen.....				
Citadel, The .....Robert Donat-Rosalind Russell...Nov. 4,'38f.....				
David Copperfield (reissue) (G) 533 .....F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans.....133. Jan. 19,'35				
Dramatic School .....Luise Rainer-Paulette Goddard- Alan Marshall - Ann Ruther- ford - Lana Turner .....Dec. 9,'38f.....				
Great Waltz, The.....Luise Rainer-Fernand Gravet- Malliza Karjus .....Oct. 28,'38f.....				
(See "In the Cutting Room," July 9,'38; exploitation: Oct. 1,'38, p. 57.)				
Ice Follies .....Original Ice Follies Cast.....				
Listen, Darling 904 .....F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon...Det. 14,'38f.....				
(See "In the Cutting Room," Aug. 20,'38.)				
Out West with the Hardys.....Lewis Stone - Mickey Rooney - Ceclia Parker-Fay Holden...Dec. 2,'38f.....				
Pygmalion (A) .....Leslie Howard-Wendy Hiller.....96. Sept. 10,'38				
Shining Hour, The.....Joan Crawford-Margaret Sull- van - Melvyn Douglas - Robert Young .....Nov. 25,'38f.....				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Spring Dance	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 18, '38†	89	
Stablemates 906	Wallace Beery-Mickey Rooney	Oct. 7, '38†	89	
(See "In the Cutting Room," Aug. 20, '38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Nov. 11, '38†		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G)	Wallace Beery-J. Cooper	103, July 14, '34		
Young Dr. Kildaire	Lew Ayres-Lionel Barrymore	Oct. 21, '38†		

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G)	Jackie Moran-Claire Windsor- Marcia Mae Jones-R. Morgan	Aug. 3, '38†	*63, Sept. 3, '38	
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)	3, '38	
Code of the Rangers 3728	Tim McCoy	Mar. 9, '38	58	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24, '37	72, Nov. 20, '37	
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3, '37	53	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15, '38	56, Apr. 28, '38	
Gunsmoke Trail 3740	Jack Randall	May 8, '38	57	
(See "In the Cutting Room," Apr. 23, '38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11, '38	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Jean Woodbury	Nov. 17, '37	59	
Man's Country	Jack Randall	July 8, '38	55	
(See "In the Cutting Room," June 4, '38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8, '38	80	
(See "In the Cutting Room," Apr. 23, '38.)				
Mexicali Kid (G)	Jack Randall	Sept. 14, '38†	51, Sept. 10, '38	
Mr. Wong, Detective (G)	Boris Karloff - Evelyn Brent	Oct. 5, '38†	*67, Oct. 1, '38	
My Old Kentucky Home (G)	3719			
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22, '38	63, May 14, '38	
Painted Trail (G) 3733	Tom Keene	Feb. 23, '38	50, Mar. 19, '38	
Phantom Ranger, The 3730	Tim McCoy	May 29, '38	53	
Pert of Missing Girls (G)	3725			
Romance of the Limberlost	Judith Allen-Harry Carey	Feb. 23, '38	64, Mar. 5, '38	
(G) 3702	Jean Parker-Eric Linden	June 22, '38	80, June 18, '38	
(Exploitation: Sept. 17, '38, p. 63; Sept. 24, '38, p. 63.)				
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Rise of the Rio Grande (G)	3715			
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2, '38	65, Jan. 29, '38	
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7, '38†	*56, Sept. 24, '38	
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8, '37	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compton	Apr. 30, '38	57, June 4, '38	
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31, '38†	*63, Sept. 17, '38	
Wanted by Police (G)	F. Darro-E. Knapp-R. Kent	Sept. 21, '38†	*59, Sept. 24, '38	
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 19, '38	57	
Where the West Begins 3736	Jack Randall	Feb. 2, '38	54	

## Coming

Gang Bullets	Anne Nagel	Nov. 16, '38†	
Gangster's Boy	Jackie Cooper	Nov. 2, '38†	
Gun Packer	Jack Randall	Nov. 9, '38†	
I Am a Criminal	John Carroll	Dec. 7, '38†	
Last Outlaw	Jack Randall	Dec. 12, '38†	
Midnight Patrol	John Trent	Dec. 28, '38†	
Mother O'Mine	Frankie Darro	Dec. 14, '38†	
Roll, Wagons, Roll 3861	Tex Ritter	Nov. 23, '38†	
Sweetheart of Sigma Chi	Mary Carlisle - Betty Grable		
(re-issue) (G)	Larry Crabbe-Leif Erickson	Oct. 10, '38†	74, Oct. 14, '38
Where the Buffalo Roam 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Gruger	Nov. 12, '37	90, Nov. 6, '37	
(See production article, Sept. 18, '37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24, '38	70, Apr. 23, '38	
Big Broadcast of 1938 (G)	3730			
	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18, '38	90, Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)				
Blossoms on Broadway (G)	3718			
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)	3734			
	Claudette Colbert-Gary Cooper - E. E. Horton-David Niven	Mar. 25, '38	87, Mar. 28, '38	
Boeelo (G) 3745	Colin Tapley-Suratna Asmaka	July 2, '38	61, July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)				
Born to the West 3721	John Wayne-Masha Hunt	Dec. 10, '37	66	
Buccaneer, The (G) 3726	Fredric March-Franciska Gaal- Akim Tamiroff - Margot Gra- hame	Feb. 4, '38	126, Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Drummond in Africa (G)	J. Howard - H. Angel - H. B. Warner	Aug. 5, '38	*60, July 30, '38	
Bulldog Drummond's Peril (G)	3733			
	J. Barrymore - L. Campbell - John Howard	Mar. 18, '38	66, Mar. 12, '38	
Campus Confession (G)	Hank Lulsettl - Betty Grable - Eleanor Whitney	Sept. 23, '38†	*63, Sept. 17, '38	
Cassidy of Bar 20 (G) 3758	Wm. Boyd-Frank Darlen	Feb. 25, '38	58, Feb. 12, '38	
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard- Ben Blue-Rufe Davis	May 20, '38	88, May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)				
College Swing (G) 3737	Martha Raye - Burns & Allen- Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29, '38	88, Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff- Gail Patrick	Mar. 11, '38	70, Mar. 5, '38	
Daughter of Shanghai (G)	3722			
	Anna May Wong-Chas. Bickford	Dec. 17, '37	67, Dec. 18, '37	
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6, '38	80, Apr. 30, '38	
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer- R. Milland-L. Nolan-B. Fitz- gerald	Nov. 28, '38	94, Oct. 2, '37	
Every Day's a Holiday (A)	3728			
	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winniger	Jan. 14, '38	80, Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19, '38	*80, July 30, '38	
(Exploitation: July 9, '38, p. 46.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22, '38	68, Apr. 18, '38	
Her Jungle Love (G) 3738	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15, '38	81, Mar. 28, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5, '37	87, Oct. 23, '37	
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27, '38	85, May 14, '38	
In Old Mexico (G)	William Boyd-George Hayes	Sept. 9, '38†	*60, Aug. 6, '38	
King of Alcatraz (A)	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30, '38†	*55, Oct. 1, '38	
(See "In the Cutting Room," Aug. 20, '38.)				
Love on Toast 3720	Stella Arlder-John Payne	Dec. 3, '37	65	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8, '38	55, June 25, '38	
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17, '38	68, June 25, '38	
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29, '38	*95, July 16, '38	
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 63.)				
Romance in the Dark (G)	3731			
	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4, '38	80, Feb. 19, '38	
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11, '38	62, Feb. 12, '38	
Sing, You, Sinners (G)	Bing Crosby-Fred MacMurray- Ellen Drew-Donald O'Connor	Sept. 2, '38†	*85, Aug. 13, '38	
Sons of the Legion (G)	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patter- son-William Frawley	Sept. 16, '38†	*60, Sept. 17, '38	
(Exploitation: Sept. 24, '38, p. 65.)				
Spawn of the North (G)	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26, '38	*112, Aug. 20, '38	
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna- Lewis Stone-Glenda Farrell	May 13, '38	85, Apr. 23, '38	
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Bronnan - R. Cummings	Aug. 12, '38	*90, July 23, '38	
(Exploitation: Sept. 3, '38, pp. 59, 60; Sept. 17, '38, p. 64.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26, '37	83, Oct. 9, '37	
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan. 21, '38	72, Nov. 13, '37	
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1, '38	62, Mar. 19, '38	
Touchdown Army (G)	Mary Carlisle-John Howard	Oct. 7, '38†	*70, Sept. 24, '38	
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland- Bob Burns-Martha Raye	July 1, '38	75, June 25, '38	
(Exploitation: Sept. 24, '38, p. 64.)				
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24, '37	84, Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-France Dee-Bob Burns-Lloyd Nolan	Dec. 31, '37	115, Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sydney - Harry Carey-Barton MacLane	June 3, '38	90, June 4, '38	

## Coming

Ambush	Gladys Swarthout-Lloyd Nolan		
Arkansas Traveler	B. Burns-J. Parker-F. Bainter- Irvin S. Cobb-J. Beal	Oct. 14, '38†	
(See "In the Cutting Room," Sept. 10, '38; exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)			
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland		
(See "In the Cutting Room," July 2, '38.)			
Arrest Bulldog Drummond	John Howard-Heather Angel		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston		
(See "In the Cutting Room," Sept. 24, '38.)			



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frankie	Wallace Ford-Patricia Ellis			
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Nov. 11, '38	*100	Sept. 17, '38
(Exploitation: Oct. 1, '38, p. 57.)				
Illegal Traffic	J. Carroll Nash-Mary Carlisle			
(See "In the Cutting Room," Sept. 24, '38.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Oct. 21, '38		
Last Ride, The	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28, '38		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20, '38.)				
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis			
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38	special	
(See "In the Cutting Room," June 11, '38.)				
Mysterious Rider (G)	Russell Hayden - Welden Heyburn - Charlotte Field	Oct. 21, '38		90. Sept. 24, '38
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honeymoon	Bing Crosby - Francisca Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16, '38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympe Bradna-Ray Milland			
Seubrette	Olympe Bradna-Ray Milland			
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar			
(See "In the Cutting Room," Sept. 24, '38.)				
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
(See "In the Cutting Room," Sept. 24, '38.)				
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis			
Zaza	C. Colbert-H. Marshall-B. LaRue			
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15, '38		88. July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38		65. Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38		56. Sept. 24, '38
Born to Be Wild (G) 7020	Ralph Byrd-Dorle Weeton-Ward Bond	Feb. 16, '38		66. Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38		70. Apr. 18, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38		55. Mar. 5, '38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38		65. Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 8, '38		56. Sept. 24, '38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Talli-chet-Marian Marsh-E. Blore	Aug. 15, '38		65. July 30, '38
Oown In "Arkansaw" (G)	Ralph Byrd - Weaver Bros. - Elvira - Pinky Tomlin	Oct. 8, '38		66. Oct. 1, '38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29, '37		64. Dec. 11, '37
Durango Valley Riders 7128	Bob Steele-Louise Stanley	Aug. 22, '38		55. Sept. 24, '38
Exiled to Shanghai (G) 7018	June Travis-Wallace Ford	Dec. 20, '37		64. Dec. 18, '37
Foed Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4, '38		55. Sept. 24, '38
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23, '38		67. May 25, '38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughee - Smiley Burnette	July 4, '38		60. July 16, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38		56. Aug. 8, '38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29, '38		64. Sept. 18, '38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38		65. Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38		65. Mar. 28, '38
King of the Newbeys (G) 7009	Lew Ayres - Allison Skipworth - Helen Mack	Mar. 18, '38		68. Mar. 18, '38
Ladies in Distress (G) 7012	Allison Skipworth-Polly Moran-Bob Livingston	June 13, '38		68. June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5, '38		70. Jan. 1, '38
Man from Muscle Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38		58. Aug. 13, '38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13, '37		84. Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1, '38		63. Sept. 24, '38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 28, '38		60. Jan. 15, '38
Outlaws of Sonora (G) 7118	Three Mesquiteers-Jean Joyce	Apr. 14, '38		55. Apr. 50, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38		68. Feb. 18, '38
Overland Stage Riders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20, '38		55. Oct. 1, '38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen Mc-Kay	Aug. 28, '38		55. Sept. 24, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Paroled-To Ole (G) 7124	Bob Steele-Kathleen Elllett	Jan. 10, '38		55. Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Nell Hamilton	Nov. 8, '37		72. Nov. 6, '37
Prairie Moon	Gene Autry - Shirley Deane-Smiley Burnette	Sept. 25, '38		58. Sept. 24, '38
Prison Nurse (G) 7008	Henry Wilcoxon-Marlan Marsh	Mar. 1, '38		67. Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24, '38		58. Feb. 5, '38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38		55. June 25, '38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37		56. Sept. 3, '37
Romance on the Run (G) 7023	Donald Wood - Patricia Eille - Edward Brophy	May 11, '38		68. May 7, '38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38		65. Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38		56. Sept. 3, '38
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38		65. Apr. 16, '38
(Exploitation: June 25, '38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers-June Martel	Dec. 8, '37		58. Dec. 18, '37

## Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset	Roy Rogers - Mary Hart	Nov. 19, '38		
I Stand Accused	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29, '38		
Lady in the Newe	Frieda Inescort			
Rodeo Busters	Gene Autry-Smiley Burnette			
Santa Fe Stampede 813	Three Mesquiteers-Jill Martin	Nov. 19, '38		
Song of the West	Gene Autry-Smiley Burnette			
Storm Over Bengal	Patric Knowles - Richard Cromwell - Rochelle Hudson	Nov. 8, '38		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38		68. July 18, '38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20, '38		61 1/2. May 14, '38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17, '38		62. May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38		60. June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 28, '38		*80. Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38		102. Feb. 18, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38		83. Sept. 3, '38
(Exploitation: Sept. 17, '38; p. 60; Oct. 1, '38, p. 54.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38		77. Mar. 12, '38
Crashing Hollywood 818	Lee Tracy-Joan Woodbury	Jan. 7, '38		61. Sept. 24, '38
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 838	Allan Lane-Frances Mercer	July 8, '38		70. July 30, '38
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37		60. Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38		62. Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38		67. Jan. 1, '38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37		67. Oct. 2, '37
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38		63. Aug. 27, '38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38		70. Apr. 18, '38
Gun Law (G) 881	Georgia O'Brien-Rita Oshmen	May 13, '38		80. May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1, '38		70. June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63; Sept. 17, '38, p. 63; Sept. 24, '38, p. 65; Oct. 1, '38, p. 53.)				
Hawaii Calls (G) 846	Bobby Breen-Neal Sparks	Mar. 11, '38		72. Mar. 5, '38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 28, '37		70. Nov. 20, '37
Hitting a New High (G) 814	Lilly Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24, '37		85. Dec. 4, '37
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38		66. July 30, '38
Joy of Living (G) 828	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15, '38		91. Mar. 26, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-Issue) 870	F. Gray-B. Cabot-R. Armstrong	June 10, '38		100. Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38		61. Mar. 19, '38
Little Women (re-Issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8, '38		107. Nov. 11, '38
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37		81. Oct. 30, '37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38		65. Mar. 12, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15, '38		82. July 58, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7, '38		*75. Sept. 24, '38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38		60. Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38		59. Aug. 8, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37		59. Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11, '38		90. Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38		89. Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16, '38		59. Sept. 16, '38
(See "In the Cutting Room," Aug. 20, '38.)				
Room Service (G) 801	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38		78. Sept. 10, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38	
She's Got Everything (G) 818	Gene Raymond-Ann Southern	Dec. 31, '37	72	Dec. 18, '37	
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38	
(Exploitation: Sept. 17, '38, p. 61, 62.)					
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	83	Dec. 25, '37	
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)					
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38	
Vivacious Lady (A) 740	Ginger Rogers-James Stewart - Jas. Ellison - Baulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38	

## Coming

Annabell Takes a Tour	Jack Oakie-L. Ball-R. Donnelly				
(See "In the Cutting Room," Sept. 17, '38.)					
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine				
(See "In the Cutting Room," July 30, '38.)					
Lawless Valley	George O'Brien-Kay Sutton				
Law West of Tombstone	Jean Rouveral-Harry Carey-Tim Holt - Evelyn Brent				
Mad Miss Manton 906	Barbara Stanwyck-Henry Fonda - Frances Mercer - Whitney Bourne	Oct. 21, '38	38		
(See "In the Cutting Room," Sept. 10, '38.)					
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Ed- ward Ellis	Oct. 14, '38	80	Oct. 1, '38	
Miracle Racket 907	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38	38		
(See "In the Cutting Room," Oct. 1, '38.)					
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland				
(See "In the Cutting Room," Sept. 24, '38.)					
Trailer Romance	Lucille Ball-James Ellison				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19, '38	106	May 28, '38	
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99; Oct. 1, '38, p. 52.)					
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall - Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38	
Bareness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 10, '38	
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick - Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38	
Big Town Girl (G) 822	Claire Trevor-Denald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	80	Oct. 30, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	68	Jan. 8, '38	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 8, '37	
Cheekers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37	
(Exploitation: Apr. 30, '38, p. 62.)					
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger-Love at Work (G) 808					
Ann Sothern-Jack Haley-Mary Boland					
Nov. 5, '37					
81. Oct. 2, '37					
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	82	Sept. 25, '37	
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene - Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38	
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5, '38	74	Aug. 6, '38	
Happy Landing (G) 830	Senja Henle-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 20, '38	
Hawaiian Buckaroo 828	Smith Bellow-Evalyn Knapp	Jan. 14, '38	81		
(See "In the Cutting Room," Dec. 11, '37.)					
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver - Geo. Murphy-Jack Haley	Sept. 18, '38	80	Sept. 17, '38	
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver - Jean Hersholt-Peter Lorre	July 22, '38	75	July 16, '38	
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 48, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)					
International Settlement (G) 828	Delores Del Rio-George Sanders - June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen - Paul Kelly-June Storey	Apr. 1, '38	87	Mar. 19, '38	
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38	
(See "In the Cutting Room," June 4, '38.)					
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34	
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38	77	June 11, '38	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Sum- merville	May 13, '38	85	May 7, '38	
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)					
Kidnapped (G) 846	Warner Baxter-F. Bartholomew - Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38	
(Exploitation: July 30, '38, p. 81.)					
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35	
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante - George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38	
(Exploitation: Sept. 17, '38, p. 62.)					
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
Meet the Girls 910	J. Lang-L. Barl-R. Allen	Oct. 7, '38	68		
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Barl	Mar. 25, '38	71	Apr. 16, '38	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
My Lucky Star (G) 905	Senja Henle - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38	
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10, '38	71	May 14, '38	
Panamint's Bad Man 853	Smith Bellow-Evalyn Daw	July 8, '38	38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	87	July 2, '38	
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38	
Rawhide (G) 842	Smith Bellow - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38	
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38	
(Exploitation: May 7, '38, p. 58; June 18, '38, p. 69.)					
Safety in Numbers (G) 908	J. Preuty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante-Jean Davis-Marjorie Weaver	Mar. 4, '38	85 1/2	Mar. 5, '38	
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)					
Second Honeymoon (G) 818	Loretta Young - Tyrene Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Speed to Burn (G) 904	Lynn Barl-Michael Whalen	Aug. 28, '38	62	June 11, '38	
Straight Place and Show (G) 911					
Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks					
Sept. 30, '38					
*65. Oct. 1, '38					
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37	
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38	
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23, '38	60	July 2, '38	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Rus- sell Gleason	May 6, '38	83	Mar. 26, '38	
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen - Phyllis Brooks-Thomas Beck	Mar. 11, '38	89	Feb. 5, '38	
We're Going to Be Rich (G) 857	Graele Fields-Victor McLaglen - Brian Donlevy	July 8, '38	78	July 16, '38	

## Coming

Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38	70	Aug. 20, '38	
Arizona Wildcat, The	Jane Withers - Leo Carrille - Pauline Moore-H. Wilcoxon				
Down on the Farm 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38	38		
Five a Kind 919	Dionne Quintuplets-J. Hersholt - Claire Trevor - Joan Davis - Slim Summerville	Oct. 14, '38	38		
(See "In the Cutting Room," Oct. 1, '38.)					
Girl from Brooklyn, The	Alice Faye-Warner Baxter-Chas. Wininger	Nov. 25, '38	38		
(See "In the Cutting Room," Oct. 1, '38.)					
Inside Story	Michael Whalen - Henry Fonda - Jesse James 921				
Tyrone Power - Nancy Kelly					
Dec. 3, '38					
Just Around the Corner 915	Shirley Temple - Joan Davis - Ches. Farrell-Armanda Duff Bert Lahr-Bill Robinson	Nov. 11, '38	38		
(See "In the Cutting Room," Sept. 17, '38.)					
Kentucky	Loretta Young-Richard Greene - Walter Brennan-Ralph Mor- gan				
Little Princess, The	Shirley Temple-Richard Greene - Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher				
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field				
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire	Oct. 21, '38†	*82	June 4, '38
Road Demons (G) 918.	Henry Arthur-Joan Valerie	Dec. 2, '38†	*65	Aug. 27, '38
Sharpshooters (G) 916.	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18, '38†	*60	Sept. 24, '38
Samson and the Ladies.	Michael Whalen-Lynn Bari			
Submarine Patrol 909.	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913	Loretta Young-Tyrone Power-Annabella	Oct. 28, '38†		
(See "In the Cutting Room," Sept. 10, '38.)				
Tail Spin	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell			
Thanks for Everything	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23, '38†		
Up the River	P. Foster-P. Brooks-T. Martin			
(See "Hard to Get," "In the Cutting Room," July 23, '38.)				
While New York Sleeps (G)	Michael Whalen-Joan Woodbury	*60	Aug. 27, '38	

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	*83	Aug. 14, '37
Adventures of Marco Polo (A)	Gary Cooper-Sigrd Gurle-Basil Rathbone	Apr. 15, '38	*104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11, '38	*91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A)	Charles Boyer - Sigrd Gurle - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart	Aug. 5, '38†	*96	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78; Sept. 17, '38, p. 63.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17, '38	*84	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77; Oct. 1, '38, p. 52.)				
Divorce et Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15, '38	*91	Jan. 15, '38
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30, '38†	*96	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson	Nov. 19, '37	*82	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar. 18, '38	*73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	Charles McCarthy - E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4, '38	*109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith	Dec. 24, '37	*102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame Mary Whitby-Alan Marshall	Jan. 28, '38	*80	Jan. 15, '38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10, '37	*77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26, '37	*75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29, '38	*88	Nov. 13, '37
South Riding (A)	Ralph Richardson-Edna Best	July 1, '38	*90	Jan. 22, '38
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25, '38	*86	June 12, '37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8, '37	*88	May 22, '37
(Reviewed under the title, "Farewell Again.")				

## Coming

Cowboy and the Lady, The	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Oct. 28, '38†		
Made for Each Other	Carole Lombard-James Stewart			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 14, '38†	*83	Oct. 1, '38
(See "In the Cutting Room," Aug. 6, '38.)				
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
Trade Winds	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothorn	Nov. 4, '38†		
(See "In the Cutting Room," Sept. 17, '38.)				
Young in Heart, The	Janet Gayner-D. Fairbanks, Jr. - P. Goddard-B. Burke-R. Young	Oct. 21, '38†		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038.	Dick Purcell-Beryl Wallace	May 13, '38	*81	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014.	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30, '38	*66	Jan. 22, '38
Black Bandit 305	Bob Baker-Marjorie Reynolds	Sept. 16, '38†	*57	
Border Wolves 2058.	Bob Baker-Constance Moore	Feb. 25, '38	*57	
Boss of Lonely Valley 2052.	Buck Jones	Nov. 14, '37	*59	
Courage of the West 2054.	Bob Baker-Lois January	Dec. 5, '37	*57	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11, '38	*68	Mar. 12, '38
Danger on the Air (G) 2032.	D. Woods-N. Grey-W. Lundigan	July 1, '38	*66	July 2, '38
Dark Rapture	Mr. and Mrs. Armand Denis	Aug. 26, '38	*80	
Devil's Party, The (G) 2009.	V. McLaglen-Beatrice Roberts	May 20, '38	*65	May 28, '38
Forbidden Valley 2035.	Noah Beery, Jr.-F. Robinson	Feb. 13, '38	*67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshman Year (G) 3025.	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2, '38†	*65	Aug. 20, '38
Goodbye Broadway (G) 2012.	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1, '38	*70	Mar. 28, '38
Jury's Secret, The (G) 2019.	Fay Wray-Kent Taylor	Jan. 16, '38	*65	Jan. 15, '38
Lady in the Morgue (G) 2077.	Praeton Foster-Patricia Ellis	Apr. 22, '38	*70	May 14, '38
Last Stand, The 2029.	Bob Baker-Constance Moore	Apr. 1, '38	*56	
Letter of Introduction (G) 2003.	E. Bergen - "Charlie McCarthy" - Andraa Leeds-Adolphe Menjou	Aug. 5, '38	*103	Aug. 6, '38
(Exploitation: Sept. 10, '38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25, '38	*67	July 10, '37
Little Tough Guy (A) 2008.	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22, '38	*83	July 16, '38
Mad About Music (G) 2002.	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4, '38	*96½	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Midnight Intruder (G) 2018.	Louis Hayward-Barbara Read	Feb. 6, '38	*68	Jan. 28, '38
Missing Guest, The (G) 2031.	P. Kelly-C. Moore-W. Lundigan	Aug. 12, '38	*68	Aug. 20, '38
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly	Apr. 15, '38	*67	Apr. 18, '38
Outlaw Express 2059.	Bob Baker-Cecilia Callejo	July 17, '38	*58	
Personal Secretary	W. Gargan-J. Hodges-A. Devine	Sept. 9, '38†	*62	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12, '37	*86	Dec. 18, '37
Prison Break (G) 2028.	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15, '38	*72	July 23, '38
Rage of Paris, The (G) 2005.	D. Darrieux-D. Fairbanks, Jr. - Mischa Auer-H. Broderick	July 1, '38	*78	June 18, '38
(Exploitation: Sept. 17, '38, p. 64.)				
Reckless Living (G) 2021.	Robt. Wilcox-Nan Grey	Apr. 8, '38	*68	Apr. 2, '38
Road to Reno (G) 3017.	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23, '38†	*69	Sept. 3, '38
Singing Outlaw, The 2055.	Bob Baker-Joan Barclay	Jan. 23, '38	*56	
Sinners in Paradise (G) 2011.	John Boles-Madge Evans-Bruce Cabot	May 6, '38	*63	May 7, '38
Some Blondes Are Dangerous 2018	Noah Berry, Jr.-Dorothea Kent-Nan Grey	Nov. 28, '37	*64½	
Spy Ring, The (G) 2033.	Wm. Hall-Jane Wyman	Jan. 9, '38	*61	Jan. 29, '38
State Police (G) 2029.	John King-Constance Moore	Mar. 18, '38	*61	Apr. 2, '38
Sudden Bill Dorn 2053.	Buck Jones-Evelyn Brent	Dec. 19, '37	*59	
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7, '38	*101	
(See "In the Cutting Room," Aug. 6, '38.)				
Western Trails 2058.	Bob Baker-Marjorie Reynolds	June 3, '38	*57	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3, '38	*68	June 11, '38
Young Fugitive (G) 2039.	Robt. Wilcox-Dorothea Kent	June 24, '38	*68	June 25, '38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26, '37	*96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				
Youth Takes a Fling (G)	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30, '38†	*79	Oct. 1, '38

## Coming

Adam's Evening	Chas. Ruggles-Ona Munson			
Exposed	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4, '38†		
Gulley Trail 3052.	Bob Baker-Marjorie Reynolds	Oct. 21, '38†	*57	
Last Express, The (G)	K. Taylor-Dorothea Kent	Oct. 28, '38†	*63	Oct. 1, '38
(See "In the Cutting Room," Sept. 24, '38.)				
Little Tough Guy in Society	Mary Boland-Edw. E. Horton - Mischa Auer-Helen Parrish			
Prairie Justice 3053.	Bob Baker-Dorothy Southworth	Nov. 4, '38†		
Service De Luxe	C. Bennett-V. Price-C. Ruggles - M. Auer - H. Broderick - J. Hodges	Oct. 21, '38†		
(See "In the Cutting Room," Oct. 1, '38.)				
Storm, The	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28, '38†		
Strange Faces	D. Kent-F. Jenks-A. Devine	Nov. 11, '38†		
Swing That Cheer	T. Brown-A. Devine-C. Moore	Oct. 14, '38†		
West Side Miracle	E. Lowe-D. Foran-H. Mack			



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)	Rosald Reagan-Gloria Blondell	Apr. 9, '38	62	Feb. 26, '38
222	Shella Bromley	Apr. 9, '38	62	Feb. 26, '38
Blondes at Work 255	Glenda Farrell-Barton MacLano	Feb. 5, '38	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis			
	Margt. Lindsay-E. Palletto	Jan. 22, '38	90	Feb. 2, '35
Boy Meets Girl (A) 218	James Cagney - Pat O'Brien	Aug. 27, '38	86	July 23, '38
	Marlo Wilson	Aug. 27, '38	86	July 23, '38
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell	July 16, '38	77	June 11, '38
	Priscilla Lano - Dick Foran	July 16, '38	77	June 11, '38
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland	Sept. 3, '38	85	July 18, '38
	R. Russell-P. Knowles	Sept. 3, '38	85	July 18, '38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosamary Lano	June 11, '38	95	May 21, '38
	Hugh Herbert-Alton Jenkins	June 11, '38	95	May 21, '38
(Exploitation: July 2, '38, p. 54.)				
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman	Mar. 19, '38	57	Dec. 11, '37
	Cora Witherspoon	Mar. 19, '38	57	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Manoeuvres (G) 224	Boris Karloff-Marlo Wilson	Jan. 22, '38	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
Jezabel (G) 204	Bette Davis-Henry Fonda-Goo.	Mar. 28, '38	104	Mar. 12, '38
	Brent-Margt. Lindsay	Mar. 28, '38	104	Mar. 12, '38
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)				
Little Miss Thoroughbred (G)				
219	Ann Sheridan - John Litel	June 4, '38	65	May 7, '38
	F. McHugh-Jane Chapman	June 4, '38	65	May 7, '38
Love, Honor and Behave (A)	Wayne Morris-Priscilla Lano	Mar. 12, '38	71	Feb. 19, '38
218	John Litel-Dick Foran	Mar. 12, '38	71	Feb. 19, '38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lano	July 16, '38	69	Apr. 23, '38
	Humphrey Bogart-H. Morbort	July 16, '38	69	Apr. 23, '38
Mr. Champ 227	Johnnie Davis-Lola Lano	Aug. 6, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212	Dick Foran - June Travis-John	Apr. 2, '38	66	Apr. 2, '38
	Litel-Dick Purcell	Apr. 2, '38	66	Apr. 2, '38
Ponrod and His Twin Brother				
(G) 228	Billy and Bobby Mauch-Frank	Feb. 28, '38	63	Jan. 15, '38
	Craven-Spring Byington	Feb. 28, '38	63	Jan. 15, '38
Racket Busters (G) 205	George Brent - Gloria Dickson	July 16, '38	71	Aug. 20, '38
	H. Bogart-Walter Abol	July 16, '38	71	Aug. 20, '38
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda	Jan. 8, '38	79	Jan. 8, '38
	Frank McHugh-Alton Jenkins	Jan. 8, '38	79	Jan. 8, '38
	Nat Pendleton-Panny Singleton	Jan. 8, '38	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Valley of the Giants (G)	Wayne Morris - Clairo Trevor	Sept. 17, '38	79	Sept. 17, '38
	John Litel-Chas. Blackford	Sept. 17, '38	79	Sept. 17, '38
White Banners (A) 208	Claude Rains - Fay Bainter	June 25, '38	90	May 28, '38
	Jackie Cooper-B. Granville	June 25, '38	90	May 28, '38
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103.)				

## Coming

Angels with Dirty Faces	James Cagney - Pat O'Brien	Aug. 13, '38		
	Ann Sheridan-Crime School Kids	Aug. 13, '38		
(See "In the Cutting Room," Aug. 13, '38.)				
Blackwell's Island	J. Garfield-R. Lano-D. Purcell	Aug. 13, '38		
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis			
Dawn Patrol	Errol Flynn - George Brent			
	Claude Rains-Basil Rathbone			
(See "In the Cutting Room," Sept. 24, '38.)				
Dovill's Island	Boris Karloff			
(See "In the Cutting Room," Sept. 24, '38.)				
Going Places	D. Powell-A. Louise-A. Jenkins			
Hard to Get	Dick Powell-O. de Havilland			
	C. Winninger-Alton Jenkins			
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
(See "In the Cutting Room," Sept. 24, '38.)				
Juarez	Paul Muni			
King of the Underworld	Kay Francis-Humphrey Bogart			
	Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Nancy Drew, Detective	Bonita Granville-John Litel			
Oklahoma Kid	James Cagney-Pat O'Brien			
Sisters, The	B. Davis-E. Flynn-A. Louise			
	J. Bryan-D. Foran-I. Hunter	Oct. 15, '38		
They Made Me a Criminal	John Garfield-Gloria Dickson			
	"Crime School Kids"			
(See "In the Cutting Room," Oct. 1, '38.)				
Torchy Gets Her Man	Glenda Farrell-Barton MacLano			
(See "In the Cutting Room," July 2, '38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLano			
Unfit to Print	Pat O'Brien-Jean Blondell			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland			
	Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20, '38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10, '38	60. Nov. 27, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Delinquent Parents	Doris Weston	Progressive	July 15, '38	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2, '38	80
Fight for Peace (A)	War Film	Warwick	Apr. 30, '38	70. Apr. 30, '38
Harlemania	Negro Cast	Sack	Aug. 15, '38	
Knight of the Plains (G)	Fred Scott	Spectrum	May 12, '38	57. May 7, '38
Night Nurse	Joby Jordan	Advance	Jan. 15, '38	
Policy Man	Negro Cast	Sack	July 1, '38	61
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55. Feb. 5, '38
Rebellious Daughters	Verna Hillie	Progressive	July 1, '38	
Scandal House	Adlene Amos	Progressive	July 1, '38	
Songs and Bullets	Fred Scott	Spectrum	Apr. 15, '38	
(See "In the Cutting Room," Apr. 23, '38.)				
Sugar Hill Baby	Negro Cast	Sack	Jan. 1, '38	68
Two-Gun Man from Harlem	Negro Cast	Sack	May 1, '38	

## Coming

Code of the Fearless	Fred Scott	Spectrum		
Religious Racketeer (G)	Robert Fiske	Fanchos Royer	9. Apr. 23, '38	
Terror of Tiny Town, The				
(G)	Billy Curtis	Principal	60. July 23, '38	
Topa Topa (G)	Helen Hughes	Pennant	65. Apr. 16, '38	

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38
Affairs of Maupassant, The					
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1, '38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89	July 23, '38
Alibi, The (A)	Erich Von Strohm-B. N. Film			95	Feb. 26, '38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7, '38	88	Sept. 24, '38
Break the News (G)	Maurice Chevalier	General		78	May 14, '38
Call, The (G)	Jean Yonnel	Best	Mar. 28, '38	75	Apr. 2, '38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22, '36	93	Oct. 8, '36
(Reviewed under the title, "La Kermesse Heroique.")					
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17, '38	99	Apr. 30, '38
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9, '38	90	Sept. 24, '38
Coavlet 99 (A)	Will Hay	General		87	June 4, '38
Courier of Lyons, The (A)	Pierre Blanchard	Pax	June 2, '38	92	June 18, '38
Dark Eyes (A)	Simone Simon	Frank Kaslor	Apr. 18, '38	85	May 7, '38
Dark Sands (G)	Paul Robeson	Record		75	July 30, '38
Deck on the Havel, The					
(G)	Marlaine Hoppe	Casino			Apr. 30, '38
Dusky Sentries (A)	Fosco Ginechotti	Pallavinci			May 14, '38
Dybbuk, The (A)	A. Morewski	Golst	Apr. 15, '38	120	Mar. 19, '38
Edge of the World, The					
(A)	Finlay Currie	Pax		75	Apr. 14, '37
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3, '38
Generals Without Buttons					
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38
Grand Illusion (A)	Jean Gabin	World	96	July 3, '37	
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938	Newsreels	Norton	Jan. 9, '38	90	
I Married for Love	Kabos-Radal	Danubia	Feb. 4, '38	84	
I So Lee (G)	George Formby	Assoc. British		81	Apr. 2, '38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3, '38
Jelly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1, '38	65	
Kato Plus Ten (G)	Jack Hulbert	General		81	May 14, '38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10, '38	91	
Lafargo Case, The (A)	Erich Von Strohm	Cipra		100	May 14, '38
Lie of Nina Petrovna, The					
(A)	Fernand Gravot	Lenauer	Mar. 29, '38	80	Apr. 2, '38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30, '38
Love of DuBarry	Gitla Alpar	Hoffberg	Mar. 28, '38	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15, '38	83	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4, '38	10	ris.
Mademoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18, '37
MI Candidate (G)	Domingo Soler	Producciones A.R.B.		85	June 4, '38
Mis Dos Amores (G)	Tito Gutierrez	Paramount		80	Aug. 20, '38
Monastery (G)	Monastic Film	World	Apr. 1, '38	55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15, '38		
Noches de Gloria (A)	Esperanza Irla	Bueno		95	Mar. 26, '38
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12, '38
Orago (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12, '38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1, '38	99	June 5, '37
Peg of Old Drury (A)	Anna Nagle	Sir			
	Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28, '35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24, '38
Refugiados in Madrid (G)	Marla Conesa	Fama		95	July 23, '38
Room No. 111	Javor-Lazar	Danubia	Apr. 1, '38	91	
Ski Chasa (G)	Hannes Schnelder	World	Feb. 15, '38	73	Apr. 30, '38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24, '37	8	ris.
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9, '38
Sutyl the Lucky Child	Adam Kiarl	Hungaria	Jan. 11, '38		
Tempest in Chardas	Javor-Lazar	Danubia	Jan. 7, '38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30, '38	65	May 7, '38
Texas Mammy	Fedak	Danubia	Feb. 18, '38	78	June 18, '38
They Were Five (A)	Jean Gabin	Lenauer	June 1, '38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1, '38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15, '38	102	
Travelling People (A)	Francoise Rosay	Amor-Tobis		105	May 21, '38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26, '38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21, '38	10	ris.
Voices of India	Heffer Expedition	Hoffberg	Jan. 28, '38	70	
Velga Boatman, The (A)	Pierre Blanchard	J. H. Hoffberg	Apr. 30, '38	84	Apr. 23, '38
Yellow Roses	Gy Kabos	Danubia	Mar. 1, '38	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23, '38



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13,'38.15½..	
Andy Clyde		
Cuckoooranche 8431.....	Mar. 25,'38.18½..	
Joe Besser		
Doggone Mixup (2-12-38)		
8428.....	Feb. 4,'38.18½..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427.....	Jan. 21,'38.17½..	
Monte Collins-Tom Kennedy		
Halfway to Hollywood 8438	July 1,'38.17½..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38).....	May 20,'38.16....	
(3 Stooges)		
Jump, Chump, Jump 8432.	Apr. 15,'38.19½..	
Andy Clyde		
Many Sappy Returns 9421.	Aug. 19,'38.18....	
Charley Chase		
Mind Needer, The 8433...	Apr. 29,'38.18....	
Charley Chase		
Mutt to You 9402.....	Oct. 14,'38.18....	
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424.....	Oct. 28,'38.18....	
Charlie Chase		
Not Guilty Enough 9423...	Sept. 30,'38.18....	
Andy Clyde		
Old Rald Mule, The		
(4-2-38) 8429.....	Mar. 4,'38.17½..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4,'38.16½..	
(All Star)		
Sue My Lawyer 9422.....	Sept. 16,'38.17....	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8408.....	Apr. 1,'38.18....	
(3 Stooges)		
Termites of 1938 (1-22-38)		
8404.....	Jan. 7,'38.17....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8406.....	July 29,'38.17½..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18,'38.18½..	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901...	Sept. 2,'38.18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18,'38.17½..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)	
8904.....	Dec. 15,'37.10½..

## COLOR RHAPSODIES

Animal Cracker Circus	
9502.....	Sept. 23,'38.7....
Big Birdcast, The	
(6-4-38) 8508.....	May 13,'38.7....
Bluebird's Baby (3-12-38)	
8504.....	Jan. 21,'38.7....
Foolish Bunny, The	
(4-2-38) 8506.....	Mar. 26,'38.8....
Frog Pond, The 8512.....	Aug. 12,'38.....
Hollywood Graduation	
(9-10-38) 9501.....	Aug. 26,'38.7....
Horse on the Merry-Go-Round, The (3-28-38)	
8505.....	Sept. 17,'38.8....
Little Moth's Big Flame	
9503.....	Oct. 25,'38.7....
Poor Little Butterfly	
(7-23-38) 8510.....	July 4,'38.7½..
Poor Elmer 8511.....	July 22,'38.7½..
Snowtime 8507.....	June 3,'38.7½..
Window Shopping (7-2-38)	
8509.....	Apr. 14,'38.7....

Title	Rel. Date	Min.
COLUMBIA TOURS		
muda—Isle of Paradise		
551 .....	Sept. 9,'38†.1 r l..	
vincial Quebec 9552...	Oct. 21,'38†.....	

## COMMUNITY SING

No. 5 (1-22-37) 8655.....	Feb. 5,'38.10....
(Song Parade)	
No. 6 (3-5-38) 8656.....	Feb. 25,'38.9½..
(Cowboy Songs)	
No. 7 (4-2-38) 8657.....	Mar. 18,'38.10....
(Gus Van Song Shop)	
No. 8 8658.....	May 6,'38.10½..
(Songs of the Southland)	
No. 9 (6-18-38) 8659.....	June 25,'38.9½..
(Spanish Songs)	
No. 10 (6-18-38) 8660.....	July 4,'38.10....
(Patriotic Songs)	
No. 11 8861.....	Aug. 28,'38.10....
Songs of Yesteryear	
No. 12 8862.....	Sept. 15,'38.10....
Scotch Songs	

## (New Series)

No. 1 (College Songs)	
9651.....	Oct. 1,'38.1 r l..
No. 2 (South Seas) 9652...	Oct. 4,'38.1 r l..
No. 3 9653.....	Dec. 2,'38.1 r l..

## HAPPY HOUR

Jungle Babes 8473.....	June 1,'38.1 r l..
New Nation, The (Czechoslovakia) 8472.....	June 1,'38.10....

## KRAZY KAT CARTOONS

21. Sad Little Guinea Pigs	
8702.....	Feb. 22,'38.8½..
22. Auto Clinic, The 8703.	Mar. 4,'38.8½..
23. Little Buckaroo 8704.	Apr. 11,'38.6....
24. Krazy Magle (6-4-38)	
8705.....	May 20,'38.8½..
25. Krazy's Travel Squawks	
(6-25-38) 8708.....	July 4,'38.8½..
26. Gym Jams 9701.....	Sept. 9,'38.6½..
27. Hot Dogs On Ice 9702.	Oct. 21,'38.1 r l..

## PICTUREGRAPH

No. 1 9951.....	Sept. 23,'38.1 r l..
SCRAPPY CARTOONS	
City Slicker (7-23-38)...	
8758.....	July 8,'38.6....
Early Bird (10-1-38) 9751.	Aug. 31,'38.1 r l..
Happy Birthday 9752.....	Oct. 7,'38.1 r l..
New Homestead, The	
(2-12-38) 8755.....	Jan. 7,'38.7....
Scrappy's Playmates 8757.	Mar. 27,'38.6....
Scrappy's Trip to Mars	
8756.....	Feb. 4,'38.7....

## SCREEN SNAPSHOTS

No. 5 (1-22-38) 8855.....	Jan. 7,'38.9½..
No. 6 (3-5-38) 8856.....	Feb. 4,'38.10....
No. 7 (4-2-37) 8857.....	Mar. 4,'38.10....
No. 8 (5-14-38) 8858.....	Apr. 1,'38.9....
No. 9 8859.....	Apr. 29,'38.9½..
No. 10 (6-18-38) 8860.....	May 27,'38.9½..
No. 11 (7-30-38) 8861.....	June 24,'38.10½..
No. 12 8862.....	July 29,'38.10....

## (New Series)

No. 1 9851.....	Aug. 21,'38.1 r l..
No. 2 9852.....	Sept. 18,'38.1 r l..
No. 3 9853.....	Nov. 4,'38.1 r l..

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811.....	July 29,'38.1 r l..
Demons of the Deep	
(9-24-38) 8812.....	Aug. 19,'38.9....
Femline Fun 8805.....	Feb. 18,'38.10....
Fistic Fun (7-30-38) 8810.	July 1,'38.9½..
Football Giants 9801.....	Sept. 28,'38.1 r l..
Play Ball (4-23-38) 8807.	Apr. 15,'38.10....
Ski Legs.....	Oct. 20,'38.10....
Snow Foolin' (2-12-38)	
8804.....	Jan. 21,'38.10....
Sport Stamina (8-4-38)	
8808.....	Apr. 10,'38.9½..
Thrilling Moments	
(8-25-38) 8809.....	June 10,'38.9½..
Unusual Hunting (3-28-38)	
8806.....	Mar. 15,'38.10....

## STRANGE AS IT SEEMS

Boy Who Saved a Nation,	
The (1-22-38) 8603.....	Dec. 10,'37.9½..

## WORLD IN COLOR

Friendly Neighbors	
(Ontario) (8-18-38) 8553.	Apr. 29,'38.9½..

## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

WORLD IN COLOR

Friendly Neighbors  
(Ontario) (8-18-38) 8553. Apr. 29,'38..9½.

EDUCATIONAL

[Distributed through  
Twentieth Century-Fox

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-28-38) 8910.	Feb. 25,'38.10...	
Cabin Kids		

## TERRY-TOONS

Big Top, The 8520.....	May 12,'38.6½..
Bugs Beetle and His	
Orchestra 8512.....	Jan. 21,'38.6½..
Eliza Runs Again 8528....	July 29,'38.6½..
Gandy the Goose (3-19-38)	
8515.....	Mar. 4,'38.6....
Happy and Lucky 8516....	Mar. 18,'38.6½..
Here's to Good Old Jail	
8522.....	June 10,'38.6½..
His Off Day 8513.....	Feb. 4,'38.6½..
Just Ask Jupiter (2-19-38)	
8514.....	Feb. 18,'38.8....
Last Indian, The 8523....	June 24,'38.6½..
Lion Hunt, The (1-15-38)	
8511.....	Jan. 7,'38.7....
Maid In China 8519.....	Apr. 29,'38.7....
Milk for Baby 8524.....	July 8,'38.8½..
Mountain Romance, A	
(4-39-38) 8517.....	Apr. 1,'38.8½..
Mrs. O'Leary's Cow 8525...	July 22,'38.6½..
Robinson Crusoe's Broad-	
cast (4-23-38) 8518....	Apr. 15,'38.6½..

## TREASURE CHEST

Kingdom for a Horse	
(5-7-38) 8604.....	Apr. 22,'38.10....
Music from the Stars	
(4-30-38) 8810.....	Mar. 25,'38.11....
Horace Lapp and Orch.	
Return of the Buffalo 8608.	Apr. 8,'38.9½..
Sky Fishing (3-26-38) 8607.	Feb. 25,'38.9½..
Songbirds of the North	
Wood (2-12-38) 8608...	Feb. 11,'38.10....
We Live In Two Worlds	
(8-20-38) 8609.....	July 22,'38.11....

## TWO-REEL COMEDIES

Air Parade (2-12-38) 8113.	Jan. 14,'38.19....
Niela Goodelle	
Beautiful But Dummies	
8117.....	Mar. 25,'38.17....
Buster West-Tom Patricola	
Cactus Caballeros 8208...	May 27,'38.19....
Harry Gribbon-Joe Fays	
Cupid Takes a Holiday	
(2-19-38) 8115.....	Feb. 4,'38.15....
Danny Kaye	
Cute Crime 8118.....	Apr. 29,'38.18....
Jefferson Machamer	
Getting an Eyeful (1-22-38)	
8204.....	Jan. 21,'38.18....
Charles Kemper	
Hi-Ho Hollywood 8203...	Jan. 7,'38.18....
Harriet Hutchins-Margt. Johnson	
Jitterbugs 8119.....	May 20,'38.16....
Buster West-Tom Patricola	
Love and Onions (3-26-38)	
8308.....	Mar. 11,'38.19....
H. Timberg, Jr.-P. Rooney, Jr.	
Miss They Missed, The	
(2-12-38) 8114.....	Jan. 28,'38.18....
Willie Howard	
Money On Your Life 8205	
(12-4-37) 8108.....	May 13,'38.18½..
Chas. Kemper-Danny Kaye	
Pardon My Accident 8120	June 10,'38.17....
Willie Howard	
Sing for Sweetie 8309....	Apr. 15,'38.19....
Lee Sullivan	
Uncle Sol Solves It 8303...	Feb. 11,'38.15....
Wanna Be a Model? 8118.	Feb. 25,'38.18....
Jefferson Machamer	
Winner Lose All 8310....	June 17,'38.19....
Charles Kemper	

## MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
(In Sepla)		
Blue Monday (4-2-38)		
W-682 .....	Apr. 2,'38.	9....
Buried Treasure W-889....	Sept. 17,'38.	8....
Captain's Pup W-684....	Apr. 30,'38.	8....
Cleaning House (3-5-38)		
W-681 .....	Feb. 19,'38.	8....
Day at the Beach, A		
W-685 (8-13-38) .....	June 25,'38.	10....
Old Smokey W-688.....	Sept. 3,'38.	7....
Pygmy Hunt, The W-687.	Aug. 8,'38.	8....
Poultry Pirates W-683....	Apr. 18,'38.	9....
What a Lion! W-686.....	July 18,'38.	9....
Winning Ticket, The		
W-690 .....	Oct. 1,'38.	9....

## CRIME DOESN'T PAY

No. 14—What Price Safety	
P-611.....	Feb. 5,'38.21....
John Wray-George Hunton	

Title	Rel. Date	MIN.
No. 15—Miracle Money		
(5-21-38) P-612 .....	Mar. 26,'38.21....	
No. 16—Come Across		
(6-4-38) P-613 .....	May 14,'38.21....	
No. 17—Criminal Is Born,		
A (8-27-38) P-614.....	June 25,'38.21....	
No. 18—They're Always		
Caught P-615.....	Sept. 3,'38.22....	
No. 19—Think It Over		
P-616 .....	Sept. 24,'38.20....	
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest		
(5-7-38) T-659 .....	Apr. 18,'38.9....	
Cairo, City of Contrast		
T-851 .....	Sept. 10,'38.9....	
Czechoslovakia On Parade		
(7-2-38) T-661 .....	June 11,'38.9....	
Glimpses of Austria T-857.	Feb. 19,'38.9....	
Glimpses of New Brunswick		
(4-2-38) T-658 .....	Mar. 19,'38.8....	
Madeira—Isle of Romance		
T-851 .....	Oct. 1,'38.....	
Paris On Parade T-662		
(8-20-38) .....	July 9,'38.9....	
Rural Sweden T-660 .....	May 14,'38.6....	

## HARMAN-ISING

## (Happy Harmonies)

36—Pipe Dream.....	Feb. 5,'38.8....
37—Little Bantamweight...	Mar. 12,'38.8....

## HISTORICAL MYSTERIES

Bravest of the Brave, The	
(8-27-38) H-728.....	Aug. 8,'38.11....
Face Behind the Mask, The	
(4-9-38) H-725.....	Mar. 19,'38.11....
Leonard Penn-Mary Howard	
Joaquin Murrieta (7-23-38)	
H-726 (sepla).....	June 11,'38.11....
Man the Rock, The H-729.	Sept. 3,'38.11....
Nostradamus H-730.....	Sept. 24,'38.11....
Ship That Died, The	
H-724.....	Feb. 19,'38.10....
Leonard Penn-Rhea Mitchell	
Strange Glory (8-8-38)	
H-727.....	July 2,'38.11....
Frank McGlynn	

## M-G-M MINIATURES

City of Little Men, The	
M-871.....	Aug. 20,'38.11....
Forgotten Step, The	
(6-4-38) M-677.....	May 7,'38.10....
Monty Wooley	
Hollywood Handicap	
(7-9-38) M-678.....	May 7,'38.10....
"Original Sing Band"	
Life In Some Town, U.S.A.	
(4-9-38) M-674.....	Feb. 28,'38.10....
Optical Poem, An M-675.	Mar. 5,'38.7....
Streamlined Swing M-872.	Sept. 10,'38.9....
(In sepla)	
That Mothers Might Live	
M-676.....	Apr. 30,'38.10....
Shepard Struwick-	
Mary Howard	
Tracking the Sleeping	
Death (8-27-38) M-680.	July 9,'38.10....
Gilbert Emery-Doris Lloyd	
Tupapao (7-9-38) M-679.	June 11,'38.11....
Moroni Olsen	
What Do You Think, No. 3	
M-672.....	Jan. 15,'38.11....

## MUSICAL COMEDIES

Billy Rose's Casa Manana	
Revue R-603.....	Mar. 26,'38.21....
Harriet Hector-E. Marshall	
Canary Comes Across, The	
(2-5-38) R-602.....	Jan. 29,'38.21....
Erk Rhodes-Virginia Grey	
It's In the Stars (8-27-38)	July 30,'38.10....
R-606.....	
Eleanor Lynn-Johnny Downs	
Magician's Daughter, The	
(8-20-38) R-605.....	July 16,'38.16....
Eleanor Lynn-Frank Albertson	
Snow Gets In Your Eyes	
(8-4-38) R-604.....	May 14,'38.20....
Virginia Grey-Reger Converse	
OUR GANG	



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Three Men in a Tub C-738.	Mar. 26, '38.	10....
<b>PETE SMITH SPECIALTIES</b>		
Anesthesia (8-6-38)		
S-711	July 9, '38.	10....
Follow the Arrow S-712		
(8-20-38)	July 30, '38.	10....
Football Thrills of 1937		
(10-1-38) S-714	Sept. 10, '38.	10....
Fisticuffs (10-1-38)	Aug. 27, '38.	10....
Friend Indeed (1-1-38)		
S-703	Jan. 1, '38.	10....
Grid Rules S-715	Oct. 15, '38.	1 r.l.
Jungle Juveniles, No. 2		
(2-5-38) S-704	Jan. 29, '38.	9....
La Savate (4-9-38) S-708.	Mar. 12, '38.	8....
Modeling for Money S-708.	Apr. 30, '38.	10....
(Exploitation: June 4, '38, p. 85.)		
Penny's Party (color) S-707.	Apr. 9, '38.	9....
Prudence Penny-Gwen Lee		
Story of Dr. Carver		
(7-2-38) S-710	June 18, '38.	10....
Surf Heroes (7-23-38)		
S-709	May 28, '38.	10....
Three on a Rope (3-26-38)		
S-705	Feb. 19, '38.	10....
<b>ROBERT BENCHLEY</b>		
Courtship of a Newt, The		
(8-27-38) F-757	July 23, '38.	8....
Evening Alone, An F-755.	May 14, '38.	10....
How to Figure Income Tax		
(4-9-38) F-753	Mar. 19, '38.	8....
How To Raise a Baby		
(8-20-38) F-758	July 2, '38.	9....
How to Read F-758.	Aug. 27, '38.	9....
How to Watch Football		
F-951	Oct. 8, '38.	1 r.l.
Music Made Simple		
(4-30-38) F-754	Apr. 18, '38.	8....
<b>SPECIAL</b>		
Jimmy Fidler's Personality		
Parade (1-29-38) J-771.	Jan. 8, '38.	20....
New Audioscapes, The		
(2-5-38) A-781	Jan. 15, '38.	8....

## PARAMOUNT

Title	Rel. Date	Min.
<b>BETTY BOOP CARTOONS</b>		
Be Up to Date (2-28-38)		
T7-7	Feb. 25, '38.	7....
Buzzy Boop T7-12.	July 22, '38.	1 r.l.
Honest Love and True T7-8.	Mar. 25, '38.	7....
Lost Kitten (7-23-38)		
T7-11	June 24, '38.	7....
Out of the Inkwell T7-9.	Apr. 22, '38.	7....
Pudgy the Watchman (G)		
(8-20-38) T8-1	Aug. 12, '38.	1 r.l.
Swing School T7-10		
(6-18-38)	May 27, '38.	7....
<b>COLOR CLASSICS</b>		
All's Fair at the Fair		
C8-1	Aug. 28, '38.	7....
(9-3-38) C8-1	Aug. 26, '38.	7....
Hold It C7-5	Apr. 29, '38.	7....
Hunky and Spunky		
(7-23-38) C7-8	June 24, '38.	7....
Tears of an Onion C7-4.	Feb. 25, '38.	10....
<b>COLOR CRUISES</b>		
Guatemala (8-27-38)		10....
<b>HEADLINERS</b>		
Beb Crosby and Orch.		
A7-12	May 8, '38.	10....
Easy on the Ice A7-13		
(6-18-38)	June 3, '38.	10....
H. King's Orch.-S. Foster		
Hell's Holiday (4-23-38)		
A7-11	Apr. 8, '38.	10....
George Hall and Orch.		
Himber Harmonies		
(2-26-38) A7-8	Jan. 29, '38.	11....
Richard Himber and Orch.		
Lights! Action! Lucas!		
(9-10-38)	Sept. 2, '38.	10....
Clyde Lucas and Orch.		
Liston to Lucas (2-26-38)		
A7-9	Feb. 18, '38.	10....
Meet the Maestros.	Jan. 7, '38.	10....
Moments of Charm		
(8-13-38) A8-1	Aug. 5, '38.	10....
P. Spitznagel & Girl Orch.		
Queens of the Air (7-23-38)		
A7-14	July 8, '38.	11....
Vincent Lopez		
Star Reporter, No. 3		
A7-10	Mar. 11, '38.	10....
<b>PARAGRAPHS</b>		
Ascent on Beauty (1-8-38)		
V7-6	Dec. 31, '37.	10....
Bike Parade V7-10.	Apr. 22, '38.	10....

Title	Rel. Date	Min.
California Glens V7-7.	Jan. 28, '38.	10....
Crime Fighters V7-11		
(6-4-38)	May 20, '38.	10....
Find What's Wrong		
(7-9-38) V7-12	June 17, '38.	10....
Gold (3-12-38) V7-8.	Feb. 25, '38.	10....
Jungle Glimpses (color)		
V7-9	Mar. 25, '38.	10....
Mildewed Melodramas	Sept. 9, '38.	1 r.l.
Silver Millions V7-13.	July 15, '38.	10....
Tannhauser (6-4-38)		
V8-1	Aug. 12, '38.	16....

## PARAMOUNT PICTORIAL

No. 6—The New Wash-		
ton-Arizona Magle—Four-		
Footed Flyers P7-6.	Jan. 7, '38.	1 r.l.
No. 7—Let's Visit the Moon		
—Autumn in the Alps—		
Shadow Man (2-26-38)		
P7-7	Apr. 4, '38.	10....
No. 8—Styles in the Sun		
Sleeping City—Pulchri-		
tude for Pups P7-8.	Mar. 4, '38.	1 r.l.
No. 9—Can They Take It—		
Seelings' Believing—Al-		
pine Aqueduct P7-9.	Apr. 1, '38.	10....
No. 10—Sailboat Time—		
Twilight on the Trail—		
Magnetic Music (6-4-38)		
P7-10	May 7, '38.	1 r.l.
No. 11—Water Symphony—		
Nothing But Seals—		
Vineyards of California		
(7-23-38) P7-11.	June 4, '38.	10....
No. 12—Gigantic Farming		
—Steaming Scenery—		
Nobody's Pal (7-9-38)		
P7-12	July 1, '38.	1 r.l.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5, '38.	10....
No. 2—P8-2 (9-3-38)	Sept. 2, '38.	10....
No. 3 (9-24-38)		10....

## POPEYE THE SAILOR

Big Chief Ugh-A-Mugh-		
Ugh (5-14-38) E7-9.	Apr. 15, '38.	7....
Bulldozing the Bull		
(8-28-38) E8-1	Aug. 19, '38.	7....
Fowl Play E7-5.	Dec. 17, '37.	1 r.l.
House Builder-Upper, The		
E7-8	Mar. 18, '38.	1 r.l.
I Yam Love Sleek E7-10.	May 20, '38.	7....
Jeep, The E7-12.	July 15, '38.	7....
Learn Politeness (2-28-38)		
E7-7	Feb. 18, '38.	7....
Let's Celebrate E7-6.	Jan. 21, '38.	10....
Mutiny Ain't Nice E8-2.	Sept. 16, '38.	1 r.l.
Plumbing is a Pipe		
(8-11-38) E7-11	June 17, '38.	7....

## PARAMOUNT SOUND NEWS

Two Editions Weekly		
<b>POPULAR SCIENCE</b>		
(In Color)		
No. 3 J7-3	Jan. 14, '38.	10....
No. 4 J7-4	Mar. 18, '38.	10....
No. 5 (6-11-38) J7-5	May 13, '38.	1 r.l.
No. 6 J7-6	July 8, '38.	1 r.l.
(New Series)		
No. 1 J8-1	Sept. 2, '38.	1 r.l.

## SCREEN SONGS

Bealoe e Moonlit Stream		
SC7-8	July 29, '38.	1 r.l.
Thanks for the Memory		
SC7-4	Mar. 25, '38.	8....
Bert Block and Orch.		
You Leave Me Breathless		
(7-2-38) SC7-5	May 27, '38.	8....
Jimmy Dorsey and Orch.		
You Took the Words Right		
Out of My Heart		
(2-19-38) SC7-3	Jan. 28, '38.	7....

## GRANTLAND RICE SPORTLIGHTS

No. 46—Good Looking Win-		
ners (2-26-38) R7-7.	Jan. 28, '38.	10....
No. 47—A Fascinating Ad-		
venture (2-28-38) R7-8.	Feb. 25, '38.	10....
No. 48—Cops and Robbers		
R7-9	Mar. 25, '38.	10....
No. 49—Win, Place or		
Show R7-10	Apr. 22, '38.	10....
No. 50—Red, White and		
Blue Champions R7-11		
(8-4-38)	May 20, '38.	1 r.l.
No. 51—Strikel (8-25-38)		
R7-12	June 17, '38.	10....
No. 52—Horsehoss R7-13.	July 15, '38.	1 r.l.
No. 53—A Sporting Test		
(8-13-38) R8-1	Aug. 5, '38.	10....
No. 54—Hunting Thrills		
(8-27-38) R8-2	Sept. 2, '38.	10....

Title	Rel. Date	Min.
<b>UNUSUAL OCCUPATIONS</b>		
(In Color)		
No. 4 (2-26-38) L7-4	Feb. 11, '38.	10....
No. 5 L7-5	Apr. 15, '38.	10....
No. 6 (6-8-38) L7-8	June 10, '38.	10....
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5, '38.	10....

## RKO RADIO

Title	Rel. Date	Min.
<b>LEON ERROL COMEDIES</b>		
Berth Quake 83,705.	May 6, '38.	18....
His Pest Friend 83,704.	Mar. 11, '38.	18....
Jitters, The (6-25-38)		
83,706	July 1, '38.	19....
Major Difficulties 93,702.	Nov. 18, '38.	19....
Stage Fright (9-3-38)		
93,701	Sept. 23, '38.	18....

## HEADLINERS

No. 3—Picketing for Love		
83,603	June 3, '38.	17....
1938-39		
No. 1—Sea Melody		
(10-1-38) 93,601	Oct. 21, '38.	19....
No. 2—Romancing Along		
93,602	Dec. 30, '38.	21....
No. 3—Swing Vacation		
93,603	Feb. 24, '39.	19....

<b>EDGAR KENNEDY COMEDIES</b>		
Beaux and Errors 93,401.	Oct. 7, '38.	18....
False Roomers 83,404.	Mar. 25, '38.	17....
Fool Coverage (8-13-38)		
83,408	July 15, '38.	18....
Kennedy's Castle 83,405.	May 28, '38.	17....

## MARCH OF TIME

1937-38		
No. 7—Old Dixie's New		
Boom—One Million Mis-		
sing—Russians in Exile		
83,107	Feb. 18, '38.	19....
No. 8—Brain Trust Island		
—Arms and the League		
83,108	Mar. 18, '38.	19....
No. 9—Nazi Conquest, No.		
1—Crime and Prisons		
83,109	Apr. 15, '38.	21....
No. 10—Racketeers vs.		
Housewives—Friend of		
the People—England's		
Bankrupt Peers 83,110	May 13, '38.	19....
No. 11—Men of Medicine:		
1938, 83,111	June 10, '38.	17....
No. 12—U. S. Coast Guard		
83,112	July 8, '38.	17....
No. 13—Man at the Wheel		
—Throat to Gibraltar		
(8-6-38) 83,113	Aug. 15, '38.	19....
1938-39		
No. 1—Prelude to Conquest		
—Father Divine (9-3-38).	Sept. 2, '38.	2 r.l.

## NU-ATLAS PRODUCTIONS

Carnival Show 84,212.	June 24, '38.	10....
Jan Pearce		
Hockshop Blues (8-8-38)		
84,213	July 15, '38.	10....
Bred Reynolds & Orch.		
International Rhythm		
(7-2-38) 84,211	June 3, '38.	10....
Ray Smeck and His		
Aloha Islanders		
Latin Rhythm (3-5-38)		
84,206	Feb. 18, '38.	11....
Jan Pearce		
Melds and Musie 84,209.	Apr. 22, '38.	10....
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207.	Mar. 11, '38.	11....
Gogo De Lys		
Salt Shakers 84,210	May 13, '38.	11....
J. C. Flippen		
Skyline Revue 84,200.	Apr. 1, '38.	11....
Paula Stone		
Styles and Smiles, 94,202.	Sept. 30, '38.	11....
Virginia Verrill		
Sweet Shoe (1-1-38) 84,203.	Nov. 26, '38.	11....
Rite Rio and Orch.		
Talent Auction 94,203.	Oct. 28, '38.	10....
Irene Beasley		
Under a Gypsy Moon		
(9-3-38) 94,201	Sept. 2, '38.	10....
J. Harold Murray		

## PATHE NEWS

Released twice a week		
<b>PATHE PARADE</b>		
No. 4—Air College		
(2-26-38) 84,604	Feb. 25, '38.	8....
No. 5—Ventriloquist's		
Dummy—ASCAP—Ballet		
Sehest 84,605	Apr. 22, '38.	11....

Title	Rel. Date	Min.
No. 6—Count of Ton		
(7-16-38) 84,606.	June 17, '38.	10....
No. 7—Expose of Spirituel-		
ism—Trip Thru Walt		
Disney Studios (7-23-38).	Aug. 12, '38.	10....

## PATHE REVIEWS

Released once a month		
<b>PATHE TOPICS</b>		
Released seven times a year		
<b>RADIO FLASH COMEDIES</b>		
Photographer, The		
83,203	June 17, '38.	15....
Jack Rice		
<b>RADIO MUSICAL COMEDIES</b>		
Twenty Girls and a Band		
(1-22-38) 83,502	Apr. 8, '38.	18....
Niek Stuart and Orch.		
<b>RAY WHITLEY COMEDIES</b>		
Western Welcome, A,		
93,501	Sept. 9, '38.	18....

## REELISMS

Trans-America 94,602	Nov. 11, '38.	15....
Submarine Circus 94,601.	Sept. 16, '38.	10....

## RKO PATHE SPORTSCOPE

Bit and Bridle 84,308.	May 13, '38.	10....
Brother Golfers (8-6-38)		
84,309	July 15, '38.	11....
Fisherman's Paradise		
94,301	Sept. 9, '38.	9....
Flying Feathers 84,308.	June 24, '38.	9....
In the Swim (5-5-38)		
84,302	Feb. 18, '38.	10....
Pinehurst 84,305	Apr. 22, '38.	9....
Swinging Mallets 84,304.	Apr. 1, '38.	10....
Underwater (6-25-38)		
84,307	June 3, '38.	9....
Windward Way 84,303.	Mar. 11, '38.	10....

## SHEILA BARRETT COMEDIES

Week-End Guest 94,401...	Oct. 14,'38†.....
SMART SET	
Buckaroo Broadcast, A	
(6-18-38) 83,203 .....	Apr. 22,'38.18....
Ray Whitley	
Hunting Trouble (8-13-38)	
83,303 .....	Aug. 12,'38.16....
Jed Prouty	



## (THE RELEASE CHART--CONT'D)

Title Rel. Date Min.  
What Every Girl Should Know 9402 ..... Nov. 25, '38. 1 r.  
Ne Title 9602 ..... Nov. 11, '38. 1 r.

## LEW LEHR

What Every Boy Should Know 9401 ..... Sept. 2, '38. 1 r.  
MAGIC CARPET SERIES (Lowell Thomas)

Land of Contentment 9102 Oct. 14, '38. 1 r.  
Golden California 9101 ..... Aug. 5, '38. 1 r.

## TERRY-TOONS

Chris Columbus 9501 ..... Aug. 12, '38. 1 r.  
Goose Flies High, The ..... Sept. 9, '38. 1 r.  
String Bean Jack 9521 ..... Aug. 26, '38. 1 r.

(In color)  
Wolf's Side of the Story 9503 ..... Sept. 23, '38. 1 r.  
ED THORGERSEN (Sports)

Thoroughbreds 9301 ..... Sept. 30, '38. 1 r.

## UNIVERSAL

Title Rel. Date Min.  
GOING PLACES WITH LOWELL THOMAS  
No. 46 2377 ..... Feb. 28, '38. 9  
No. 47 2378 ..... Mar. 21, '38. 9 1/2  
No. 48 2379 ..... Apr. 11, '38. 9  
No. 49 2380 ..... Apr. 25, '38. 9  
No. 50 (4-30-38) 2381 ..... May 9, '38. 9  
No. 51 (6-11-38) 2382 ..... June 13, '38. 10  
No. 52 (6-25-38) 2383 ..... June 27, '38. 9  
No. 53 3351 ..... Aug. 22, '38. 9  
No. 54 3352 ..... Sept. 12, '38. 9 1/2  
No. 55 3353 ..... Oct. 3, '38. 9

## LANTZ CARTUNES

Barnyard Romeo (8-20-38) 2291 ..... Aug. 1, '38. 7  
Big Cat and the Little Mouse, The 2293 ..... Aug. 15, '38. 7  
Cat and the Bell, The ..... Oct. 4, '38. 7  
Cheese Nappers (7-2-38) 2288 ..... July 4, '38. 7  
Feed the Kitty 2281 ..... Mar. 14, '38. 7  
Ghost Town Frolics 2294 ..... Sept. 5, '38. 7  
Happy Scouts (7-2-38) 2395 ..... June 20, '38. 7  
Lampighter, The 2277 ..... Jan. 10, '38. 7  
Man Hunt (2-26-38) 2278 ..... Feb. 7, '38. 7  
Movie Phony News 2285 ..... May 30, '38. 7  
Nellie, The Indian Chief's Daughter (6-4-38) 2286 ..... June 6, '38. 7  
Nellie, The Sewing Machine Girl (5-14-38) 2282 ..... Apr. 11, '38. 7 1/2  
Pixie Land 2295 ..... Sept. 12, '38. 7  
Problem Child, The (5-14-38) 2284 ..... May 16, '38. 7  
Queen's Kittens 2292 ..... Aug. 8, '38. 7  
Silly Seals (8-27-38) ..... July 25, '38. 7  
Tail End (5-21-38) 2283 ..... Apr. 25, '38. 7  
Trade Mice 2280 ..... Feb. 28, '38. 7  
Yokel Boy Makes Good (3-12-38) 2279 ..... Feb. 21, '38. 7  
Voodoo In Harlem (7-9-38) 2289 ..... July 18, '38. 7

## MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38) 3222 ..... Sept. 28, '38. 19 1/2  
Imogene Coca  
Down on the Barn (2-26-38) 2167 ..... Feb. 23, '38. 17  
Billy Jones-Ernie Hare  
Fits and Benefits 2173 ..... July 27, '38. 19  
York and King  
High Jack N' the Show (5-21-38) 2170 ..... May 18, '38. 17  
(James Barton)  
Latin Hi-Hatin' (4-30-38) 2169 ..... Apr. 27, '38. 17  
Dorothy Stone-Chas. Collins  
Music and Flowers (5-21-38) 2171 ..... June 15, '38. 19  
Block and Sully  
Rhythm Cafe 3221 ..... Sept. 7, '38. 20  
Virginia Verrill  
Side Show Fakir 3223 ..... Oct. 12, '38. 20  
Clyde Hager-Charlotiers  
Somewhere in Paris (3-5-38) 2168 ..... Mar. 23, '38. 17  
J. Harold Murray  
Stars and Stripes (7-2-38) 2172 ..... July 6, '38. 17 1/2  
Ed. East-Ralph Dumke

## STRANGER THAN FICTION SERIES

No. 46—Novelty (2-26-38) 2390 ..... Feb. 21, '38. 9  
No. 47—Novelty 2391 ..... Mar. 14, '38. 9  
No. 48—Novelty 2392 ..... Apr. 4, '38. 9 1/2  
No. 49—Novelty (5-7-38) 2393 ..... Apr. 18, '38. 8 1/2  
No. 50—Novelty 2394 ..... May 2, '38. 9

Title Rel. Date Min.  
No. 51—Novelty 8-11-38) 2395 ..... June 6, '38. 9  
No. 52—Novelty (7-2-38) 2396 ..... June 20, '38. 9  
No. 53—Novelty 3364 ..... Aug. 29, '38. 9  
No. 54—Novelty 3365 ..... Sept. 19, '38. 9  
No. 55—Novelty 3366 ..... Oct. 10, '38. 9 1/2

## UNIVERSAL SPECIAL

Breathless Moments (2-26-38) 2160 ..... Feb. 28, '38. 19

## VITAPHONE

Title Rel. Date Min.  
BROADWAY BREVITIES  
Waiting Around (2-26-38) 3027 ..... Feb. 20, '38. 20  
Frank Libuse  
Little Me 3010 ..... Mar. 5, '38. 2 rls.  
Wini Shaw  
Romance of Louisiana 3005 ..... Mar. 12, '38. 2 rls.  
Addison Richards  
Under the Wire 3022 ..... Mar. 26, '38. 2 rls.  
Joe and Asbestos  
Got a Match 3016 ..... Apr. 9, '38. 2 rls.  
Joan Abbott  
Hold That Ball 3028 ..... Apr. 23, '38. 2 rls.  
Preisser Sisters  
Forget-Me-Knots 3011 ..... May 7, '38. 2 rls.  
Bernice Claire  
Sticks and Blondes 3023 ..... May 21, '38. 2 rls.  
Gene Lockhart  
Out Where the Stars Begin 3004 ..... May 28, '38. 2 rls.  
Evelyn Thaw-Jeffrey Lynn  
Prisoner of Swing 3012 ..... June 11, '38. 2 rls.  
Hal LeRoy  
Rise and Sing 3029 ..... June 25, '38. 2 rls.  
Cross and Dunn  
Rainbow's End (7-23-38) 3017 ..... July 2, '38. 22  
Eddie Peabody  
My Pop 3024 ..... July 16, '38. 2 rls.  
Henry Armetta  
Sons of the Palms (7-23-38) 3006 ..... July 30, '38. 19  
Mauch Twins  
Up in Lights (7-23-38) 3007 ..... Aug. 13, '38. 2 rls.  
Pat Rooney  
There Goes the Bride ..... Aug. 27, '38. 2 rls.  
Fifi D'Orsay  
Zero Girl 4009 ..... Sept. 3, '38. 2 rls.  
Evelyn Chandler  
Campus Cinderella 4001 ..... Sept. 17, '38. 2 rls.  
Johnnie Davis  
Murder with Reservations 4010 ..... Sept. 24, '38. 2 rls.  
George Campo

## COLOR PARADE

Miracles of Sport 4601 ..... Sept. 10, '38. 1 r.  
China Today ..... Oct. 1, '38. 1 r.

## COLOTOUR ADVENTURE

(In Color)  
What the World Makes 3502 ..... Mar. 12, '38. 1 r.  
Crossroads of the Orient (4-30-38) 3508 ..... Apr. 2, '38. 1 r.  
Toradja Land 3510 ..... Apr. 30, '38. 1 r.  
Pearl of the East 3509 ..... May 21, '38. 1 r.  
Mechanix Illustrated (7-23-38) 3511 ..... June 4, '38. 10  
Isles of Enchantment 3512 ..... June 25, '38. 1 r.  
Hermit Kingdom 3513 ..... Aug. 27, '38. 1 r.

## FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"  
Hit and Run (2-26-38) 3306 ..... Feb. 19, '38. 12  
Shopgirl's Evidence 3307 ..... Mar. 19, '38. 12  
Dear Old Dad 3308 ..... Apr. 16, '38. 12  
Wanderlust 3309 ..... May 14, '38. 1 r.  
Dream Comes True, A 3310 ..... June 6, '38. 1 r.  
Fighting Judge, The (8-6-38) 3311 ..... July 2, '38. 13  
Night Intruder (7-30-38) 3312 ..... July 23, '38. 14  
Trapped Underground ..... Aug. 20, '38. 1 r.  
Identified 4301 ..... Sept. 17, '38. 1 r.

## LOONEY TUNES

No. 47—Porky at the Crocadero 3608 ..... Feb. 5, '38. 7  
No. 48—What Price Porky 3607 ..... Feb. 26, '38. 7  
No. 49—Porky's Phoney Express (2-26-38) 3608 ..... Mar. 19, '38. 11  
No. 50—Porky's Five and Ten 3609 ..... Apr. 16, '38. 3  
No. 51—Porky's Hare Hunt 3610 ..... Apr. 30, '38. 11  
No. 52—Injun Trouble 3611 ..... May 21, '38. 1 r.

Title Rel. Date Min.  
No. 53—Porky the Fireman 3612 ..... June 4, '38. 1 r.  
No. 54—Porky's Party 3613 ..... June 25, '38. 1 r.  
No. 55—Porky's Spring Planting (7-9-38) 3814 ..... July 16, '38. 7  
No. 56—Porky and Daffy (7-30-38) 3615 ..... Aug. 6, '38. 7  
No. 57—Wholly Smoke 3616 ..... Aug. 27, '38. 1 r.  
No. 58—Porky in Wackyland 4801 ..... Sept. 24, '38. 1 r.

## MELODY MASTERS

Carl Hoff and Orch. 3710 ..... Feb. 12, '38. 1 r.  
Benny Meroff and Orch. 3707 ..... Mar. 5, '38. 1 r.  
Mike Riley and Orch. 3711 ..... Mar. 26, '38. 1 r.  
Rubinoff and His Violin 3712 ..... Apr. 16, '38. 10  
Carl "Deacon" Moore and Orch. 3713 ..... May 7, '38. 1 r.  
Freddie Rich and Orch. 3714 ..... May 28, '38. 1 r.  
Clyde Lucas and Orch. 3715 ..... June 18, '38. 1 r.  
Don Bestor and Orch. 3716 ..... July 9, '38. 1 r.  
Saturday Night Swing Club ..... July 30, '38. 1 r.  
Clyde McCoy and Orch. ..... Aug. 20, '38. 1 r.  
Music with a Smile (7-30-38) ..... 10  
"Happy" Felton & Orch. 4701 ..... Sept. 3, '38. 1 r.  
Ray Kinney and Hawaiians ..... Oct. 1, '38. 1 r.

## MERRIE MELODIES

(In Color)  
No. 53—Sneezing Weasel (2-26-38) 3409 ..... Mar. 12, '38. 7  
No. 54—A Star Is Hatched 3410 ..... Apr. 2, '38. 7  
No. 55—Penguin Parade (4-30-38) 3411 ..... Apr. 23, '38. 7  
No. 56—Now That Summer Is Gone 3412 ..... May 14, '38. 1 r.  
No. 57—Isle of the Plingo Pongo 3413 ..... May 28, '38. 1 r.  
No. 58—Katnip Kollege 3414 ..... June 11, '38. 1 r.  
No. 59—Have You Got Any Castles 3415 ..... June 25, '38. 1 r.  
No. 60—Love and Curses (7-23-38) 3416 ..... July 9, '38. 7  
No. 61—Cinderella Meets Fella (7-23-38) 3417 ..... July 23, '38. 7  
No. 62—The Major Lied 'Til Dawn 3418 ..... Aug. 13, '38. 1 r.  
No. 63—A Lad-In Bagdad 3419 ..... Sept. 3, '38. 1 r.  
No. 64—Cracked Ice 3420 ..... Sept. 17, '38. 1 r.  
No. 65—A Feud There Was 4501 ..... Sept. 24, '38. 1 r.  
No. 66—Little Pancho Vanilla ..... Oct. 8, '38. 1 r.

## PICTORIAL REVUES

No. 6—Hockey—Shoes (2-5-38) 3806 ..... Feb. 5, '38. 10  
No. 7—Dogs—Billard—Lithograph 3807 ..... Mar. 5, '38. 10  
No. 8—Song Writers—Bowling 3808 ..... Apr. 2, '38. 1 r.  
No. 9—Silverware—Ice Boating (4-23-38) 3809 ..... Apr. 30, '38. 10  
No. 10—Beavers—Polo—Woolens 3810 ..... June 4, '38. 1 r.  
No. 11—Plastics—Perfume 3811 ..... July 9, '38. 1 r.  
No. 12—Hollywood—Sculi-Ing—Furs 3812 ..... Aug. 13, '38. 1 r.

## VITAPHONE VARIETIES

Alibi Time (2-19-38) 3906 ..... Feb. 12, '38. 11  
Radio Ramblers  
Vitaphone Gambols 3907 ..... Mar. 19, '38. 1 r.  
Chaz Chase  
Mr. & Mrs. Jesse Crawford 3909 ..... Apr. 9, '38. 9  
Juggling Fool, The 3910 ..... May 14, '38. 1 r.  
Bobby May  
Vitaphone Capers 3911 ..... June 18, '38. 1 r.  
Swing Cat's Jamboree (7-9-38) 3912 ..... Aug. 8, '38. 8  
Louis Prima and Orch.  
The Great Library Misery 4901 ..... Sept. 10, '38. 1 r.

## OTHER PRODUCT

Title Rel. Date Min.  
DEVLIN  
Ancient Cities of Southern France (8-13-38) ..... 10

Title Rel. Date Min.  
Beautiful and Gay Budapest (5-14-38) ..... June 15, '38. 10 1/2  
Fabulous Marseilles (6-8-38) ..... June 15, '38. 10 1/2  
Historic Sites, Normandy Coast (6-25-38) ..... June 15, '38. 10 1/2  
Hong Kong, Gateway to China (2-19-38) ..... May 15, '38. 11  
Makassar (8-6-38) ..... May 15, '38. 11  
Manila (2-26-38) ..... May 15, '38. 11  
Old Towns of Normandy (4-9-38) ..... July 15, '38. 10  
Resorts and Quaint Towns of the Blue Coast (5-21-38) ..... July 15, '38. 10 1/2  
Rio de Janeiro (8-13-38) ..... 10  
Singapore (2-26-38) ..... May 15, '38. 11  
Venice (8-13-38) ..... 10  
Voyage to Cebu (7-2-38) July 15, '38. 9  
G.P.O. FILM UNIT

HOFFBERG  
Trailing the Jaguar (7-2-38) ..... July 15, '38. 25  
LENAUER  
Datelines (6-18-38) ..... 8  
REGAL  
Youth Marches On (9-24-38) ..... Sept. 24, '38. 20  
SACK  
(with Negro Cast)  
Brown Gravey ..... July 30, '38. 21  
Framing of the Shrew, The ..... July 30, '38. 19  
Lady Fare, The ..... July 30, '38. 20  
Melancholy Dame, The ..... July 30, '38. 19  
Music Hath Harms ..... July 30, '38. 21  
Off in the Silly Night ..... July 30, '38. 20  
SCREEN MEMORIES  
Memory Lingers On, The (8-13-38) ..... 9

## SERIALS

12 Episodes Each Unless Otherwise Specified  
COLUMBIA  
Title Rel. Date Min.  
Great Adventures of Wild Bill Hickok (7-23-38) ..... June 30, '38. 20  
(15 episodes) (each)  
Gordon Elliott-Kermit Maynard  
Secret of Treasure Island, The (4-9-38) 8160 ..... Mar. 17, '38. 19  
Don Terry-Gwen Gaze (15 episodes) (each)  
Spider's Web, The 9120 ..... Oct. 22, '38. 19  
Warren Hull-Iris Meredith (15 chapters)

## REPUBLIC

Title Rel. Date Min.  
Dick Tracy Returns (8-6-38) 7201 ..... Aug. 20, '38. 18  
Ralph Byrd-Lynn Roberts (15 episodes) (each)  
Fighting Devil Dogs, The 7501 (5-28-38) ..... May 28, '38. 18  
Lee Powell-Herman Brix (each)  
Hawk of the Wilderness H. Brix-J. Martin-Malo 7301 ..... Dec. 3, '38. 18  
Lone Ranger, The 7401 (2-5-38) ..... Feb. 12, '38. 18  
Lee Powell-Herman Brix (each) (15 episodes)  
(Exploitation: July 16, '38, p. 86.)  
Lone Ranger Returns ..... Jan. 25, '39. 18  
Lone Ranger—Silver (15 episodes)

## UNIVERSAL

Title Rel. Date Min.  
Eagle Scout .....  
Jackie Cooper-Lucy Gilman  
Buck Rogers .....  
Larry Crabbe  
Flaming Frontiers (6-4-38) ..... July 5, '38. 20  
Johnny Mack Brown-E. Hansen (each)  
Flash Gordon's Trip to Mars (2-19-38) 2581 ..... Mar. 21, '38. 20  
Larry Crabbe-Jean Rogers (each) (15 episodes)  
(Exploitation: Sept. 3, '38, p. 59.)  
Red Barry ..... Oct. 18, '38. 18  
Buster Crabbe-Frances Robinson (11-27-37) 2881



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 128

F. H. RICHARDSON

Question No. 128 was: (A) What unit of measurement is employed for expressing carbon diameters? How may that unit be reduced to the fraction of an inch? (B) at what temperature is carbon volatilized—transformed into gas? (C) Do carbons contain chemicals? If so, for what purpose? (D) For what reasons was carbon selected as the base for electric arc electrodes?

The following answered acceptably: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; W. E. Limmroth; J. A. Zachritz; O. H. Schmidt; L. Johnson; M. and J. Devoy; L. H. Kelley; R. Feasel; G. Burdis; P. E. Shell; W. Schoeneman; R. W. Groton; M. B. Stout; G. H. Payne; W. E. Mauske; D. and W. Porter; J. K. Robinson and R. E. Bullard; G. Thompson; C. Hawkins; S. True; E. and F. Wentworth; K. L. Brant; H. H. Todd and L. E. Dodson; E. Lomax; F. H. S. and P. Dalbey; S. Hewitt; J. C. Lathrope; P. and L. Felt; S. E. Billings; M. F. Robinson and L. A. Beachwood; B. B. Hornstein and R. R. Jacobs; F. W. Brandenburg; T. and W. Turk; M. Mitchel; S. T. Logan; C. H. Lowrie; P. Slobodny; H. Bunker; H. J. Benjamin; W. B. Hennesy; W. S. Maxwell; S. M. Robbins; R. Smith and B. L. Oden; H. T. Plum and D. A. Shea; M. D. McGuire; T. W. Redhouse; G. L. Baxter; S. L. Maxwell; W. B. Hunter; S. T. Adams; A. C. Greene; A. and B. Richardson; B. B. Kent; C. Humphrey; W. S. Samuels and L. Day; R. R. Robbins and W. Winkler; L. D. Tomlinson; W. R. Matthews and J. R. Davidson; D. R. Spencer; L. F. and G. Brown; H. T. Steele; L. M. Richardson; R. Davis and M. F. Brown; M. Samuels and W. R. Allen; M. and B. Walker; K. Irwin; J. M. Kelner and A. W. Baxter; P. Somers; D. N. Logman; N. S. Reid and H. T. Watkins; T. S. Anderson; A. Leonard and G. T. Jones; H. A. Ames and F. E. Dorp; W. V. Henderson; B. L. Morris and H. M. Jackson; E. Exline; P. L. Goldstein and M. Samuels; W. Jones and T. L. Ward; L. B. Daniels and M. A. Ordell; G. L. Goss; T. D. Brady.

Incidentally, in answering Question No. 130, Marion B. Stout, Petersburg, Alaska, appends a note saying, "I find the necessary study involved in being an active member of the Bluebook School to be highly beneficial. I thought after going through the Bluebook I knew practically everything it contained, but when it came to answering some of the Bluebook School questions—well, that was something else again. I find, however, that the study involved and necessity for writing out the answers, plus the wait to see how correct the answer is, fixes the answer permanently in one's mind."

Which is precisely what I have told projectionists many, many times. It is the study and wait to compare your answer with the one published that fixes it permanently in your mind.

I have had the engineering department of the National Carbon Company compile answers to all carbon questions for purposes of comparison in deciding which answers are best. I have selected the answer of C. Hawkins to Section A for publication. He says essentially what hundreds of others said, but covers the matter a bit more completely. He says, "Carbon diameters are expressed in millimeters, one millimeter

### BLUEBOOK SCHOOL QUESTION NO. 134

(A) What general and specific inspection should the projectionist give carbons when they are received?

(B) Name the important points concerning carbon cores.

(C) Are small cracks running circumferentially harmful? How about those running lengthwise?

(D) Does an attempt to utilize carbon stubs represent true economy? Explain.

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

(mm.) being equal to 0.03937 of an inch. To reduce millimeters to inches, divide by 25.4. This gives the diameter in decimal fractions of an inch. To convert the decimal to a common fraction you may use the equivalent table, page 708 of your Bluebook. Or if you have no Bluebook, after you have done with excusing yourself (if you can) for such remissness, divide the decimal by 0.015625. The final result will be the nearest common fraction in sixty-fourths of an inch.

"Example: A 13.6-mm. carbon is  $13.6 \div 25.4 = 0.535$  of an inch in diameter, and  $0.535 \div 0.015625 = 34 \frac{1}{4}$ . Therefore the 13.6-mm. carbon is slightly over  $34/64$  or, reduced,  $17/32$  of an inch."

(B) This also was answered correctly by hundreds, all of whom set the figure of volatilization of carbon at approximately 3,500 degrees Centigrade as per the Bluebook. However, the National Carbon Company now revises this as follows: "The temperature at which carbon volatilizes lies between 3650 and 3700 Centigrade." It therefore is recommended that owners of the Bluebook, sixth edition, turn to page 336 and pencil in a correction in accordance with the above figures.

(C) G. E. Doe replies, "Those carbons designed for low-intensity arcs have cores made from a soft carbon mixture, the same being necessary to give the arc proper steadiness and stability. The cores of high-intensity arcs contain a percentage of rare earth metals. This mixture not only affects the quality of the light produced by such arcs, but also has much to do with their performance characteristics."

(D) J. R. Prater says, "Carbon was selected as the base for electric arc electrodes because: (1) It is the only available material capable of withstanding heat up to approximately 3,500 degrees Centigrade. (2) When heated to such temperature it produces illumination exceeded only by that of the sun. (3) In commercial forms for arc lamp use, carbon is a relatively good electrical conductor. The addition of cores and metal coatings further increases the electrical conductivity. At the same time, carbon is a poor conductor of heat, which enables

its use in lamps without danger of melting the metal holders. (4) Pure carbon can be manufactured in almost unlimited quantities, reduced to a very fine powder, mixed with inexpensive, readily available binders and moulded into any desired exact diameter and length of straight rods. Cores of different composition may be included in the process. These carbon rods, when baked and finished, have ample strength and rigidity to give reliable service in practical projection and other arc lamp use."

### Buying American Equipment

Equipment purchases totaling \$100,000 are being made in this country by Dr. Domingo A. Narvaez, president of Cinematografica Venezuela, which has scheduled eight Spanish language films a year for Latin American release, he said this week in New York. Purchases amounting to \$20,000 already have been made for the studio and laboratory in Caracas. The first film is being rerecorded and cut in New York and the second will be started in a few weeks. Dr. Narvaez has appointed Fally Markus his New York representative for one year. Finy Vrcococha, the company's general manager, accompanied Dr. Narvaez to New York.

### Clarion, Pa., to Have New Theatre

The Hepinger Amusement Company, which operates the Orpheum Theatre in Clarion, Pennsylvania, has closed negotiations for a new theatre site. They will build a modern theatre, completely air conditioned, and with the finest of sound, projection and acoustical equipment, as well as a fully equipped stage. The new theatre will show the best productions, while the Orpheum will specialize in action pictures at a lower admission, according to Mr. Hepinger.

### Theatre Service Signs Jor Hurd

The Jor Hurd circuit of New Orleans joined the buying and booking facilities of the Theatre Service Corp. last Tuesday, making it one of the last of the important country circuits to give up independent booking.

### Trailer-Made Closes Deal

Trailer-Made, Inc., has closed a 10 year franchise deal with J. R. Powers of Exhibitor Poster Service Exchange, Minneapolis, for handling its product in that territory.

### Schick Joins National Theatre Supply

Henry G. Schick, formerly head of a theatre supply company in Vienna, has joined the New York sales staff of National Theatre Supply.



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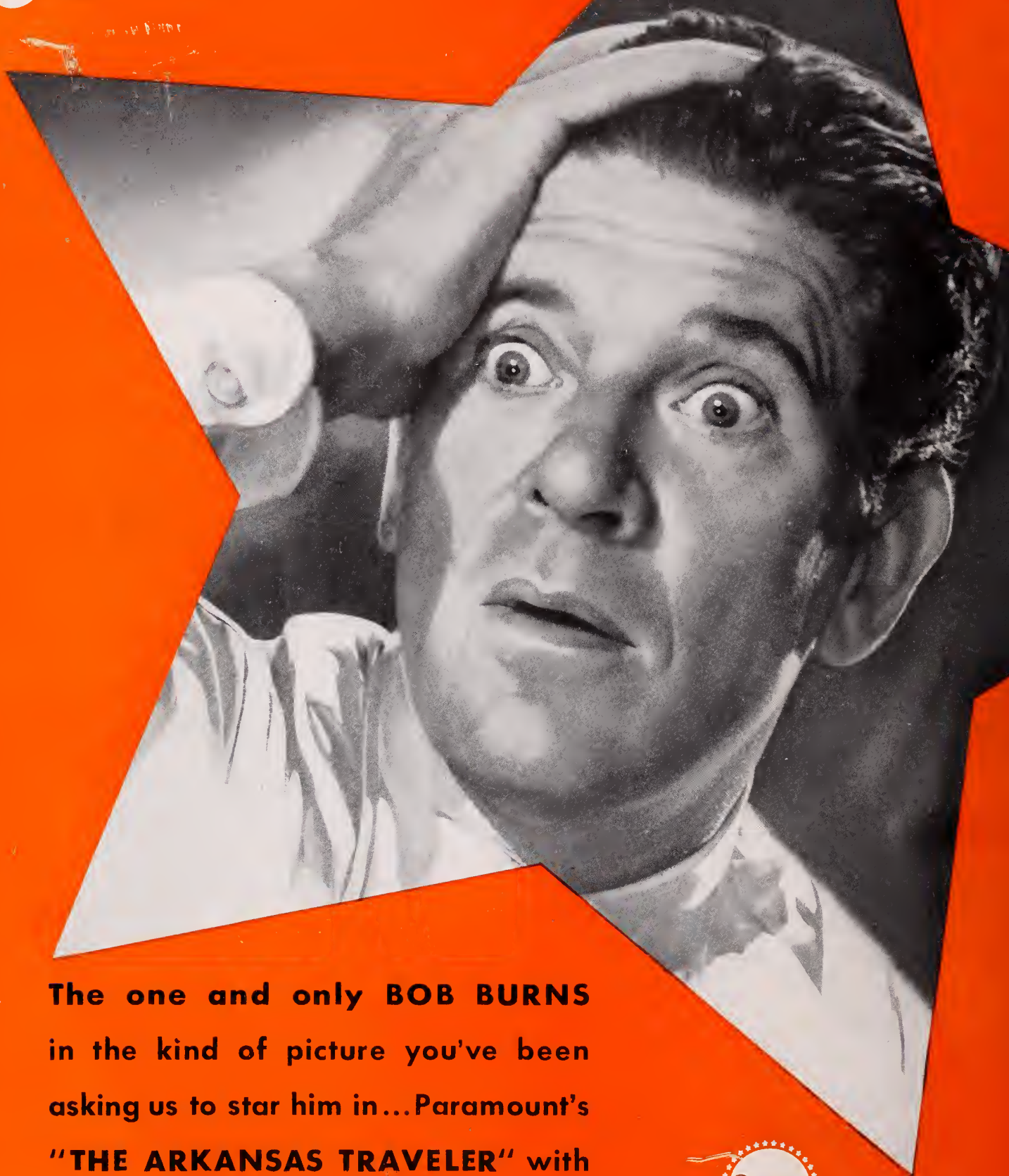
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## COVERAGE

Stories Purchased  
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The Hollywood Scene  
In British Studios  
The Cutting Room  
Release Chart  
Showmen's Reviews  
Managers' Round Table  
What the Picture Did for Me  
Box Office Champions



AND THE NEWS, NATIONAL AND INTERNATIONAL

VOL. 133, NO. 3 In Two Sections—Section One OCTOBER 15, 1938

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# KEEP YOUR EAR TO THE GROUND!

The whole industry is asking: "Can M-G-M keep delivering one 'A' picture after another as it has been doing since the start of the season?" Here's the happy answer—keep your ear to the ground

*(Continued above)*

# METRO-GOLDWYN



(Continued)

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*(America flocking to Bob Montgomery, Janet Gaynor, Franchot Tone comedy)*

**"A"—BOYS TOWN**

*(The year's smash with Tracy grand and Rooney your new money star)*

**"A"—TOO HOT TO HANDLE**

*(Gable and Loy! What a pair! "Test Pilot" records go bye-bye!)*

**"A"—VACATION FROM LOVE**

*(Dennis O'Keefe, Florence Rice a new team for the fans. It's a riot!)*

**"A"—STABLEMATES**

*(Beery, Rooney in laughs and tears! Mickey has captured America!)*

**"A"—YOUNG DR. KILDARE**

*(Just previewed! And what a drama! M-G-M's new series idea will equal the "Hardy Family." Lew Ayres and Lionel Barrymore great!)*

**And here are some that follow, one "A" picture after another, from now to December, almost all of them completed and previewed:**

JUDY GARLAND, FREDDIE BARTHOLOMEW in "LISTEN DARLING" • LUISE RAINER, FERNAND GRAVET, MILIZA KORJUS, "GREAT WALTZ" • ROBERT DONAT, ROSALIND RUSSELL in "THE CITADEL" • JEANETTE MacDONALD, NELSON EDDY in "SWEETHEARTS" (Technicolor) • MICKEY ROONEY, LEWIS STONE, etc., in "OUT WEST WITH THE HARDYS" • LEW AYRES, MAUREEN O'SULLIVAN in "SPRING DANCE" • JOAN CRAWFORD, MARGARET SULLAVAN, ROBERT YOUNG, MELVYN DOUGLAS in "THE SHINING HOUR" • LUISE RAINER in "DRAMATIC SCHOOL", etc.

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# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 3



October 15, 1938

## THE INSIDE JOB

CONSTRUCTIVELY minded showmen will be looking with favour on the planned resumption, after many haltings and doubts, of the trade practise conference project for internal adjustments of distribution problems and issues.

Conspicuous among the objections stood the technical position of lawyers, massed in defense tactics pertaining to the charges of the government equity action, who have been most fearsome of any slight intimation that powers of the industry might act in concert.

This attitude ignores quite the fact that such action in concert has been observable with respect to trade practises in times past, less timorous times. An example of considerable significance is afforded to those who can remember the rise of the advance deposit system, and its abandonment. If that termination of the advance deposit system was not concerted it was a concatenation of coincidences beyond a serial writer's dream.

There would seem to be something in favour of the viewpoint that the more completely the motion picture industry proceeds to the tending to its business the less there will be for the government to tend to. It is probably all too true that there is no device or policy by which American business can today prevent increasing invasions by government and its bureaucracies. There are, however, some possibilities in the direction of not offering encouragement to the process. One method to encourage the approach is to sit and wait for it.

A REFLECTION of the possibilities of internal adjustment, and decidedly apparent recording of a considerably extensive exhibitor state of mind about issues before the industry, is afforded in a statement in the organ of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, over the signature of Mr. George P. Aarons, secretary, saying:

¶ *The local exhibitors, accustomed to being bounced around by the film companies, got a new thrill last week. A major grievance against one of the Big Eight was settled in 60 minutes by an application of boss sense and fair play.*

¶ *In this turbulent era of anti-monopoly suits, governmental investigations, boycotts, and what have you, one top-flight executive came to Philly, demonstrated to the satisfaction of all concerned that the difference between buyer and seller can be settled without the hair-pulling and name-calling. George Schaefer, general sales manager of United Artists, gave the other film executives something to shoot at, when in one hour of plain talk at a meeting called by the U.M.P.T.O.E. Penna., which was held on September 29th, he settled the exhibitors' peeve against his company, thereby winning more genuine goodwill for United Artists than that company has enjoyed locally for some time.*

¶ *It was through the efforts of Lewen Pizor, President of the U.M.P.T.O.E. Penna., that George Schaefer appeared at this meeting.*

¶ *For one whole generation now the distributors and their customers have been rasslin' around with no holds barred and much dirty work afoot. All of which brought Uncle Sam into the ring as referee with the gentle admonition that eye gouging must cease and the game be played according to a new set of rules which will protect the little feller.*

¶ *But the Uncle Sam of today is not the benevolent gentleman of yesterday, but a composite character who is part politician, part job seeker and part idealist bent on making over the industry to conform to his own notion of the perfect set-up.*

¶ *And in the hearts of the exhibitors are misgivings and foreboding lest they find themselves swapping one boss for another.*

¶ *And so the theatremen are again lending an ear to the distributors' proffer of self regulation, with the Government apparently sympathetic to the adoption of any workable plan that will solve the existing complaints. A little more of the George Schaefer attitude on the part of the other distributors would go far toward bringing about a permanent peace in the trade.*

¶ *The differences between Paramount and the exhibitors a year ago could have been avoided just as the inevitable showdown forthcoming between the theatremen and Columbia can be avoided by a clearer recognition of the exhibitors' grievances and a more sympathetic consideration of his problems. The refusal to deliver completed pictures sold in the worksheet, the insistence on percentage for last runs, the highjacking of exhibitors in tightly competitive spots—these are practices that must stop! The alternative is guerrilla warfare, protest meetings, buyers' strikes and a bad press.*

SPEAKING of the press, a document from the Hays Office reporting on "recent comment on motion pictures" in the daily press finds: "Favorable 95.7 per cent, Adverse 2.7, and Neutral 1.6." This has a certain coincidence with the period in which the organized industry of the motion picture has poured something like \$600,000 in display space into the daily press. It is probably more really coincidental that this has occurred just along with the floreation of the Department of Justice action relating to trade practises.

The "comment", however, appears in editorial expressions. More accurately the reputé and public status of the motion picture is made through the impressions made at fifteen thousand theatres where the consumer meets the retail front of the industry, and in the news columns of the daily press which tell a story of the motion picture based on how much trouble it gets into with itself, with its investors and society. In the end business makes its reputation by how it does business.

A DISPATCH to *Motion Picture Daily* says that "a spokesman for Samuel Goldwyn" says that agents have been advised that when anything is to be said about Mr. Goldwyn's talent deals he will say it. When Mr. Goldwyn acquires a spokesman it's news—and another Hollywood extravagance of the most obvious sort.

—TERRY RAMSAYE



# This Week

## Regulation

Self-regulation of trade practices within the industry as opposed to arbitrary rules laid down by Government or the courts came nearer to reality as national and regional exhibitor organizations prepared to meet next week with distributors at the first of what was hoped will be a series of round table conferences designed to evolve a workable and satisfactory set of rules under which film buying and selling will be conducted. The industry's plan for the conferences, begun with enthusiasm early last summer with the formation of a distributors' negotiating committee headed by Sidney R. Kent, has lain dormant since the filing of the Government's suit in equity late in July. Last week word came from headquarters of the Motion Picture Theatre Owners of America that assurances had been received from the distributors committee that negotiations would be resumed. Officials of Allied States Association announced that an invitation to confer had been received and would be placed before the board of directors. Regional independent organizations received telegraphed invitations. The meetings are to start October 19th.

*The exhibitor-distributor conference plans and statements of the leaders are contained in the articles starting on pages 12 and 15.*

## Monopoly Inquiry

The extent of the research to be conducted by the joint legislative departmental committee appointed by Congress to survey monopoly and the concentration of economic power is indicated by the activities of the group in Washington even before the opening of public hearings which will not start until late in November. Experts, researchers and their secretaries are busy preparing and sending out questionnaires and requests for information. Others are exploring records of all kinds and tabulating their findings. Early this month questionnaires were sent out to some 2,300 trade associations.

*A summary of the committee's preparations is on page 14.*

## Conventions

The convention of the Motion Picture Theatre Owners of America to be held in Oklahoma City October 30th-November 2nd will take up trade practices, double bill decisions by the United States Supreme Court and current anti-trust conferences. Meanwhile Allied Theatre Owners of Michigan held a three day meeting in Grand Rapids Monday, Tuesday and Wednesday which was highlighted by addresses by William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, and Abram F. Myers, Allied States chairman.

*Allied and MPTOA developments and other convention notes are found on page 15.*

## Supreme Court Acts

Paving the way for review of four suits of direct interest to motion picture interests, the United States supreme court on Monday refused to review the so-called Perelman double features case in Philadelphia, where the district court, and the circuit court of appeals in effect, had held that six large distributors had violated the anti-trust laws by enforcement of a contract clause prohibiting double featuring. In the Dallas case, involving double bills and fixed admission prices, the supreme court found "probable jurisdiction."

Two of the decisions concerned the American Society of Composers, Authors and Publishers. In the one, the court dismissed the appeal of the Society that the Washington state law, under which combination to fix prices for use of copyrighted works or to collect fees or issue blanket licenses, is unconstitutional.

In a Florida case the court denied a motion by the states attorney to vacate a decree by the federal district court and held that it had probable jurisdiction over an injunction action to restrain enforcement of the state law.

*Details are on page 13.*



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## Newspaper Space

Publishers of Los Angeles newspapers have agreed to concessions on film news in theatre sections of their papers, promising an appreciable increase in the space given, and agreeing to stop subsidizing sports events, circuses, and carnivals, except for charity purposes. The film men, led by Rodney Pantages, pointed out that approximately 1,750,000 people attend motion picture theatres weekly in Los Angeles and vicinity, compared to the 50,000 to 100,000 who witness sports events.

The publishers have also agreed that Drama sections will henceforth be called theatre pages and will be standardized in position as much as possible, and that the only passes to be given newspapers will be one pair for each paper reviewing critics. The papers affected are the Examiner, Times, Daily News, Evening News and Herald-Express.

*For a complete story and the list of concessions see page 22.*

## Answering Critic

The public is the real censor of motion pictures, not the censor boards in a few scattered states, Hal Hode, executive assistant to the vice-president of Columbia Pictures, said Monday night in a radio address in answer to criticism of production and distribution practices by Leslie Bain. Mr. Hode pointed out that the reports of exhibitors in MOTION PICTURE HERALD's department of "What the Pictures Did for Me" are sufficient evidence of the importance of the likes and dislikes of audiences in small towns, wherein are located 80 per cent of the theatres.

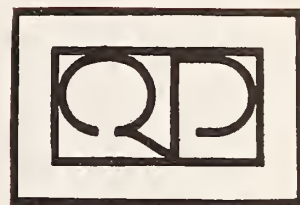
*Mr. Hode's remarks are quoted on page 26.*

## Radio Censorship

A study of American radio completed by the Department of Research and Education of the Federal Council of the Churches of Christ in America shows the council to be opposed to any form of censorship of the medium. The report says: "In a democracy freedom of speech is a priceless possession. No administrative government agency is wise enough to be entrusted with power to determine what people shall hear."

The National Association of Broadcasters also is making a study of newspaper and periodical material opposing government censorship of radio. Editorials and press comment from all over the country have been forwarded to NAB headquarters in Washington. Additionally, a library containing all information and literature ever published about radio is being compiled by the NAB. The Library of Congress and the United States Archives Bureau in Washington are cooperating.





## Banned in Britain

Called "dangerous" and "likely to make trouble," March of Time's latest issue dramatizing the background and cause of the Czechoslovakian crisis has been banned by the British Board of Film Censors. The distributors were informed that the picture would be passed only if drastic cuts were made, and since the contract called for the film's release on Friday it was withdrawn. Similar action was taken recently by Paramount with regard to a British newsreel release on the Czechoslovakian situation at the instigation of the Foreign Office. There have been seven similar cases in the last few months and March of Time has figured in four of them. The pictures dealt with the crisis in Algeria, the armament race, the "threat to Gibraltar" and the resignation of Foreign Minister Anthony Eden.

Unofficial political censorship of newsreels was publicly condemned by Herbert Morrison and Reginald Stamp, spokesmen for the London County Council this week. They appealed to the trade not to submit to political censorship and party propaganda and threatened to consider the next case in their official capacities.

## Canadian Peace

Famous Players Canadian will have United Artists product this season, including "Drums," Alexander Korda's latest film, in accordance with an agreement reached between N. L. Nathanson, circuit head, and Maurice Silverstone, United Artists operating chief, this week. United Artists sold away from the Canadian circuit last year. Mr. Nathanson also will drop his London suit in which he sought to compel performance under his interpretation of a contract relating to the delivery of "Drums." He claimed that the picture, having started before the cameras in September, 1937, belonged to him under an original deal with London Films for Canada which expired in October, 1937.

## Independents

The Independent Motion Picture Producers' Association has been revived in Hollywood after being dormant for several years as a result of the curtailment of independent production through rising costs. The first aim of the organization will be to seek concessions from the Screen Actors' Guild and labor groups which will permit lower labor costs on films than the scales set up for the major studios. Officers of the organization are: Phil Goldstone, president; Phil Krasne, George Hirliman and Sig Neufeld, vice-presidents; Sam Wolf, secretary and general counsel, and Bud Barsky, treasurer. I. E. Chadwick was the last president of the group.

## Holiday Grosses Up

Standing room only and grosses substantially larger than those recorded last year were general in theatres in and around New York for the Columbus Day holiday. With the World Series over and no major football games, there was little competition for the film industry. The Paramount with "If I Were King" grossed \$10,000 for the day, approximately \$2,500 better than last year. In its ninth week at the Astor, "Marie Antoinette" sold out for both performances. "Drums" at the Music Hall equalled Columbus Day figures set by "Stage Door" last year. The second week's business was estimated at \$83,000. "Straight, Place and Show" at the Roxy played to standing room all day and "Too Hot to Handle" did a capacity business at the Capitol.

## Radio Propaganda

Poland, Czechoslovakia, Hungary and Italy have joined Germany in sending a radio representative to this country, with a view towards studying foreign language broadcasts here, and winning the support and opinion of their nationals in this country. The Federal Government has learned of the situation, and now has a staff at work to determine the extent and value of the propaganda that is being planted with the foreign language stations.

## MOTION PICTURE HERALD

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## Patent Decision

Judge John P. Nields, in United States district court in Washington, Monday, decreed that the Patent Office erred in awarding priority to Henry Joseph Round (RCA) on a potassium layer photo-electric cell with discrete particles or elemental areas, used in television apparatus, and that priority to the patent application belonged to Vladimir Zworykin (Westinghouse). The United States Commissioner of Patents, therefore, is directed by Judge Nields to allow some 14 claims in controversy in Mr. Zworykin's 1923 application. Westinghouse sued Radio Corporation of America over priority rights to the patent.

## Greatest Year

The Motion Pictures' Greatest Year campaign entered its seventh week on Thursday. Among the developments of the sixth week was the suggestion of Gilbert Seldes that a plan be devised whereby free tickets be given to contestants for local theatres if they answer a reasonable number of questions. Entry blanks are being distributed among exhibitors of all theatres participating in the drive with a view to obtaining their registration in the exhibitors' contest.

*Complete developments are recorded on page 21.*

## Hearst Radio Sale

William Randolph Hearst has sold WINS, New York radio station, and purposes to dispose of all except two of the 10 stations in his radio chain to hasten the reorganization of his holdings. In disclosing the sale of WINS, E. N. Stoer, a Hearst executive, said that the transaction is subject to approval of the Federal Communications Commission, which has been advised of the deal. The station was bought by Milton H. Biow, New York advertising man, and president of the Biow Broadcasting Company, which operates WAAT, in Newark. The price was said to have been "under \$200,000." Retaining only Stations WCAE, in Pittsburgh, and WBAL, in Baltimore, Mr. Hearst intends to go out of the radio broadcasting business, according to Mr. Stoer.

## Problem in Italy

Large distributing companies in America have halted film shipments to Italy and sales services there, pending the outcome of negotiations for modification of the monopoly decree, the date of application of which has been extended to December 31st. Dubbing activities of Hollywood producers in Italy also have come to a standstill as a result of promulgation of the law.

*The new developments in the situation at Rome, together with antecedents and the reactions in film circles overseas, are discussed on page 17.*

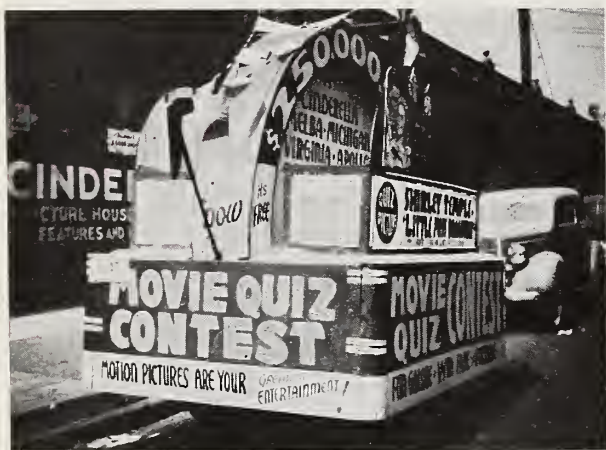




Photo by Cosmo-Sileo

**T**HE new Grand National flexes its muscles at a sales conference for the eastern and southern divisions at the St. Moritz hotel, New York. At the speakers table directing the proceedings are the company's new officers, left to right, Bruno Weyers, director; J. H. Skirball, vice-president in charge of production; Earle W. Hammons, president; Edward L. Alperson, vice-president in charge of distribution; T. R. Williams, treasurer, and Gordon S. White, director of advertising and publicity.

## This Week in Pictures



Charles B. Taylor, director of publicity and advertising for the Shea theatres in upstate New York, receives the A classification prize, above, in Paramount's "Around the World" sales drive. Left to right, Lou Smith, Paramount associate producer; Kenneth Robinson, Paramount Buffalo manager; Mr. Taylor, and Vincent R. McFaul, general manager, Shea circuit.

The trailer at left is one means used by the Fred Webrenberg theatres to promote the Motion Pictures' Greatest Year Drive and the Quiz Contest in St. Louis. Mr. Webrenberg enthusiastically attributes increased business to the effects of the Drive and the Contest. (Story of campaign on page 21.)



Arturo Toscanini, left, press and camera shy symphonic director who dodges ship reporters and refuses to talk even to representatives of the National Broadcasting Company, with whom he holds an important contract, after his arrival in New York this week from a European vacation resumed negotiations with Warner Brothers for production of "Memory of a Hero," based on the life of Beethoven.

George M. Arthur, producer of Paramount's "The Arkansas Traveler," with William Allen White, editor of the Emporia, Kansas, Gazette, to whom the picture was dedicated at the Granada theatre in Emporia after a pre-showing of the film.





The first South American sales convention held by RKO meets in the Rio de Janeiro office, right. Delegates, left to right, are: Waldemar Bard, Porto Alegre, Brazil; James Orris Ostrowsky, Bello Horizonte; Jose Maria Henriques, Juiz de Fora; Carlos Dantas Bastos, Recife; Daniel Tikhomiroff, Rio de Janeiro; George Kallman, Chilean general manager; Nat Liebeskind, Argentinian general manager; Bruno Cbeli, Brazilian general manager; Ben Cammack, Latin-American general manager; Nelson Ozorio, Rio de Janeiro; Olga Gold, publicity; Pedro Esperanca, Dino Dinelli, Noel Winkler.



Pramathesh Barua, above, Indian director and actor, and Jamuna, star of several Indian productions, who are on their way to London and Hollywood to study British and American production methods.

Mbobi, below, is a Mambuti pygmy of the Ituri forest, Belgian Congo, whose people are one of the tribes studied pictorially in Universal's "Dark Rapture," a feature made from the record of the Armand Denis-Leila Roosevelt African Expedition, which opened in New York this week. (Reviewed on page 37.)



Bombay exhibitors and representatives of American and British distributors honor Khan Bahadur Ardesbir Billimoria, below, on his retirement from the theatre field at a luncheon in the Taj Mahal Hotel. Guests included N. T. Mudnaney, Empire Talkie Distributors, Ltd., agents for RKO Radio; Alex Hague, Hague Theatres, Ltd.; A. Roland Jones, MGM; Carlos Moore, United Artists; A. A. Walter, Warner Brothers; G. F. Reardon, British Distributors; F. V. Kennebeck, Paramount; M. B. Billimoria of the Palace and Edward theatres; A. V. Rao, Universal; H. Ganpatrao, 20th Century-Fox; M. B. Kolabtkar, Columbia, and Messrs. Kooke and Sidwa, Globe Theatres, Ltd.



The bombardment of Andurman on the borders of the Egyptian Sudan by British troops in 1878 is reenacted for London Films cameras in the studios at Denham. The scene will be part of Alexander Korda's "The Four Feathers."



# INDUSTRY, SUPREME COURT, GOVERNMENT ACT ON FILM REGULATION

Regulation of trade practices within the industry by freely acting representatives of the industry came markedly closer to reality this week as negotiations toward that end, interrupted abruptly during the summer by the filing of an anti-trust suit by the Federal Government, were resumed with every omen favorable for the constitution of a satisfactory program. That external and arbitrary regulation by legislation and litigation was still proximate however, was indicated in collateral news from Washington concerning the Government's complaint in equity against the industry, a Supreme Court decision on an appeal from a previous anti-trust decision, and the Congressional monopoly inquiry.

First discussions between distributors and exhibitor groups will be held next week, the opening conference having been set for October 19th by William F. Rodgers, acting chairman of the distributors' negotiating committee. The board of directors of Allied States Association will meet Monday in New York to consider the distributors' invitation and, if it is approved, to appoint a negotiating committee. Allied officials insisted that negotiations with them be conducted "separate and apart from those with any other group."

The executive committee of the Motion Picture Theatre Owners of America also will meet Monday in New York to discuss the organization's trade practice views and to appoint a negotiating committee for the Wednesday conference. Invitations to attend the meetings were telegraphed to eight independent regional exhibitor organizations by Mr. Rodgers. Abram F. Myers and Mr. Rodgers addressed Michigan Allied this week. (Page 15.)

The supreme court decision denying a review of a court of appeals decree in the Perelman anti-trust suit in Philadelphia under which distributors were enjoined from enforcing contractual prohibitions against showing their films as part of double feature programs is reported on page 13, together with other news of trade practice disputes in the courts.

Progress made by the joint Congressional committee appointed to investigate monopoly in business as outlined on page 14, indicates that the inquiry will have unprecedented scope.

Plans for the MPTOA convention in Oklahoma City at which trade practice regulation will be the primary topic are on page 15.

The first indication that distributors' plans for comprehensive discussions with exhibitor

## What National Exhibitor Organizations Demand in Trade Practice Regulation

*The two national exhibitor organizations, Allied States Association of Motion Picture Exhibitors and Motion Picture Theatre Owners of America, both have definite points of departure on the trade practice question which they have been pressing for many months and on which they demand that discussions be based. They are listed below.*

### MPTOA

*The MPTOA program was embodied in a ten-point plan which was first submitted to distributors nearly three years ago, and which has formed the basis of previous preliminary talks. It includes:*

1. Twenty per cent cancellation.
2. Local conciliation boards.
3. Score charge elimination.
4. Short subject forcing.
5. Designated playdates.
6. Overbuying.
7. Clearance and zoning.
8. Short form of contract.
9. Cut-rate competition.
10. Non-theatrical competition.

*Plans for meetings among representatives of the two organizations and of regional independent groups with the distributors' negotiating committee appointed last summer under the chairmanship of Sidney R. Kent are reported on this page. Related developments on the question of trade practice regulation from within or without are detailed in stories on the supreme court, page 13; the monopoly inquiry, page 14, and on exhibitor conventions, held or planned, page 15.*

### Allied

*The Allied program as outlined by Abram F. Myers, chairman of the board, before the Independent Theatre Owners of Ohio on December 7, 1937, includes nine points. They cover:*

1. Compulsory block booking, one of Allied's primary complaints.
2. Unreasonable protection.
3. Undue theatre expansion.
4. The "right to buy."
5. Contract revision.
6. Designated playdates.
7. Unfair allocations.
8. Non-delivery of pictures.
9. Radio competition.

groups on a trade practice program were about to be resumed after being held in abeyance since August came last week from Edward Kuykendall, president of the MPTOA, who announced in New York that he had received definite assurance that conferences were planned. Immediately afterward Abram F. Myers, chairman of the board of Allied, and Nathan Yamins, national Allied president, conferred in New York with Mr. Rodgers and released a statement announcing that the matter would be submitted to the board of directors and stipulating the conditions on which their organization would join the discussions.

### Broad Discussion Sought

The Allied statement said that Mr. Myers and Mr. Yamins had been assured that the distributors' committee would not limit the trade practice discussions to the MPTOA's ten point program but would permit them to become "as broad as the problems involved in the sale and distribution of film," and that the negotiations with Allied would be conducted apart from those with other groups.

The statement follows:

"In pursuance of arrangements made several

days ago Nathan Yamins and I have had a comprehensive interview with Mr. Rodgers with reference to prospective industry conferences to discuss trade practices.

"We were assured by Mr. Rodgers that the distributors' committee stands authorized and prepared to treat with a committee of Allied in respect of the numerous proposals which Allied States Association has advanced from time to time including all of those summarized in the address which I made before the Independent Theatre Owners of Ohio last year.

"Indeed we were assured that the scope of the discussions would be as broad as the problems involved in the sale and distribution of film and would not be limited to the program of any particular exhibitor group. Mr. Yamins and I have deemed it necessary to make this explanation to overcome the possible bad effects of premature publicity calculated to create the impression that the movement grew out of the activities of any particular group or was initiated as ballyhoo for a particular national convention.

"Following the resolution adopted at the

(Continued on page 18, column 1)



# COURT RULES AGAINST MAJORS IN ONE DOUBLE BILL CASE, MAY HEAR SECOND

## Supreme Bench Agrees to Review of Composers' Society's Appeal from Washington State Law on Prices and Fees

by FRANCIS L. BURT  
in Washington

Announcing its decisions with respect to hearing appeals in some 250 cases, the United States supreme court on Monday paved the way for review of four suits of major interest to the motion picture industry, but refused to review the Philadelphia double-features case, thereby in effect affirming the decision of the lower court holding that six large distributors had violated the anti-trust laws through the enforcement of a ban on double features.

The question of double bills, however, will come before the court during its current term, it having found "probable jurisdiction" in the so-called Dallas case, in which dual features and fixed admission prices are involved.

In this suit, a civil case in equity brought by the Government, Paramount Pictures Distributing Corporation, Vitagraph, RKO, Columbia, United Artists, Universal, MGM, Twentieth Century-Fox, MGM of Texas, Twentieth Century-Fox of Texas, Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., were enjoined by the Dallas district court in 1936 against the continuance of an alleged conspiracy in restraint of interstate commerce arising out of licensing agreements between the distributors and the two circuits under which subsequent-run houses exhibiting pictures shown first-run by the chains at an admission of 40 cents or more were required to charge an admission of not less than 25 cents for night performances and were prohibited from using such features as part of a double bill.

### Returned to Supreme Court

The distributors and circuits appealed the decision January 17, last, but, after argument, the case was remanded to the Dallas court with instructions to comply with the rules requiring that formal findings of facts and the court's conclusions of law be stated separately. The order was complied with and the case returned to the supreme court during the summer recess.

In the Philadelphia case, brought by Harry and Louis Perelman, Philadelphia exhibitors, against Vitagraph, RKO, Paramount, MGM, Fox and United Artists, the distributors were charged with violation of the anti-trust laws by conspiring to restrain interstate commerce through insertion in their contracts with exhibitors of varying provisions whereby the exhibitors agreed not to show another full-length feature film on the same program with a feature licensed by the defendants. Although the companies showed that, in forbidding double features, each distributor acted independently, the district court held that conspiracy in restraint of trade existed and entered the decree of

## FRENCH REQUIRE SAFETY LEADERS

*With the expressed aim to reduce the danger of ignition of films, all reels of motion picture film shown in France are now required to have a leader, dyed in blue, of at least six meters, printed on a noninflammable base, the American Embassy in Paris has notified the Department of Commerce at Washington.*

*The safety leader is now obligatory for copies if the films were printed after July 31, 1938, and, beginning September 1, 1940, for copies of films printed before August 1, 1938. However, if for any reason the introductory section of a film copy must be replaced before September 1, 1940, the new leader must be printed on a non-inflammable base.*

injunction sought by the Perelmans, the circuit court of appeals later affirming the decree, which was appealed then to Washington by the distributors.

The Perelman case involved the legality of a contract clause prohibiting the showing of a second feature on the same program with any picture covered by the license agreement. In refusing to review the lower court decision holding such clauses to be illegal, the supreme court barred the regulation of duals by this means. In the Dallas case, the contracts involved applied only to specific pictures which, if exhibited by the first run at designated minimum admissions, had to be exhibited in subsequent runs at other designated admission prices and then only on a single feature program.

### Dallas Case Jurisdiction

With the high court's finding that it had "probable jurisdiction" in the Dallas case, the way was left open for distributors and the Interstate Circuit to apply to the court for a review of the lower court's decision holding such contracts to be in violation of the Sherman and Clayton Acts. The case was before the supreme court last term, but was remanded to the Texas court for further action because of the failure of that court to show findings of fact and conclusions of law, as required by the rules.

The case, however, involves only the limited regulation of double featuring in that it can be applied only to specific pictures. Distribution companies are more hopeful of a solution of the double feature problem being reached through intra-industry agreement now than through court rulings on contract prohibitions.

### Act on Two ASCAP Cases

In addition to the two double-bill cases, the supreme court acted on two cases brought by the American Society of Composers, Authors and Publishers to restrain

enforcement of state anti-Ascap laws, holding it had "probable jurisdiction" in both.

The most important ASCAP suit was the Washington case, brought in the district court by the music organization to enjoin enforcement of a state law providing that it shall be unlawful for two or more persons owning copyrights to combine for the purpose of fixing prices for the use of their copyrighted works or for the purpose of collecting fees or issuing blanket licenses, but permitting the issuance of licenses on rates assessed on a per piece system of usage not to exceed those in effect in other states.

The court dismissed the case on the ground that the jurisdiction amount of \$3,000 was not involved, but the Society contended that the statute interferes with and destroys 528 contracts which it held with Washington users of its music, from whom the Society has received \$60,000 a year. The organization also contended that the statute deprives it of equal protection of the law and deprives it of property without due process of law, in that it discriminates against the owners of copyrighted musical compositions and makes investigation of copyright infringements within the state conclusive evidence of "doing business" therein.

### Another Technicality Case

The other ASCAP case also was before the court on a technicality, on appeal by the Florida authorities that death of the attorney general against whose enforcement of a state law regulating copyright was secured nullified the proceedings because the law provided that all proceedings for enforcement of the statute are committed to his exclusive direction. The supreme court, however, denied a motion of the state attorneys to vacate the injunction granted by the district court and direct dismissal of the complaint, but did grant a petition that the present attorney general and the state be substituted as parties at interest.

Schwartz & Frolich, counsel for ASCAP, announced that it had been decided to introduce arguments before the supreme court on the constitutionality of legislation prohibiting ASCAP from operating in Nebraska, Montana and Tennessee, when the Washington and Florida cases come up.

In the fifth case dealt with, the court held it had "probable jurisdiction" in the appeal of the West Virginia authorities from an injunction by the district court against enforcement of the so-called "use tax" against United Artists, from which company it had sought to collect one per cent of the gross proceeds received from exhibition of films in West Virginia. The district court ruled that the company was not engaged in business in West Virginia and that its activities constituted "interstate commerce." In appealing to Washington, the state contended the company is sufficiently engaged in business in West Virginia to be subject to the tax, and is not engaged in interstate commerce relative to local exhibition of its films in West Virginia, the only activity sought to be taxed, and that the tax does not place an invalid burden upon interstate commerce, which, it is argued, is purely incidental to a local activity in the state.



# MONOPOLY INVESTIGATORS GATHER DATA FROM ALL BUSINESS SOURCES

## Questionnaire Sent to Trade Associations and Projected Study of Patent Situation Among Phases To Be Explored

The joint legislative-departmental committee known as the Temporary National Economic Committee, appointed at the last session of Congress to survey monopoly and the concentration of economic power will not start public hearings until late in November but an estimate of extensive ground which it will cover can be gained from the organization and spade work accomplished to date.

Elaborate machinery has been established in Washington designed for exhaustive study of every phase and kind of big business, the cooperation of corporations and trade associations has been solicited, and extensive questionnaires have been sent out, the answers to which will form the basis of the committee's program of inquiry.

When the inquiry was first proposed many business interests saw in it a threatened "witch hunt," possibly planned to make political capital for the fall elections, but Joseph C. O'Mahoney, Democratic senator from Wyoming, who is chairman of the committee, has said repeatedly that this is not its purpose. Addressing the New York Board of Trade this week he said the committee would be willing to "hear all sides" in its study.

"If we must have a planned economy," he said, "it must be planned by public authority but perhaps it is not necessary to have it at all. Perhaps we can still find a formula which, in the basic industries at least, will eliminate the evils of destructive competition while securing an adjustment that may be expected to stabilize employment and mass purchasing power."

Senator O'Mahoney on Thursday called the investigating committee into session for a preliminary study of antitrust information gathered by six government agencies. He said he expected the committee to agree tentatively on a date for open hearings, probably about mid-November.

Since its last full meeting in midsummer the committee has appointed Leon Henderson, former economic adviser to the WPA, executive director of the inquiry work and a full time staff of some 75 experts, secretaries and clerks has been assembled. A thorough study of the patent situation in the glass industry, selected with the idea that it is a typical one, has been started. Elaborate questionnaires were sent out early this month to some 2,300 trade associations such as the motion picture industry's Motion Picture Producers and Distributors, Inc., to determine their scope and practice. Another questionnaire was sent through the Securities and Exchange Commission to more than 400 life insurance companies to obtain information on their investment policies, financial activities and allied matters.

A second study of interest to and bearing

## PENSION PLAN IS HIT BY GOVERNMENT

*In response to a large number of inquiries from California exhibitors and other business men as to where they would stand should the state adapt its plan of giving "\$30 every Thursday" to unemployed citizens; the Federal Government, through the Treasury Department, has stated that it will not accept the state warrants as legal tender in any bank under Federal supervision.*

*By law, the Federal Government has the sole right to issue money, and it is felt in administration circles that the California plan is unconstitutional.*

upon the motion picture industry is the committee's survey of patent law designed to give a full picture of the place of patent litigation in the economic structure. The ownership or licensing of patents will be involved intimately in the research.

Material on competition and pricing is being gathered together with data on the relationship which price cuts or price advances bear to costs of every sort, to general business conditions, to the situation affecting the particular industry, and to the timing of the price changes as between companies in an industry.

Financial control is another point being covered with much of the information already available through the records of the Securities and Exchange Commission.

## Paramount Net Estimated \$800,000 for Quarter

Paramount's net for the quarter ended October 1st is estimated at \$800,000, bringing the company's earnings for the first three quarters of the current year past the \$2,000,000 mark. Earnings for the year may approximate \$4,000,000.

Wall Street looks for an improvement in RKO and Universal earnings. RKO has been operating in the black for the past five weeks.

## Hal Roach on Radio

Hal Roach, guest Tuesday night in New York on the "We the People" program over station WABC and the nationwide network of Columbia Broadcasting System, was interviewed by Gabriel Heatter in tribute to his 25 years as a producer. Mr. Roach recalled Harold Lloyd's debut, and anecdotes in the careers of Laurel and Hardy, Patsy Kelly, Will Rogers and the "Our Gang" comedies.

## Columbia Dividend

The board of directors of Columbia Pictures Corporation on Tuesday declared the regular quarterly dividend of \$.68¾ per share on the \$2.75 convertible preferred stock payable Nov. 15, 1938, to stockholders of record Nov. 1.

## Hearings Ended On Petition of Directors' Guild

Testimony by Kenneth MacGowan last Friday ended the taking of evidence in the regional Labor Board hearing on the petition of the Screen Directors' Guild for designation as collective bargaining agency for directors, assistants and unit managers. William R. Ringer, trial examiner for the Board in Los Angeles adjourned the hearings to this week when closing arguments from counsel for the producers and the Guild were to be heard.

Mr. MacGowan, the last witness for producer rebuttal, testified that he knew only one instance of an assistant director taking charge of shooting and that that was when a director was taken sick on the set.

## Guild Responsible for Members

The Screen Actors' Guild, in the new eight year contract negotiated with producers which will go into effect November 1st has undertaken the discipline of its members who may cause loss of money to their employers. If a player is late for work and causes overtime to be paid principals of the cast through his tardiness, it will be up to the Guild to investigate and if it is found to be the player's fault, the Guild must pay overtime to the cast, excluding extras.

The new contract sets a 48 hour week for players and provides for a scale of overtime pay from time and a half to double time if work on any one day exceeds eight hours.

## Complaint Hearing Delayed

Conferences between producers and leaders of the International Alliance of Theatrical Stage Employees on charges filed by Jeff Kibre and a group of union members that the IATSE is a company union were postponed to October 21st by Dr. Towne Nylander, Los Angeles regional director of the NLRB. George Browne, IATSE president, was unable to leave New York in time for the conferences on the originally scheduled date, October 14th.

## Truce in Laboratory Strike

Some of the 35 striking employees of the Du Art Film Laboratories in New York returned to work this week pending settlement of the strike under a ten day truce agreed upon by Arthur Gottlieb, head of the company and Motion Picture Laboratory Technicians Union, Local 702. A ten per cent increase in wages has been granted and other terms are to be worked out by Dick Walsh, IATSE vice-president, Mr. Gottlieb, and John H. Rugge, president of the local.

## Crockett Heads Exchange

James C. Crockett, formerly of Atlanta, has been appointed manager of Affiliated Producers, New Orleans exchange, succeeding Bill Minder, who returned to Atlanta.

## Pabian Joins Fleischer

Anthony A. Pabian, animated cartoonist, formerly with Harman-Ising, has joined Max Fleischer. He will arrive at the new Fleischer studio in Miami next week.



# RODGERS AND MYERS POINT TO HOPE OF SOLUTION OF TRADE PROBLEMS

## Leaders Address Michigan Allied; Iowa-Nebraska Group Indorses Anti-Trust Suit; Indiana Exhibitors To Meet Nov. 1

Self-regulation through massaging to straighten out the kinks in trade practices was proposed Wednesday before the three-day annual convention of the Allied Theatre Owners of Michigan in Grand Rapids, with William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, presenting the case of distribution, and Abram F. Myers, chairman and general counsel of Allied States Association, extending cooperation but with reservations.

### "Fruits of Our Labor"

Mr. Rodgers spoke directly and to the point. "Generally speaking," he said, "the fruits of our labor have been good to us all. The ideals are about to be realized.

"We distributors sincerely want a state of confidence to exist, and we are ready to discuss every phase of our different problems, and will do our level best to bring about the understanding that will enable us all to more completely enjoy the benefits of our great industry."

"I have had sufficient cause to believe," he went on, "that your organization and personnel are interested, as other exhibitor bodies are, too, in the solution of any existing problem by self-regulation from within our industry."

"Conciliation, rather than legislation, is our keynote."

"In the next 65 days (Distributor-exhibitor meetings will be resumed October 19th.—Ed.) motion picture history may be written," Mr. Myers told the convention.

"If there is a sincere desire on the part of the distributors to set their house in order, great things may be accomplished. If it should develop that the present overtures are merely a political trick to lull the exhibitors into quiescence until the Big Eight can square things with the Government and slip unscathed through another session of Congress and the state legislatures, the whole thing will blow up with a bang that will be heard from Maine to California."

### Extends Cooperation

"There is no evidence of any such sinister purpose, and I would not have issued a call for the board if I had not believed what Bill Rodgers told Nate (Nate Yamins, Allied States president) and me. And so I am uttering a prayer for the success of the movement which Rodgers has so skilfully launched, a plea for continued confidence in and support of Allied and a committee which it may name, and a solemn warning to distributors and exhibitors alike that during the next 65 days they will be very much on the spot. All concerned in the forthcoming deliberations will be under close observation by the entire industry, the Government and the organized consumer groups. Any display of insincerity, bad faith, personal selfishness or attempted conniving will meet with swift retribution.

"The annual January board meeting will come on Allied's tenth anniversary. Possibly I am a hopeless optimist, but I profoundly believe it will be the occasion for great rejoicing. We may even receive that friendly

## 61 TAXES ON ONE THEATRE TICKET

*According to the National Consumers Tax Commission, 61 taxes included in the price of a motion picture ticket take \$104,300 annually from Omaha theatre patrons. More than 16 percent of the cost of a ticket is represented by 41 federal and 20 state and local taxes, said the Commission's report.*

recognition by the Big Eight that has been withheld through the intervention of the industry politicians.

In opening his address Mr. Myers said that "at least 75 per cent of the deviation from normal" within the industry "represents slack of vision, leadership and plain horse sense," but added that "we now have our eyes turned to the day when we may perform a constructive work that should have been done ten years ago."

### Cites Rodgers' Address

Mr. Myers recalled the address he had made on April 26th before the Twentieth Century Club in Boston, in which he "compared the motion picture trust with the Fascist dictators," but the same evening, after hearing Mr. Rodgers tell the Independent Theatre Owners of New England that his company was ready to join with others in establishing fair trade practices, he had followed with the statement that "Mr. Rodgers' words were the most encouraging I had ever heard any distributor utter."

Mr. Myers said that he had hoped in vain that "something definite along this line" might develop before the Allied convention in Pittsburgh, whereupon Allied "girded for a continuation of the battle for exhibitor rights," and "plans were made for prosecuting the Allied program by legislation and litigation." He recalled the passage by the Senate of the Neely bill (against block booking), the upholding by the federal court of the North Dakota theatre divorce law, and the filing of the anti-trust suit by the Department of Justice against "the Big Eight under the Sherman Law."

[Paramount on Thursday asked the court for extension of time for filing its appeal on the North Dakota "divorcement" law from October 24th to November 23rd.—Ed.]

Mr. Myers added that "it is clear that the aggressiveness of Allied . . . finally put into motion the forces of reason and moderation within the industry."

Most of the officers and directors were renamed for another year, including Ray Branch of Hastings, president, and E. E. Kirchner of Detroit, secretary-treasurer. C. R. Beechler, Charlotte, was elected vice-president. The new directors are Allen Johnson, Walter Semeyn, Grand Rapids; H. Carley, Holland; W. A. Cassidy, Midland; G. A. Cross, Battle Creek; W. J. Olson, Clare; J. H. Ross, Lansing; P. C. Schram, Kalamazoo; William Schulte, J. E. Stocker, Detroit; W. G. Thick, Marshall, and George Wilbur, Wyandotte.

### Iowa-Nebraska Session

Pledges of support of the federal anti-trust suit against motion picture monopoly and indorsement of the Neely anti-block booking bill, were given in resolutions adopted at the annual meeting of the Allied Independent Theatre

Owners of Iowa and Nebraska held in Des Moines Monday and Tuesday.

Approximately 1,120 independent theatre men, film exchange managers, and others connected with the industry were present for the noon luncheon that opened the session.

G. Ralph Branton, Iowa and Nebraska chairman for the Greatest Year campaign, outlined the progress of the "quiz" in that territory. The assembly moved that Mr. Branton request the New York headquarters to extend the contest time two months to allow theatres that receive later pictures to take part in the contest.

Leo F. Wolcott, president of the organization, visualized a world without war and an industry without abuses. He stressed the fact that theatres in the average town are 10 years ahead of other business in point of modern methods of merchandising.

### MPTOA's Plans Advanced

Trade practices will also be the chief center of discussion at the Motion Picture Theatre Owners of America convention in Oklahoma City, October 30th-November 2nd.

Advance reservations for the four-day convention already total 300, it was said this week by Morris Loewenstein, convention committee chairman. Among those invited to speak are Leo Spitz, president of RKO Radio; William F. Rodgers of MGM, and Herman Wobber, general manager of distribution for Twentieth Century-Fox.

L. C. Griffith, chairman of the reception committee of the national MPTOA convention has mailed letters to all national directors of the association and to all directors of the Oklahoma Theatre Owners, Inc., informing them that they have been appointed members of the committee. He asked the directors to advise him when they will arrive in Oklahoma City for the convention and urged them to make their reservations immediately.

Out of 32 display booths available at the Biltmore Hotel, convention headquarters, 19 have already been taken, according to Mr. Loewenstein.

Companies making reservations for booths this week were Motiograph, Inc., Chicago; Salem China Company, Salem, N. C.; Oklahoma Theatre Supply Co., Oklahoma City; National Theatre Supply Company, Oklahoma City; Tad Screen Advertising Service, Dallas, Tex.; Wagner Sign Service, New York City, and the American Seating Corp. and National Screen Service of Dallas. Motiograph and National Screen have reserved double spaces with the latter expected to enlarge its space to four booths.

A. E. Warner, lighting engineer for the Oklahoma Gas and Electric Company research department, will put on a co-operative display with General Electric and give an address explaining the principle of the new three dimensional motion pictures and the Polaroid system of lighting which eliminates all glare in electric lights. Mr. Warner will also give a series of demonstrations at the convention of advancement in the lighting field and will show those present how to commercialize dead space on theatre fronts.

### Kansas-Missouri Plans

The following have sent in reservations for the convention from the delegation of the Kansas-Missouri Association which will hold a meeting in Oklahoma during the MPTOA meeting: Frank Cassil, director; George Hartman, direc-

(Continued on page 18, column 3)



# SCHAEFER WILL HEAD RKO WHEN REORGANIZATION PLAN IS APPROVED

## Resigns from United Artists; Make-up of RKO Board of Directors and Executive Committee To Be Determined

Next week George Schaefer is going fishing for a spell somewhere off the Carolina coast. About the time he comes back, somewhere near the end of the month, he is to be announced as the new president of Radio-Keith-Orpheum, coincident upon the formal approval of the corporation's "77B" reorganization plan by United States court.

That much came out of a meeting of the assorted elements of control, including the "downtowners," in New York Thursday afternoon.

### Personnel To Be Determined

This meeting, the latest of a long and tedious series extending back over weeks, was the most decisive of the weighty councils, resulting in an agreement to prepare a statement to be issued the next day, Friday, covering the agreement with Mr. Schaefer, and some related details.

It was indicated that the make-up of the board of directors and the membership of the executive committee were yet under consideration as to personnel. There were indications that Nelson Rockefeller, occasionally discussed as a possible member of the board, would not take such a post. It seemed probable that W. G. Van Schmus of the Music Hall and one other would represent "The Center" on the new board.

### Spitz To Return to Law Practice

It is said that Leo Spitz, who by the plan will be retiring from the presidency, by long intent, is to return to the practise of law, and probably is to be retained as general counsel of the company.

Reports were that Merlin H. Aylesworth, who had been mentioned as a possible chairman of the board, what with his various friendships and associations, including the Atlas-Odlum interests, would not find it practical to divide attentions with his post as publisher of the New York *World-Telegram* and related commitments to the Scripps-Howard papers.

### How Board May Line Up

While the membership of the board of directors remained to be completed, it was said that it would, under the reorganization, include two representatives of the creditors, two for the Rockefellers as mentioned, two for the Radio Corporation of America, three for the banks, possibly one for the M. J. Meehan group, and enough additional for management to make up fifteen.

### Resigns United Artists Post

Mr. Schaefer resigned from his post as vice-president and general manager of American sales for United Artists a week ago, presumably at a point indicated by the progress of negotiations for the presidency of RKO.

At United Artists Murray Silverstone,



GEORGE J. SCHAEFER

executive head of the concern, announced that no one was to be brought in to direct its domestic sales. The sales responsibilities concerned are to be shared by Harry Gold, eastern sales manager, and Jack Schlaifer, who occupies a similar position in the west.

## Television Broadcast Continuation Sought

American Television Corporation has called a series of cooperative conferences between manufacturers of television receiving sets, parts manufacturers and broadcasting officials with a view toward assuring continuation of experimental television broadcasts. It is hoped that as a result of the conferences dealers will be able to demonstrate receivers at definite hours. Broadcasts in New York were suspended this week because new equipment is being installed in the NBC-RCA station in the Empire State Building. The CBS station in the Chrysler Building is not expected to be completed before next spring.

## Columbia Directors Reelect Officers

The reelections of Harry Cohn as president of Columbia, Jack Cohn as vice-president, A. Schneider as treasurer, and Charles Schwartz as secretary, were announced following a meeting of the board of directors this week. A regular quarterly dividend of 68¾ cents per share on the \$2.75 convertible preferred stock, payable November 15th to stockholders of record November 1st, was declared.

## 'Snow White' Seen Headed for Record

"Snow White and the Seven Dwarfs," which cost \$1,670,000, is headed for an all time record high, the film doing a domestic gross of nearly \$4,000,000, and probably aggregating \$6,000,000 around the world. This is the more remarkable in that much of the continental European business has been lost because of trade barriers set up by the dictator-controlled countries. Although the recent war scare cut into the picture's early playing engagements in England as on the continent, the British take, alone, it was indicated, may go to \$1,250,000.

The nearest grosser of record is Warner Brothers' Al Jolson film which was the first "talkie," "The Singing Fool." This had a world gross of about \$5,250,000. Metro-Goldwyn-Mayer's "The Four Horsemen of the Apocalypse" took \$4,500,000, and its "Ben-Hur," made in 1926, did \$4,000,000. Six films have made \$3,000,000 or better. They are: Warner's "Jazz Singer," \$3,500,000; M-G-M's "Big Parade," \$3,500,000; D. W. Griffith's "Birth of a Nation," \$3,500,000; Fox's "Cavalcade," \$3,500,000, and "Sunny Side Up," \$3,300,000; M-G-M's "Broadway Melody," \$3,000,000. In the \$2,000,000 or higher class are United Artists' "Whoopie," "Kid from Spain," "The Gold Rush" and "The Kid," all of which did more than \$2,500,000, as did Paramount's "The Ten Commandments." RKO's "Little Women" grossed \$2,250,000. Though still playing, Columbia's "Lost Horizon" has already established a gross in excess of \$2,000,000; while Universal's "All Quiet on the Western Front" made slightly under \$2,000,000. "Snow White" has had numerous repeat bookings.

## Wisconsin Musicians Vote Film Music Cut

At its semi-annual convention in Milwaukee, the Wisconsin Musicians Association voted approval of the national campaign to restore orchestras in theatres by eliminating music from films. All officers of the group were re-elected as follows: Volmer Dahlstrand, president; Walter Smith, vice-president; E. J. Sartell, secretary, and A. F. Vandenberg, treasurer.

Speakers at the meeting included Senator F. Ryan Duffy, F. W. Birnbach, international secretary of the Association, and William Hooper, investigator for the American Federation of Musicians in the mid-west.

H. M. Richey resigned as public relations head of Cooperative Theatres of Michigan on Tuesday after a protracted session of the board of directors. Ray Moon was replaced by Carl Buermele as general manager on October 1st.



# FILM SHIPMENTS TO ITALY HALT PENDING MONOPOLY NEGOTIATIONS

## Dubbing and Sales Services Also Await Results of Con- versations to Modify Law; Currency Exports a Factor

Large American distributing companies are keeping their offices open in Italy while negotiations are underway for modification of the decree establishing a government monopoly through the ENIC (Ente Nazionale Industrie Cinematografiche), but the American companies are making no more film shipments and providing no sales services despite the extension of date for final compliance with the decree until December 31st, the foreign departments of the home offices indicated this week.

All dubbing activities by American companies in Italy also have been brought to a halt. Under the law, film versions intended for distribution in Italy must be recorded in that country.

As a result of the decree (the full text was published in the *HERALD*, issue of September 24), advertising and publicity activities also are at a standstill.

### Self-Sufficiency Move

The current problem of the American motion picture in Italy, preliminary to the monopoly decree, is attributed in the larger aspect to the determination of Italy's government leaders to build a self-sufficient nationalized industry. Specific directions of differences were reflected in reactions toward the awards made at the Venice international exhibit. Reports from American film circles in Rome indicate an impression that Americans will refuse to participate in the future.

A concomitant factor mentioned is censorship action. Roberto Farinacci, editor of the *Regime Fascista*, has predicted that "Marie Antoinette," unsuccessful candidate for the Mussolini Cup, will be barred in Italy. Of "Marco Polo" the editor of *Film* wrote, "The Italian public could only legitimately disdain such a film." "Blockade" has been banned, and *Film* says "The Rising Tide" will not be bought in Italy. Luigi Freddie, head of the film industry, is reported to have inspired a protest in the same publication against the revival of "Farewell to Arms," the writer referring to it as an "ignoble, anti-Italian, anti-Fascist film."

With these antecedents, the first inkling of a general action came with the failure to assign quotas for September and with reports that the American quotas would be reduced from 250 to 150 films a year.

### Financial Factor

Reported to have been the most important figure behind the establishment of the monopoly was the ministry of foreign trade and exchange, headed by Felice Guarnieri. When he noted that so much money was going out of the country, so went the report, he ruled that foreign films should come under the same category, and restrictions, as imported merchandise.

Under the decree foreign companies would have to accept the prices offered them by ENIC or get out. They also were obliged to turn their contracts over to ENIC with 10 days (extended to 30 days in a subsequent decree).

Italians say that even if the monopoly fails to function, there are more than 100 foreign films now in Italy under the old quota system besides

## FILM EXHIBIT FOR COAST FAIR

*Hollywood Boulevard will be reproduced as a highlight of the 1939 Golden Gate International Exposition in San Francisco next year.*

*Contracts for the exhibit have been signed between Harry Joe Brown, film executive-producer, and Harris Connick, general director of the exposition.*

*Operated as a concession, the exhibit will show every phase of motion picture production, from the time a story is purchased until the completed film is ready for screening. The public will be admitted on a pay basis.*

*At one end of an improvised street will be a reproduction of a large studio, surrounded by high walls, and with an impressive entrance. Inside will be replicas of location scenes and sets, and huge sound stages.*

*Mr. Brown is now negotiating for many of the biggest names in the acting world, to appear in the production of films during the fair.*

70 produced in local studios, and that these 170 will take care of Italian needs for next season. An Italian executive in one of the Italian-controlled distributing offices of American films was reported to have remarked that the Italian people prefers American pictures and looks coolly upon French, British and German films. However, another Italian connected with an American company pointed to the fact that the public may become accustomed to the domestic product.

### "Frozen" Funds

The money belonging to American producers that is "frozen" in Italian banks is reported to total as high as a hundred million lire (\$5,260,000). What disposition the Italian government intends to make of it is a question raised in film offices there. Some feel that Americans eventually will be forced to produce in Italy.

The extension of time provided in the second decree has brought varying interpretations overseas. Some are reported to see in it a maneuver to give the impression of yielding the while actually tightening the restrictions, others an avenue for ENIC to pass off some of its business to individual concerns, for example to Italian distributors of American films who produce in Italy. Paramount, MGM, Twentieth-Century-Fox and Warner Bros. have their own distribution houses in Italy but do not produce there. ICI (Universal), Scaleria (Republic), EIA (Columbia), General Cine-Roncoroni (RKO) and Luperini (United Artists) are also producers.

### Reasons Ascribed

Discussions of the problem in film circles in Rome have developed the following as the reasons for the monopoly movement: To halt the flow of currency out of Italy; to force foreign countries to accept Italian pictures on an exchange basis; to reduce the amount of imported product as Italian production increases; and finally to further racial and ideological motives, including the non-Aryan problem, on

which columns have been published in the Italian press.

There is also talk of nationalization of the motion picture theatres. If this takes place it is expected in Rome that ENIC will be given complete control.

Developments in other countries besides Italy also are engaging the attention of American film executives. The propaganda of European countries is being extended in South America while on the Continent a part of Czechoslovakia now follows Austria into the German fold, further curtailing American revenue. With the Sudetenland annexation approximately one-half of the potential revenue of America companies in Czechoslovakia is taken over by Germany's industry, particularly in the resort centers Karlsbad and Marienbad.

MGM, Paramount and Twenty Century-Fox are continuing operations in the German territories, but Warner Bros., which withdrew from Germany several years ago, is expected to make a similar withdrawal from the annexed areas.

In Japan, despite recent resumption of shipments of film from America, currency has been "frozen" since last July and the embargoed currency is estimated between \$6,000,000 and \$7,000,000. Under the new arrangement new shipments may be paid for in three-year notes drawing no interest. The currency is turned over by the Japanese account to the Government, which guarantees the notes. The paper is deposited in the San Francisco branch of the Yokohama Specie Bank and is to remain there until maturity. This amounts to a loan, without interest, to the Japanese Government which has been pressed for cash with which to prosecute its Chinese venture. The companies entered into this arrangement as a means of getting out enough money to pay for prints.

The board of directors of the Motion Picture Producers and Distributors of America will meet Saturday and are expected to discuss the foreign situation. Samuel Goldwyn, Joseph H. Schenck and Harry H. Warner were on their way to New York from Hollywood Thursday.

## Empire State Union To Reelect Officers

Officers of the Motion Picture Operators' Union will be unopposed for reelection October 18th.

The nominees are Abraham I. Kindler, president; Benjamin S. Greenstein, vice-president; Leon Diamondstein, financial secretary-treasurer; William Santarsiero, recording secretary; Harry Fischman, business agent, and Peter Elarde, Jr., sergeant-at-arms. Nominated for the executive board are Nick Pitta, Charles Palowsky, Jack Millet, Alfred Schnall, Reuben Weissman, William Greenspan, Abraham Silverman, Ignatius Ricca and Michael Finkelstein, present incumbents, and Louis Davis, Fred Rose, James Quinn, Joseph Morasco, Harry Rubin and Edward Levine.

## Cowdin Leaves for English Financing

J. Cheever Cowdin, chairman of Universal's board, sailed for England last Thursday on the *Queen Mary* to arrange for additional British financing for the company.

Last summer Mr. Cowdin arranged for financing totaling about \$1,500,000, it is understood, through the C. M. Woolf interests, although the exact amount has not been made known.



# CONFERENCE TABLES MADE READY

(Continued from page 12)

Allied convention in Pittsburgh last May, a call will be issued for our board of directors to meet in New York on Oct. 17 to consider and act on the plan which Mr. Rodgers outlined for us today. If the board approves, a committee will be named to carry on the negotiations.

"In order to avoid the difficulties heretofore encountered when Allied has attempted such negotiations in company with the representatives of affiliated theatres it is proposed that our negotiations be conducted separate and apart from those with any other group.

"Pending action by the Allied board, Mr. Yamins and I can go no farther than to repeat what we have said many times: that Allied has always been willing to explore any conciliation movements looking to the improvement of industry conditions and to join in the same if there is a possibility that they may be productive of good. The only condition to this is that, in the nature of the case, we can not now agree to any proposals that would not be acceptable to the Department of Justice."

Directors of national Allied who are expected in New York for the meeting Monday in addition to Mr. Myers and Mr. Yamins include Sidney Samuelson, H. A. Cole, W. A. Steffes, Max Cohen and Irving Dollinger.

MPTOA representatives who have been asked to attend the executive committee meeting in New York Monday and from whom a negotiating committee will be appointed are: Mr. Kuykendall, L. C. Griffith, Oklahoma City; H. V. Harvey, San Francisco; O. C. Lam, Rome, Ga.; Jack Miller, Chicago; Sam Pinanski, Boston; Lewen Pizor, Philadelphia; M. C. Moore, Jacksonville; Fred Wehrenberg, St. Louis; Arthur Lockwood, Middletown, Conn.; and Edward Levy, New Haven.

## ITOA Accepts Invitation

Harry Brandt, president of the Independent Theatre Owners' Association of New York, one of the eight independent groups invited to the meetings, in his answer to Mr. Rodgers' invitation expressed gratitude for the opportunity to help in working out a program of self-regulation and hope that industry problems could be worked out by "common sense business men meeting around a table." He said the organization had many specific proposals which would be submitted at the meeting. Leo Brecher and Laurence Bolognino, New York exhibitors, will represent the ITOA with Mr. Brandt.

Of the eight organizations invited, six including the New York ITOA had accepted the invitation, one, the West Virginia Managers' Association, had designated the MPTOA as its representative, and another, Allied Theatres of Oregon, had not been heard from by Thursday of this week. The Independent Theatre Owners of Southern California requested October 24th as the date for a conference and announced it would be represented by Albert Galston, president, and Robert Poole, general manager. Allied Theatre Owners of Nebraska and Iowa designated Wesley Mansfield and Leo F. Wolcott, president, as its representatives to confer with distributors next Wednesday. The Motion Picture Theatre Owners of Kentucky named Lee Moffitt, Leo Keiler, Richard Martin, Jr., C. O. Brown, Lawrence Davis, Fred Dolle and Sam Switow as its delegates. The Theatre Owners and Managers of the Rocky Mountain Region and the Motion Picture Theatre Owners of Virginia accepted the invitation, but delegates were not named immediately.

The telegram of invitation read in part:

"Sidney R. Kent, chairman, through the Committee on Trade Practices, extends to your organization a cordial invitation to confer with our committee here for the purpose of attempting to create a method whereby trade differ-

## HEALTH AND LONG FILMS

*Alderman Samuel M. Soref has introduced a resolution in the common council in Milwaukee for the appointment of a special committee to study the effect of long motion picture shows on the health and sight of children and adults.*

*The resolution was based, according to Mr. Soref on recent recommendations by Josephine Maloney of Milwaukee State Teachers' college that no child film programs last longer than two hours, that screen advertisements be kept to a minimum and that films of a higher educational quality be shown.*

ences and disputes can be adjudicated from within the confines of our industry and for the further purpose of endeavoring to establish a better and more thorough understanding between buyer and seller through the establishment of recognized trade practices. We need and require your support and will gladly confer with such committee as you may appoint on any day that you select commencing Oct. 19th."

Abram Myers, general counsel of Allied, declined the invitation of the MPTOA to attend the organization's annual convention. He explained he had conflicting engagements in Pittsburgh and Indianapolis.

## Cancellation and Conciliation

Basis of the discussions next week will be the programs which MPTOA and Allied have been pressing for many months. The points which will be taken up first, it is indicated will be an optional cancellation privilege, elimination of score charges and the setting up of conciliation machinery to handle exhibitor-distributor complaints. Other trade practice points such as protection and zoning are more complicated and will entail considerably more study before any satisfactory plan can be worked out. It is expected that still other points which have been the basis for complaints in the past such as playdate fixing, overbuying, cut-rates and non-theatrical competition including the radio problem, may be left for settlement to whatever conciliation machinery is established.

Mr. Rodgers, interviewed in Chicago on his way to address the Michigan Allied States convention this week, said he was hopeful that a great deal could be accomplished at the meetings. "Every phase of the buyers' and sellers' relationship will be discussed," he said.

Harry Warner en route to New York, told reporters in Chicago that Warner Brothers would not join conferences between exhibitors and distributors. He refused to amplify this statement.

## Answers Filed In Equity Suit

Notices of appearance were filed by five additional defendants in the Department of Justice equity suit against the industry this week. They were from Ernest V. Richards, Jr., and A. Conger Goodyear, Paramount board members represented by Simpson, Thacher & Bartlett; David Sarnoff, RCA president and member of the RKO board of directors, represented by Donovan, Leisure, Newton & Lombard; William P. Phillips, vice-president and treasurer

of United Artists Theatre Circuit, represented by Dwight, Harris, Koegel and Kaskey; and Leo M. Blancke, represented by Schwartz & Frolich.

The deadline for filing of answers in the suit is November 1st and it has been indicated that no extension will be granted beyond that date. It is expected, however, that at least a month will be taken up by legal maneuvering in advance of the trial.

## Settlement Studied In Chicago Suit

Preliminary hearings in the anti-trust suit filed against Balaban and Katz and major distributors in Chicago by independent exhibitors were postponed from October 6th to late this week and conferences were held by Y. Frank Freeman, Paramount theatre head, Austin Keough, general counsel for the company, and attorneys for the plaintiffs over the weekend. Mr. Freeman indicated that if settlements negotiations were initiated they would have to be proposed by counsel for the independents.

# MPTOA Sets Convention Plans

(Continued from page 15)

tor; T. W. Edwards, director; H. J. Strowig, director; Ed Rolsky, director; John C. Stapel, president; R. R. Biechele, secretary-treasurer; A. J. Simmons, Roy Dunnock, Mr. and Mrs. C. H. Barron, U. F. Sullivan, S. Schawam, Warren Weber, Mrs. June Metcalf, H. B. Doering, J. C. Pennington, W. J. McKinney, Sam Sosna, Louis Sosna, Fenton Jones, Frank Bower, Russell Borg and Ben Marcus with Columbia; Pat Pinnel with Grand National; Douglas Desch with GB; Bill Warner with Vitagraph; George Nescher; Charles Gregory with National Screen; F. C. Hensler with Loew's; E. A. Harris with Alexander Film Company, Ed Rolsky and John C. Stapel.

## Indiana Convention

Associated Theatre Owners of Indiana, Inc., will hold its 12th Annual Convention and Trade Show at the Antlers Hotel in Indianapolis November 1-2. From present indications the convention will be the largest in the history of the association with three to four hundred theatres being represented by owners and circuit executives.

Program details are being completed by the convention committee, composed of Marc J. Wolf, I. R. Holycross, Ernest L. Miller and Don Rossiter. Over 75 percent of the exhibit space has been contracted for. Among the nationally known manufacturers to reserve space for exhibits are RCA Manufacturing Company, National Screen Service, Burch Manufacturing Company, Ideal Seating Company, U. S. Gypsum Company and others.

## Business Gains in Chicago As Seven New Films Open

Seven pictures opened in Chicago's Loop theatres last week. Business was reported to be excellent. The pictures were "You Can't Take It With You" at the Chicago theatre; "Boys Town," United Artists theatre; "King of Alcatraz," Garrick; "Valley of the Giants," Roosevelt; "Straight, Place and Show," Apollo; "The Affairs of Anna-bell," Palace, and "Army Girl," State-Lake.





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... DARRYL F. ZANUCK ALL  
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Maurice Moscovitch • Nigel Bruce  
Miles Mander • George Zucco

Directed by Allan Dwan

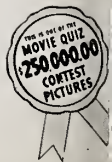
Associate Producer Gene Markey

Screen Play by Philip Dunne and Julien Josephson  
Based on a story by Sam Duncan

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tinents apart that shi-  
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# FREE TICKETS ARE PROPOSED FOR CONTESTANTS IN CAMPAIGN 'QUIZ'

## Local Theatres Would Reward Patrons for Answering Reasonable Number of Questions; Exhibitors' Contest in Full Swing

With activities spreading into additional fields the Motion Pictures' Greatest Year campaign ended its sixth week on Wednesday and started its seventh.

One of the several developments was a plan put forth by Gilbert Seldes, newspaper writer and radio commentator, whereunder free tickets would be given to contestants in local theatres if they answer a reasonable number of questions. The plan depends upon the reaction of local theatre managers, but it has been favorably received in all quarters where it has been broached, the campaign committee reports.

Mr. Seldes' letter was written to Raymond Moley, journalist, professor of public law at Columbia University and contributing editor of *Newsweek Magazine*, with the request that it be called to the attention of campaign leaders. The letter in part follows:

"I suggest in brief that the movie contest do this: Arrange with the exhibitors to give two or four free seats to certain contestants in their neighborhood . . . certainly to everyone who sends in a reasonably good set of answers. I would also say four seats instead of two so that the winner could give a small party and take people to the movies.

"The actual prize sent might be an order for seats which the local exhibitor would honor, but which would have to be redeemed for actual tickets some time in advance, giving the exhibitor some leeway so that he would not redeem more than 10 or 20 or 30 tickets for one performance."

Jack Todd, of Radio and Publication Contests, Inc., which is handling the mechanics of the Movie Quiz, has announced that all winners in the contest will be required to sign an affidavit certifying that the answers were their own, as a check against the purchasing of solutions from "solution peddlers," and to protect bonafide entrants.

### Entry Blanks for Exhibitors' Contest

Entry blanks are being distributed among exhibitors of all theatres participating in the drive with a view to obtaining their registration for the \$2,100 exhibitors' contest, open to individual theatre managers and publicity men, or to local committees.

The entry blanks are to be sent to the Contest Bureau, at campaign headquarters, 1270 Sixth Avenue, New York. Monroe Greenthal is chairman of the Bureau, which comprises also William Ferguson, Alex Moss, Lou Lifton, Maurice Bergman, Arch Reeves, Mitchell Rawson, Lou Pollock and Paul Gulick, campaign coordinator.

A series of 14 cartoons by prominent artists has been prepared at headquarters for planting on editorial pages of newspapers throughout the country. Copies of these cartoons are being sent to publicity heads of promotional committees in more than 150 cities.

A four-page press book, tabloid size, is in preparation for the all-industry short subject, "The World Is Yours," now in final stages of editing in Hollywood.

"The World Is Yours," of which 1,000 prints will be issued, presents every phase of the screen's activity, a sort of cavalcade of motion

## ENTRY BLANK Exhibitors' Cash Contest

"Sure, I'm doing my share toward publicizing MOTION PICTURES' GREATEST YEAR—and I want to win my share of the prize money. So here's my entry . . . just watch for my full campaign . . . I'm adding new stunts every day!"



MAIL YOUR ENTRY BLANK NOW TO  
Contest Bureau, Motion Pictures' Greatest Year,  
1270 Sixth Avenue, New York City

Exhibitor \_\_\_\_\_ Theatre \_\_\_\_\_  
City & State \_\_\_\_\_ Population of \_\_\_\_\_  
Your Community \_\_\_\_\_

Here is reproduced the entry blank  
for the exhibitors' contest in the  
Greatest Year drive.

pictures. Lou Harris and Herman Hoffman authored the original story and screen play. David Snell supplied the musical score. Other credits include effects by Gordon Jennings, montage by Peter Ballnusch and narrations by Truman Bradley.

Telegrams of congratulations from stars, on success of the campaign, are available in reproduction at the campaign headquarters, 1270 Sixth Avenue, New York.

Campaign headquarters have received the first sketches from Hollywood designers for the all-industry fashion show for the final month of the campaign. They include styles for cruise and southern beach wear, and will be presented to manufacturers for display in 100 department stores. The tieup is being arranged through *Modern Merchandising*.

### Eighth Trailer Issued

The eighth of a series of trailers on the campaign has been shipped to exchanges. The trailer features Lew Lehr, through courtesy of Movietone News. The trailer is designed for release during the football season with Lehr cast as a football player.

In a bulletin issued by Harold B. Franklin, business manager of the drive, exhibitors are urged to keep up to date in the matter of quiz trailers. In particular he argues against the constant use of the same trailers.

"Everyone who has studied audience reaction knows that any material that is constantly shown to an audience becomes objectionable in a short time," Mr. Franklin said. "It is therefore important to keep trailers in connection with Motion Pictures' Greatest Year fresh and timely."

Warner Brothers have produced a special trailer to be tied in with the drive. It points up the campaign and at the same time exploits future Warner pictures. They are "Wings of the Navy," "Angels with Dirty Faces," "The Sisters," "Brother Rat," "Devil's Island," "Hard to Get," "Dawn Patrol," "Juarez," "Oklahoma Kid," "Heart of the North" and "Blackwell's Island."

Governor George H. Earle of Pennsylvania has issued a proclamation urging support of the drive, and praising motion pictures for their educational and recreational values and their importance in American economic life.

Through a tieup with the *Chicago Herald and Examiner*, 'Movie Quiz' fans in that city will

receive 53 additional prizes totaling \$2,500. These prizes will be awarded to readers of the newspaper who rank highest in the list of the national Movie Quiz winners. First prize will be \$1,000; second prize, \$500; third prize, \$250, and fourth prize, \$100. There will be two prizes of \$75 each, three prizes of \$50 each, four of \$25 each, 10 of \$10 each and 30 of \$5 each.

The web banner which was to have hung across Broadway at 45th Street, carrying the greetings of Broadway to the campaign drive, is now atop of the building at 46th Street and Broadway next to the Globe theatre. The space now occupied by the banner was donated by General Outdoor Advertising Company, which is also painting a special board next to Loew's State Theatre Building as a further good will gesture. The banner reads, "New York Salutes Motion Pictures' Greatest Year. Sponsored by West Side Association of Commerce."

Industry leaders and press representatives will attend the reception given by Motion Pictures' Greatest Year for John H. Harris, prominent Pittsburgh theatre owner, Monday, at the studio atop Radio City Music Hall, New York. Mr. Harris' father, one of the original heads of the United Booking Office, opened the first nickelodeon in Pittsburgh, devoted entirely to the showing of motion pictures.

All street cars in Washington, D. C., are carrying banners for a period of three weeks hailing the campaign. The banner reads: "Motion Pictures' Greatest Year—Ride Street Cars or Buses to Your Favorite Theatre." Ray Bell, of the Washington committee, arranged for the tieup.

A 10-year-old ban on street banners in Los Angeles has been lifted for the drive, with the results that over 100 banners, 3x40 feet, reading "Motion Pictures Are Your Best Entertainment" are stretched across every important street intersection in town.

### Westchester Parade

Mount Vernon and Bronxville, N. Y., held their Greatest Year drive parade last Saturday. Participating theatres were the Skouras Bronxville, RKO Proctor and Loew's Mount Vernon. More than 200 window cards are on display through cooperation with local merchants. Ten station posters were placed in the Mount Vernon railway station through the courtesy of the New York and Hartford Railroad.

The *Seattle Times* and *Star*, evening newspapers, are cooperating with local theatres in the movie quiz campaign every day on their theatre pages.

Almost 100 theatres in the New Haven, Conn., territory are now participating in the Movie Quiz campaign, many of which have reordered booklets from the Universal exchange, headquarters for the booklets.

### Booklets Widely Distributed

Of the 750,000 contest booklets received at the Warner Brothers exchange in Kansas City, all but 75,000 have been distributed to exhibitors. A few independents have reordered but Fox Midwest has been the biggest reorderer.

Movie Week in Oshkosh, Wisconsin, which was last week, resulted in lively business in that territory and increased interest in the Movie Quiz contest. H. J. Fitzgerald, chairman of the Wisconsin committee for the drive.

He also announced that Green Bay, Wisconsin, will celebrate Movie Week from October 21 to 28 with cooperation of local authorities and civic leaders.

W. R. Lynch, general manager of the thirteen Paramount theatres in Miami, reported that, as a result of efforts by employees, 72,328 "Quiz" entries had been obtained. Every home and office in Miami has been canvassed.



# CONCESSIONS OF PRESS TO THEATRES POINT TO WIDER FILM COOPERATION

## Hearst Newspapers Among Los Angeles Publications Agreeing to Increase Space for News of Motion Pictures

by VANCE KING  
in Hollywood

What may presage a national movement toward greater cooperation between newspaper publishers and theatremen over treatment of news of the motion picture industry took place this week in Los Angeles when representatives of first-run houses obtained a series of concessions of far reaching import from newspapers.

Most important of the concessions granted were:

An increase of space allotted to film news;

Agreement of the publishers that newspapers would not subsidize events which offer competition to theatres unless for charity purposes, and then only after theatre men have been given an opportunity to proffer an alternative plan using their facilities;

Complete eradication of the pass system under which, it was said, first-run theatres have given hundreds of passes weekly to newspaper employees.

The conference between theatre men and newspaper publishers was the outgrowth of an informal organization of representatives of first-run theatres headed by Rodney Pantages of the Hollywood Pantages Theatre, which operates day and date with the RKO Hillstreet in downtown Los Angeles.

### Meet with Publishers

Meeting with E. Manchester Boddy of the Los Angeles Daily News and Evening News, Norman Chandler, business manager of the Los Angeles Times and son of the publisher, Harry Chandler, publisher Frank Barham of the Herald-Express and Richard Carrington of the Examiner, (the two last-named are William Randolph Hearst publications), the theatre men pointed out that sports activities are being given an amount of space far out of proportion to the total weekly attendance. They pointed out that 1,750,000 persons attended motion picture theatres weekly in greater Los Angeles and vicinity and that only 50,000 to 100,000 weekly see sport events. Yet motion picture news is limited to one or two pages daily whereas sports activities are given from six to eight pages of space daily.

They pointed also to the inability to have the proper pictures used on theatre pages, to inconveniences caused by Tuesday deadlines for Sunday editions of the Times and the Examiner, the coolness of city desks to exploitation ideas which, theatre men felt, rated special space outside drama sections, subsidization of sports events such as the recent "Ice Follies," which was competition to theatre grosses, and in general to unfair treatment of a business which paid advertising rates generally three times those of other businesses.

### Publishers' Agreement

With Mr. Pantages as spokesman, Ben Walderstein of Warner Theatres, Jack Gross of RKO Theatres, Harry Wallin of the Para-

## NEWSPAPER COMMENTS FAVORABLE TO FILMS

According to an analysis made by the Hays office, newspaper reviews and comments in the first nine months of this year have been 95.7 percent favorable, only 2.7 percent adverse, and 1.6 percent neutral.

The analysis includes 18 mimeographed pages of editorial comment and reports of statements made by educators, civic officials, heads of better film groups and other leaders.

mount Theatre and Thornton Sargent of Fox West Coast met last week with the publishers and this week received the publishers' agreement as follows:

To cooperate on deadline matters as far as local makeup and mechanical difficulties will permit.

Whenever possible to delete portions of syndicated columns criticizing pictures being currently advertised;

Increase drama sections to an appreciable degree;

Clean up or eliminate burlesque house advertising, which, it was pointed out, was exceeding all limitations of decency;

Issue a bulletin to employees not to ask for theatre passes.

Other conferences calling for further concessions are scheduled, according to Mr. Pantages.

### Sees National Movement

"This may be the beginning of a national move to better relations between theatre men and newspaper publishers," he said. "We have a strong argument for larger theatre sections of newspapers by pointing out that more persons attend theatres than sports events while newspapers give much more space to sports than to theatres. While we have been given promise of larger theatre sections, we intend to seek more. We want as large theatre sections as sports sections. We have obtained promises of cleaning up burlesque advertising, which in Los Angeles has sunk to very low levels, with the use of such words as 'titillating,' 'sway of all flesh.' We want theatre sections to carry art pertinent to the pictures being advertised, and based on news value. We find it hard to plant pictures of male stars, if warranted, when the newspapers insist that all art be of women. We want reportorial consideration of 'B' pictures in reviews of openings. We want preview reviews eliminated from theatre sections. If they must be run they should be run outside of the regular theatre sections. The publishers have promised standardization of the position of theatre pages, as far as possible. We want kinder treatment from city desks, not sneers when exploitation stunts of merit are proposed. Adverse critical opinions of pictures should not be printed in advance or at the time theatres are spending large sums of money to advertise attractions that the critics 'pan' many times in the same issue."

Walt Disney is working on his first commercial cartoon, which is being made for National Biscuit Company. The film will be a one reeler featuring the Disney characters, and will not be available for theatres, but will be shown exclusively at the New York and San Francisco World Fairs.

## Flexible Warner Policy Overseas

A flexible sales policy will be followed by Warner Brothers, with respect to the new season's product, in Argentina, Chili, Uruguay and Paraguay, according to Harry Novak, sales manager for those countries, who sails Saturday for Buenos Aires.

Action pictures are very popular in South America, said Mr. Novak, who pointed out that almost 90 per cent of the product of the large Hollywood film companies is imported annually into Argentina, as well as a high percentage of the pictures made by independent companies.

With regard to reports that there is burdensome legislation on distribution of American films in Argentina, Mr. Novak pointed out that the reports have their root in a misunderstanding based on an action of the former Argentine de facto government. The laws, which limited the operations of foreign film distributors in the country, were enacted, but have no bearing on the present situation because they are considered unconstitutional and are not enforced by the present administration, which is most cooperative with American film branches.

## Rodgers Presents Plaque To New Orleans Exchange

William F. Rodgers, Metro-Goldwyn-Mayer distribution executive, presented a plaque to the MGM New Orleans exchange staff this week at a dinner and entertainment at historic Antoine's restaurant in New Orleans. The award was made to J. G. Briant, exchange manager, for winning the MGM national summer sales campaign.

Others who attended were Thomas J. Conners, in charge of sales for MGM in Canada; C. E. Kessnich, southern division sales manager of Atlanta; the three national contest winners for the year, Leroy Bickel, Dallas; J. F. Willington, Memphis and W. D. Zoellner, Oklahoma City, and other southern representatives.

## Many to Attend Minneapolis Dinner to Edward A. Golden

Several hundred are expected to attend the Edward A. Golden testimonial dinner to be held Friday in Minneapolis. Jimmy Walker, former mayor of New York, will be one of the principal speakers while Will H. Hays has signified his intention of attending. The following have made reservations: Frank Freeman, William Rodgers, James Scully, Nate Blumberg, George Dembow, Herman Robbins, W. Ray Johnston, Pete Harrison, Austin Kehoe and Charles Pettijohn.

Among Monogram franchise holders who will attend are Henri Elman, Chicago; Charles W. Trampe, Milwaukee; Nate Schultz, Cleveland; Forrest Judd, Des Moines; Charles Weiner, Minneapolis; Steve Broidy and Ben Welansky, Boston.



# THE HOLLYWOOD SCENE

## 9 Start, 10 Finished

Nine pictures started in October's first week and ten were finished. Unexpected delays caused the postponement of three others that were scheduled for shooting.

At Twentieth Century-Fox, work began on three productions. "Bundle of Joy" will be a number in the "Jones Family" series. Leading players already assigned to "The Three Musketeers," comedy, are the Ritz Brothers, Don Ameche, Gloria Stuart, Binnie Barnes, Armand Duff, John Carradine and Joseph Schildkraut. The cast of "Thanks for Everything," comedy romance, is headed by Jack Oakie, Adolphe Menjou, Jack Haley, Arleen Whelan, Binnie Barnes and Tony Martin.

Radio put before the cameras "Love Match," the first Leo McCarey producing-directing feature. It is a romantic story and will feature Irene Dunne, Charles Boyer and David Niven.

Universal's contribution to the new work is "Eagle Scout," a serial and Boy Scout story which will star Jackie Coogan and feature Lucy Gilman and Jason Robards.

Monogram started "Gun Packer," an action adventure romance in which Jack Randall and Louise Stanley are the principals.

"Oklahoma Kid" was started at Warners. James Cagney, Rosemary Lane, Humphrey Bogart and Donald Crisp will be featured.

Columbia began work on "Trail of the Tumbleweeds." The cast will include Charles Starrett, Iris Meredith, Robert Fiske, Edward Peel and Steve Clark.

Slated for Christmas-time release, MGM began "Christmas Carol," a topical seasonal production in which Reginald Owen, Terry Kilburn, Gene and Kathleen Lockhart, Lynne Carvey and Ann Rutherford will be seen.

### Paramount Finishes Three

Paramount is credited with three of the completed films. "St. Louis Blues" will present Dorothy Lamour, Lloyd Nolan, Jessie Ralph, Jerome Cowan, Tito Guizar, Maxine Sullivan, William Frawley, Mary Parker, Victor Kilian and Matty Malneck's orchestra. Anna May Wong and Akim Tamiroff head the cast of "King of Chinatown," which will also present J. Carol Naish, Roscoe Karns, Anthony Quinn, Bernadene Hayes, Philip Ahn, William Law, Ray Mayer, Alex Pollard, Sam Ash, Marie Burton and Sheila Darcy. The cast of "Riders of the Range," a Harry Sherman Hopalong Cassidy picture, will feature William Boyd, George Hayes and Russell Hayden, with Stanley Ridges, Frederick Burton, Ruth Rogers, Jack Rockwell, Roy Barcroft, Ed Cassidy, Sherry Tanzey, Jim Corey and Bruce Mitchell.

### Two Completed at Universal

Two pictures were finished at Universal. "The Storm," a melodramatic love story, will feature Charles Bickford, Preston Foster, Barton McLane, Tom Brown, Andy Devine, Samuel Hinds, Joseph Sawyer and Nan Grey. In "Adam's Evening," a comedy, will be seen Charles Ruggles, Maxey Rosenbloom, Marian Martin, Ona Munson, Georgia Kaine, Raymond Parker, Frances Robinson, Richard Lane, Benny Baker, Stepin Fetchit, Stanley Hughes and Regis Toomey.

Republic also marked two productions off

## COVERS CENTURY IN HIS ROLES

*In little more than a year Joseph Schildkraut has covered more than a century of French history in his screen characterizations.*

*He was the unfortunate Dreyfus in "The Life of Emile Zola." He appeared as a suitor of Norma Shearer in "Marie Antoinette." "Suez" will see him as a French wizard of finance who lived in the middle of the nineteenth century. He will be the King of France in "The Three Musketeers," in which the Ritz Brothers and company will strive to overwhelm the ghost of Dumas.*

its active list. "Storm over Bengal" will present Patric Knowles, Richard Cromwell, Rochelle Hudson, Colin Tapley, Douglas Dumbrille, Halliwell Hobbs, Claude Allister and Clyde Cook. Gene Autry, Smiley Burnette, Peggy Moran, Pert Kelton and LeRoy Mason are the principals in "Rhythm of the Saddle." MGM finished "Young Doctor Kildare."

It will present Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendleton, Jo Ann Sayers, Samuel S. Hinds, Emma Dunn, Walter Kingsford, Truman Bradley, Monty Woolsey, Pierre Watkins and Nella Walker.

"Lawless Valley" was finished at RKO-Radio. George O'Brien is starred with Walter Miller, Kay Sutton, Fred Kohler, Sr., Fred Kohler, Jr., George MacQuarrie, Lew Kelly, Earl Hodgins and Dot Farley.

For Paramount distribution, Colonial Pictures completed "Little Orphan Annie." It will present Ann Gillis, Robert Kent, June Travis, Ian MacLaren, Margaret Armstrong, J. M. Kerrigan, James Burke, Charles Wilson, Sarah Padden, Tommy Bupp, Ben Welden, J. Farrell MacDonald, Eddie Gribbon, Dick Rich and Harry Tyler.

Three new features added to the list of those to be made in Technicolor are Shirley Temple's "Little Princess," Twentieth Century-Fox, "Dodge City," Warner Bros., and "Thief of Bagdad," with Alexander Korda producing and United Artists the distributor.

## Speed to Burns

A rearrangement of Paramount's filming schedule has set November 7th as the starting date of Bob Burns' next starring production, "I'm from Missouri." Decision to launch the filming of the picture as quickly as possible came about as a result of the favorable reactions to "The Arkansas Traveler."

The move necessitates the withdrawal of Burns from the cast of Cecil B. DeMile's "Union Pacific," in which the actor was to portray a featured role.

Gladys George will be seen as Burns'

mate, appearing on the story as a loveable midwestern housewife with social ambitions.

"I'm from Missouri" is based on the Homer Croy novel, "Sixteen Hands." It will be produced by Paul Jones with Theodore Reed as director.

## Capacity

Facilities at Twentieth Century-Fox studios were utilized completely this week as ten films were before the cameras.

Of the group three are color specials. "Jesse James" is now on one of the bigger stages with Henry King directing Tyrone Power, Nancy Kelly, Henry Fonda and many others. "Kentucky," a story of the sport of kings which features Loretta Young, Richard Greene and Walter Brennan, is being shot in color as is the latest Shirley Temple picture, "The Little Princess."

"Tail Spin," the company's contribution to the cycle of aviation films, is before the cameras under Roy Del Ruth's direction, with Alice Faye, Constance Bennett, Joan Davis and Nancy Kelly being featured as feminine racing pilots. The Ritz Brothers, with the help of Don Ameche, are busy turning Dumas' "The Three Musketeers" into a farcical film under the direction of Allan Dwan, while the satirical "Thanks for Everything," with Adolphe Menjou, Jack Haley, Jack Oakie, Tony Martin and Arleen Whelan is being handled by director William Seiter.

Under Sol M. Wurtzel's banner, four films are in progress. In the final stages of production are Jane Withers' "The Arizona Wildcat," with Leo Carillo, Henry Wilcoxon and Douglas Fowley, and "Up the River," a recreation of a previously produced story which Alfred Werked is directing with Preston Foster, Arthur Treacher, Tony Martin and Phyllis Brooks.

On the studio's busiest program also are "Bundle of Joy," a "Jones Family" feature, and "Samson and the Ladies," second of the "Big Town Girls" series featuring Lynn Bari and June Gale.

## Comeback Trail

Antonio Moreno, one of the biggest stars of his time, has taken up the comeback trail. The Spanish-born idol of the silent days has been assigned a featured role in Paramount's "Ambush."

At one time, Moreno was on Paramount's contract list for more than five consecutive years, drawing one of the biggest salaries then paid any actor. Among some of his best known pictures are "Mare Nostrum," "The Temptress," "Adoration" and "Romance of the Rio Grande."

In his return picture he will play the role of a police inspector.





# FORWARD *with*

This, more than ever before in the history of the motion picture industry, is a time of thanksgiving. Thanksgiving that the world is not whirling into the chaos of war. Thanksgiving that the hearts of our own country are lighter. Thanksgiving that the wheels of industry once more are turning, that the business indices show steadily mounting gains, that our hopes and our faith in America and American enterprise are once more gloriously justified.

More than that, this is a time for us to be proud of our own industry. Proud of the courage and the enterprise which every single motion picture company has shown during recent months, the courage and the enterprise which created, during months of despair, the very pictures now making record showings at the nation's box office. Such pictures as Metro's "Marie Antoinette," R-K-O's "Room Service," 20th Century-Fox's "Alexander's Ragtime Band," United Artists' "Drums," Warner Bros.' "Four Daughters," Columbia's "You Can't Take It With You," Universal's "That Certain Age."



RD...

*grateful hearts...*

Proud of the spirit of cooperation and good-will which made the great united front of the Motion Picture Industry drive possible. Proud of the fact that the words of criticism hurled at us during those worried months last Spring and Summer have returned to haunt their small-visioned authors . . .

While we write this, crowds of joyous fans are storming the doors of the New York Paramount Theatre to see "If I Were King." Another hit is about to take its place among such new record breakers as "Sing You Sinners" and "Spawn of the North." The critics confirm our belief that "The Arkansas Traveler" is another potential smash. And there need be no guesswork about "Men With Wings." The hope and faith which kept us planning and working and spending during the Spring and Summer are bringing golden returns . . .

So, last but not least of all, we say this, is a time to go forward with even greater courage, with even greater enterprise. And we at Paramount, with grateful hearts for this pleasant present, promise to our exhibitors and to our industry that we shall strive with every energy we have toward an even grander, more glorious future.



*Paramount Pictures*



# PUBLIC IS THE CENSOR, RADIO CRITIC IS TOLD

## Hode Cites "What the Picture Did for Me" Reports in Answering Broadcast

The real censors of motion pictures "are the people who make up the theatre-going public," and "the big producers learned long ago that there is no permanent profit in smut," Hal Hode, executive assistant to the vice-president of Columbia Pictures, declared Monday night in a radio address from station WQXR, New York, from 9:45 to 10 o'clock (E. S. T.). The address, one of a series by various speakers on "Exploring the Arts and Sciences," sponsored by the Federal Theatre Radio Division of the Works Progress Administration, was in reply to a critical speech on the motion picture industry several weeks ago by Leslie Bain. That speech marked substantially the first appearance of Mr. Bain's name in the news of the industry.

### Always "Open Season"

Mr. Hode first summed up Mr. Bain's charges that "the average picture is cheap," that studio overhead is unnecessarily high, that "stupidity of studio executives" causes retakes, that fear of censor boards prevents production of good pictures, that the so-called star system straitjackets characterization into types, and that block booking is "the devil in the cheese."

"The motion picture industry," Mr. Hode told his radio audience, "is unfortunate in that it is always open season for self-constituted authorities on films to take potshots at the movies. Fortunately the industry's shoulders are broad, and it knows, via box-office receipts, that the great mass of people is on its side."

Mr. Hode challenged the intimation that "small towners, wherever they live, are less intelligent than the people who live in New York," as a reason for making "cheap" pictures. He pointed out that 80 per cent of the theatres are located in rural and industrial communities and that, "far from being of the sophisticates who would have one think that Greenwich Village is the hub of the cultural universe, these small towners still believe in the simple and homely virtues," and "prefer simple and homely stories on the screen."

"These small towners," he said, "are important, and the producers know they are important. We get the evidence of their likes and dislikes in the somewhat pungent comments which small town theatre owners make not only to us, but to each other, via the columns of one of the most important trade publications in the motion picture industry, the MOTION PICTURE HERALD. Take a look at the section of that publication which bears the heading 'What the Picture Did for Me'. What the artistic pictures, which the so-called intelligentsia rave over, do to these small town theatre box offices might well surprise you. Incidentally, we find that big cities, in the main, go for the so-called small town films in a big way, too."

Pictures of all types must be made, he said, because all types of taste must be satisfied.

Mr. Hode said that the critic, "for one who claimed to have spent ten years in Hollywood, betrayed an amazing lack of knowledge of what goes on in Hollywood." He added that studio

overhead "consists of a thousand-and-one items, such as salaries paid to the 672 types of workers, in addition to stars, directors and writers," and that the salaries of stars and directors are a relatively small part of the overhead.

### Retakes for Better Films

As for "retakes," Mr. Hode pointed to a number of legitimate factors necessitating them, such as "outside noises, not noticeable to the ear at the time of shooting but glaringly apparent on the play-back because the sensitive microphone picked up what the human ear failed to detect; makeup or lighting which looked right to the eyes of experts, but which the camera revealed as being slightly less than perfect. "He commented that the industry will always have retakes and will cheerfully shoulder the extra expense they entail, just so long as they result in better pictures."

Only six states have censor boards, he said, not the 48 indicated by Mr. Bain. The six are New York, Pennsylvania, Maryland, Virginia, Ohio and Kansas. "Censorship is an expense and, at times, a nuisance, but in the main, we have found censor boards fairly cooperative when the members of a specific board have been on the job long enough to learn their duties. Don't ever get the idea that Hollywood trembles with fear lest a censor, hidden behind a secret panel, suddenly pops out and shouts "Boo."

### The Star System

The star system remains, Mr. Hode declared, because the patrons demand stars. "As for long-term contracts, view it as an evil or otherwise, the day of the long term contract for big stars is drawing to a close. Stars now prefer to work on a picture-by-picture and freelance basis because they believe they can earn more money that way."

"Typing" of players, he added, comes down to giving players the roles in which they show to best advantage, and the same holds true of directors.

He said that block booking "amounts to a theatre owner buying his pictures wholesale," rarely renting from only one company's pictures but from different film companies "because of his faith in their ability to deliver good pictures." He added that under his contract the exhibitor "has the privilege of rejecting a percentage of pictures."

Mr. Hode, in conclusion, said that talk of a decline in theatre receipts being due to public resentment against the pictures now being shown "reveals nothing more than an abysmal ignorance of the economic conditions which have affected the whole world."

"However," he said, "a heartening thing has occurred during the last couple of months. Box office reports from all parts of this country indicate that people are again turning to their favorite form of entertainment because theatre receipts have increased 25 per cent during that period."

E. J. Barnard, Paramount branch manager in Indianapolis, died unexpectedly last Monday. Born in Chicago, Mr. Barnard had been educated at Calhoun, Chicago, Crane Tech and Chicago University.

Mr. Barnard joined Paramount in 1923 as assistant shipper in the ad sales department of the Chicago exchange, and later became a sales manager in Indianapolis, Cincinnati and Chicago. In March, 1933, he was appointed sales manager in Chicago after having become a salesman there in 1927. In August, 1936, he was assigned to the Indianapolis exchange as manager.

## Alperson Made Grand National Vice-President

Edward L. Alperson, general sales manager of Grand National, was elected a vice-president of the company at a meeting of the board last Monday. Mr. Alperson had been president of Grand National Films, Inc., before the company was taken over by Educational interests.

Earle W. Hammons, president of the company, sailed for England on the Normandie Wednesday to arrange for English distribution of the company's product. With him was Samuel Berkowitz, vice-president of Fine Arts Pictures, which releases through Grand National.

Mr. Hammons told the press before sailing that the company is seeking top bracket name talent in order to build an important player roster for next season.

Grand National's second and final series of sales meetings were held last Saturday and Sunday at the Hotel St. Moritz in New York. Addresses were given by Mr. Hammons, Mr. Berkowitz, Mr. Alperson, J. H. Skirball, vice-president in charge of production; T. R. Williams, treasurer; Harold Saxe, assistant treasurer; Bruno Weyers, director and Educational vice-president, and Gordon White, advertising and publicity director. Also present at the meeting were George Blake, secretary of the company; F. X. Carroll, Robert Doidge, L. J. Woodridge, Sam Citron and Philip Leonard of the home office, Sol Edwards, circuit sales manager; Morris Safer, west coast district manager; Ralph Kinsler, middle eastern district manager; Harry Asher, eastern district manager, and Jack Lamont, southern.

In addition, the following branch managers were present: Arthur Newman, Albany; Joe Levy, Buffalo; Israel Levine, New Haven; Merritt Davis, Charlotte; Jules Lapidus, Pittsburgh; Moe Sherman, Philadelphia; Harry Brown, Washington; John Himmlein, Cleveland, and Peter Rosian of New York.

## Educational Reports \$120,819 Net for Year

Educational Pictures, Inc., and subsidiaries report a \$120,819.27 net for the year ended June 25 last as compared with \$168,056.26 for 1937. Earnings per share were approximately \$1.35 in 1938 as against approximately \$1.87 per share in 1937.

In the report sent to stockholders by Earle W. Hammons, president, it is stated that the financial condition of the company has shown "continual improvement," and that during the year a \$301,903.99 cut in liabilities was effected. Assets were reduced only \$168,066.84, the report pointed out.

Reduced earnings for August and for the first eight months of 1938 were reported this week by the American Telephone and Telegraph Company in a statement which covered only the parent company of the Bell System. August net income of the company was \$166,886, against \$575,396 for August, 1937. Net income for the first eight months of 1938 was \$76,048,038 against \$88,483,963 for the corresponding period last year.



# IN THE CUTTING ROOM

## The Shining Hour

(MGM)  
Problem Play

"The Shining Hour," adaptation of the stage play, is a love story, but the amplifying situations are treated from a different angle. The plot is ultra modern in premise. Tired of the glamour and glitter with which she is surrounded in New York, a famous dancer marries. On a Wisconsin farm, the girl finds herself confronted with a situation far more hazardous than the one from which she escaped. It involves not only her future life but that of four others.

In the earlier sequences, the film will return Joan Crawford, who is starred, to the type of role in which she first attained screen fame, that of a modern dancing maiden. It will mark the first time she has danced on the screen since "Dancing Lady." The picture will feature Margaret Sullavan, last in "Three Comrades" and "Shopworn Angel"; Melvyn Douglas, presently in "That Certain Age"; Robert Young, in "Three Comrades" and "Rich Man, Poor Girl," and Fay Bainter, featured in "White Banners" and "Mother Carey's Chickens." Frank Albertson, Allyn Joslyn, Harry Barris and Hattie McDaniel will be seen in support.

"The Shining Hour" is being produced by Joseph L. Mankiewicz, who produced "Three Comrades," "Shopworn Angel" and "Mannequin." Miss Sullavan was starred in the first two, Miss Crawford in the third. It is being directed by Frank Borzage, who turned out "Three Comrades" and "Shopworn Angel."

The story's anticipated top production thrill is a fire which razes the farm home.

Release date: Nov. 25, 1938.

## Trailer Romance

(RKO-Radio)  
Comedy

The featured players in this comedy romance will be Lucille Ball, James Ellison and Lee Bowman. Miss Ball's two latest pictures are "Annabel Takes a Tour" and "The Affairs of Annabel." Ellison played the romantic lead in "Mother Carey's Chickens." Bowman was teamed with Miss Ball in "Having Wonderful Time." The other important player is Granville Bates, presently in "A Man to Remember."

The story is an original by Thomas Williamson. The screenplay was provided by Dudley Nichols, who demonstrated his ability to supply comedy in "Bringing Up Baby," and John Twist, whose writing credits include "Flight from Glory," "Hitting a New High" and "Annapolis Salute." The director, Garson Kanin, has been credited with but one other picture, the newly made "A Man to Remember."

A great deal of the story's action and the comedy takes place in a trailer, with roadside scenes and auto camp sites as the settings for the incidents between a small New Jersey town and Reno, Nevada.

A "marriage for convenience" that turns out to be a real romance is the basis of the plot. An heiress desires to marry a foreign nobleman, but does not wish to lose a big inheritance if she doesn't marry an American. The heroine evolves the bright idea of marrying the first personable American she meets, who happens

to be a W.P.A. worker, divorcing him promptly and using that technical subterfuge as an angle permitting her to marry the foreigner. The plan is fine in theory, but when the bridegroom proves stubborn, in fact makes a prisoner in his trailer of the kissless bride, real love has its innings.

The picture is being produced by Cliff Reid, whose other comedies were "Bringing Up Baby," "Crashing Hollywood" and "This Marriage Business."

Release date: November 4, 1938 (tentative).

## Gangster's Boy

(Monogram)  
Melodrama

Although the story to be told is melodramatic, it does not come within the gangster formula. While adults play an important part, the plot mainly concerns three juveniles, two boys and a girl. There are no pineapple throwings. Suspense is generated in the experiences of the three youngsters.

The hero is regarded as respectable and fit company for anyone until it is revealed that his father is an ex-gangster. Then the sins of the father are visited on the son. He goes his way manfully. In the climax he assumes responsibility for a near fatal accident, willingly giving up his opportunity to go to West Point, but the other two youngsters come forward with the true story.

Jackie Cooper, most recently in "That Certain Age" and "Boy of the Streets," will be in the leading role. His two principal juvenile supports are Tommy Wonder and Lucy Gilman. Robert Warwick will be seen in the role of the ex-gangster, Selmer Jackson as a judge, father of the two children, who took the lead in trying to run the former gangster out of town. Others are Louise Lorimer, appearing as Cooper's mother, Bobby Stone, Betty Blythe and Bradley Metcalfe.

Karl Brown, who did "Port of Missing Girls" and "Federal Bullets" for Monogram, wrote the original story which Robert D. Andrews, credited recently with "Flight from Glory," adapted. William Nigh, who made "Boy of the Streets," is directing.

Release date: Nov. 2, 1938.

## Say It In French

(Paramount)  
Comedy-Romance

Paramount is planning "Say It in French" in such ways that it will be funny, frothy and frivolous, a sort of French farce done in American style, in and about today's aristocratic mansions of New York and environs.

The main plot follows an idea often used. Returning from a golfing conquest of Europe, the hero finds that his suddenly-gone-broke father has arranged for him to marry an heiress. But the hero already has a little French bride. Before papa can be informed, the bride is hired as a maid and insists that her husband go through with the marriage to help his family. When a date is set, confessions must be made. The about-to-be bride helps the hero out of his predicament. The real bride, disillusioned, is about to sail. In a mixup at the pier the hus-

band sails and the bride remains with her in-laws.

The picture will be Olympe Bradna's first appearance since "Stolen Heaven." Ray Milland is in "Sing You Sinners." Irene Hervey is the other woman. In the supporting cast are Janet Beecher, Evelyn Keyes, Walter Kingsford, Erik Rhodes, Holmes Herbert, Gertrude Sutton, Forbes Murray and Billy Daniel.

The story is from a play by Jacques Deval, author of "Tovarich" and writer of the screenplay for "Cafe Metropole." It was adapted by Frederick Jackson, a collaborator on the "Stolen Heaven" and "Wells Fargo" screenplays. The director-producer, Andrew Stone, made "Stolen Heaven" and "The Girl Said No."

Release date: December 16, 1938.

## Cipher Bureau

(Fine Arts)  
Spy Story

"Cipher Bureau" will not be, essentially, a war story, but it does deal with one phase of international conflict—spies.

It is suspected the alien spies are making use of a secret radio broadcasting station near Washington. The head of the U. S. Army Cipher Bureau assigns his younger brother, a naval ensign, to locate it. The boy falls in love with a girl spy, is made her dupe. The ringleaders determine to get rid of both the girl and officer. To the rescue comes the head of the Cipher Bureau for the customary thrill climax.

The story will present Leon Ames, Charlotte Wynters, Don Dillaway, Joan Woodbury and Gustave von Seyffertitz in the leading roles. Supporting players include Jason Robard, Hooper Atchley, Carl Stockdale, Robert Frazer and Sidney Miller.

From an original story by Monroe Shaff, which Arthur Hoerl adapted. Charles Lamont is directing under the supervision of Franklyn Warner.

Release date: To be determined.

## Tom Sawyer, Detective

(Paramount)  
Comedy-Mystery

Donald O'Connor and Billy Cook, a pair prominent in the current "Sons of the Legion," plays the roles of Huck Finn and Tom Sawyer, Mark Twain's two most famous boy characters, as they go adventuring again in "Tom Sawyer, Detective."

Louis Foster, Robert Yost and Stuart Anthony collaborated on the screen play. Direction was assigned to Louis King, who has done several melodramatic pictures for Paramount recently, including numbers in the "Bulldog Drummond" series, "Prison Farm" and "Tip off Girls."

Although O'Connor and Cook will be the central figures, practically every member of the supporting cast is important in the story development. Associate producer Edward T. Lowe has selected a capable troupe. On the roster are Porter Hall, now in "King of Alcatraz"; Phillip Warren; Janet Waldo, about whom the romantic interest centers; Clara Blandick and

(Continued on page 30)



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Gloria Holden • Margaret Tallichet • Noah Beery, Jr.

Story by Tess Slesinger • Screen play by Tess Slesinger and Richard Sherman • Directed by JOHN BRAHM • A COLUMBIA PICTURE



MOVIE QUIZ  
\$250,000.00  
CONTEST  
PICTURES

Also Big Added Feature "JUVENILE COURT"  
With Paul Kelly, Frankie Daro on Rita Hayworth and the Kids in Dead End Street

He contemplated resigning weeks ago, but held on only because there was a chance to save his country.	It remains for his successor to make peace with Berlin and to complete his journey away from Moscow.	tions with all European powers.	mission to Germany and immediately war was a third alternative. It was a declaration that Britain would join others to defend Czechoslovakia against unprovoked aggression.
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...the three great powers, the National Slovak and the People's parties agreed that Slovakia would remain an integral part of Czechoslovakia. In these circumstances, it is necessarily that Benes's policy of the fact which the French and Russian alliance which he had promoted were nullified by the Munich agreement. Benes was, in fact,



Also Big Added Feature "JUVENILE COURT"  
With Paul Kelly, Frankie Darrow, Rita Mayworth and the Kids from Dead End Street



THIS IS ONE OF THE  
**MOVIE QUIZ**  
**250,000.00**  
**CONTEST**  
**PICTURES**



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# IN THE STUDIOS' CUTTING ROOM

(Continued from page 27)

Elisabeth Risdon, who will be Aunt Polly and Aunt Sally; Ed Pawley, who was with O'Connor and Cook in "Sons of the Legion," and Hattie McDaniels, Oscar Smith, William Haade, Stanley Price, Harry Worth and Si Jenks.

The production background will have a rural aspect. On a vacation, the two boys become involved in a lot of weird intrigue. Their main duties concern capturing a mysterious diamond thief and exposing a murderer.

Release date, December 23, 1938.

## Dramatic School (Metro-Goldwyn-Mayer)

### Career Story

Luise Rainer will be the star of "Dramatic School." Alan Marshall, seen with Greta Garbo in "Conquest," will be featured. In support are Paulette Goddard, Chaplin's leading woman in "Modern Times," and soon to be seen in "The Young in Heart," Reginald Owen, Henry Stephenson, Gale Sondergaard, Anthony Allan and many young MGM contract players.

Paris is the locale and the time is the present. The theme concerns the experiences of a factory girl who has ambitions to become an actress. While production detail concerns itself with the life, customs and social affairs of the school, the heroine, as did Deanna Durbin in "Mad About Music" when she created an imaginary father for herself, conjures a secret suitor. Her dreamings create complications, but when the outlook appears most hopeless, she gets her chance to be a stage star. To explain the fate of the one who came into and went out of her life, she weaves another fanciful fairy tale of another phantom sweetheart.

"Dramatic School" is Mervyn LeRoy's first production for MGM. In his long career with Warner Bros., Mr. LeRoy produced such notable successes as "Anthony Adverse," "The King and the Chorus Girl" and "Fools for Scandal." Robert Sinclair, who is directing the film, had MGM's "Woman Against Woman."

Release date: December 9, 1938.

## Strange Faces (Universal)

### Comedy Melodrama

Playing supporting roles in "Youth Takes a Fling," Frank Jenks, who was also seen in "100 Men and a Girl," and Dorethea Kent scored hits. As a direct result of this picture, Universal decided to co-feature them in "Strange Faces."

In story substance, the production will be a comedy melodrama with many novel twists. To save his own hide, a gangster, with the aid of his mostly "criminal" lawyer, murders a man who is the desperado's "spitten image," and assumes his identity. A reporter who writes a "Looks Alike" column and a rival newspaper woman, with whom he is in love, suspect that there is something not entirely on the level about the new setup. The look-alike gangster endeavors to marry a rural lass who has just inherited a fortune. The rival reporters, to the parallel tune of wild melodrama and hilarious comedy, expose him, save the love-stricken country girl, and wrap up their own romance.

The screenplay was prepared by Charles Grayson, who did "Freshman Year," "Young Fugitives" and "Reckless Living." The picture is being directed by Errol Taggart, maker of "The Women Men Marry" and "Song of the City," under the production supervision of Burt Kelly.

The supporting cast will include Leon Ames

## SHORT PRODUCT PLAYING BROADWAY

Week of October 8

### CAPITOL

Think It Over.....MGM  
Football Thrills.....MGM

### CRITERION

Underwater.....RKO Radio

### MUSIC HALL

Polar Trappers.....RKO Radio  
Demons of the Deep.....Columbia

### RIALTO

Wolf's Side of the Story..20th Cent.-Fox

### RIVOLI

Deep End.....RKO Radio  
Moth and the Flame, The..RKO Radio

### ROXY

What Every Girl Should Know..20th Cent.-Fox  
Goose Flies High, The.....20th Cent.-Fox

### STRAND

Porky's Naughty Nephew...Vitaphone  
Sons of the Plains.....Vitaphone  
China Today.....Vitaphone

in the sole of the gangster, Andy Devine, Mary Treen, Spencer Charters, Joseph King, Robert Emmett Keane and Frank M. Thomas.

Release date: November 11, 1938.

## Exposed (Universal) Melodrama

"Exposed" will be a number in Universal's "Candid Camera" series. Basically the story is melodramatic. A girl newspaper photographer comes across a former important prosecutor who lost standing in his profession after sending an innocent man to the chair. Instrumental in effecting his rehabilitation, she becomes involved in a series of situations that force her to palm off another girl as the executed man's daughter, to whom the lawyer seeks to make amends, and with double crossing gangsters who discover the reception. The girl and lawyer sense they are on the trail of a bandit gang. They are successful. The lawyer, even after he discovers the trick played upon him, looks to romance with its perpetrator.

Glenda Farrell, seen recently in the "Torchy Blane" series as well as "The Road to Reno," and Otto Kruger, who has a role similar to that he had in "Counselloir at Law," are featured. Further name values are Herbert Mundin, David Oliver, Charles D. Brown, Lorraine Krueger and Eddie Anderson.

Harold Schuster, who handled "Swing That Cheer," is the director. Max H. Golden, who initiated the "Jones Family" series for Twentieth Century-Fox, is the producer. The story told is based on an idea by Milton Cropper which Charles Kaufman and Franklin Coen developed into screenplay form.

Release date: November 4, 1938.

Richard Day, former head of Samuel Goldwyn's art department, has been signed as art director at Twentieth Century-Fox. Bernard Herzbrun will continue in charge of special art work.

## Warner Short Answers "Isms"

Mirroring the statement of Harry M. Warner, president of Warner Brothers, made before 150 American Legion officers and other guests at a luncheon September 19th at the studios in Burbank, that the Hollywood producers "are doing much, all that we can do, in fact, to teach the principles of true democracy to the outside world," the Warner home office last Thursday previewed "The Declaration of Independence," latest in the Warner family of historical short subjects, following a luncheon to the press.

"We sincerely believe this series is an important one, particularly so in these troublous times when the nation is faced with 'isms' of all kinds," Norman H. Moray, short subjects general sales manager, told the press representatives. He pointed to the entertainment value of the series as well as "the good they must do in creating the proper patriotic reaction."

The picture, done in color and running 18 minutes, was directed by Crane Wilbur and depicts the signing of the Declaration. The cast includes John Litel, Rosella Towne, Ted Osborne, Owen King, Gordon Hart, Lionel Belmore and Ferris Taylor.

Others in the series are "The Man Without a Country," 1938 Academy Award winner, and "Give Me Liberty."

## Pettijohn to Do Hometown Job in Lehman Campaign

Governor Lehman of New York, candidate for re-election, has named Charles C. Pettijohn on his Citizen's Committee as vice-chairman for Westchester County. Mr. Pettijohn is thereby entrusted with attentions to a region which went some fifty-eight thousand against Mr. Lehman in the prior campaign. They are both residents of the town of Harrison, a community which rejoices in the possession of Lehman Athletic Field and Pettijohn Park, where, incidentally, Mr. Pettijohn is trying to naturalize some paw-paw trees from his native Indiana.

## National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, one was listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Guilty Trail," "A Man to Remember," "Man With 100 Faces," "The Night Hawk," "Stablemates," "Stranger from Arizona." Class A-2, Unobjectionable for Adults: "Last Express." Class B. Objectionable in Part: "Broadway Musketiers."



# ACTION



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Produced with shrewd, sure  
showmanship...and an eagle  
eye to the extraordinary ex-  
ploitation possibilities offered  
by a huge waiting audience  
of thrill-hungry readers!

# THE SPIDERS WEB

Adapted by the producers of "Wild Bill Hickok"  
from the "Spider" magazine stories.

with

**WARREN HULL · IRIS MEREDITH  
RICHARD FISKE**

Screen play by Robert E. Kent · Basil Dickey  
George Plympton · Martie Ramson

Directed by Ray Taylor and James W. Horne

**COLUMBIA CHAPTER PLAY**

*Watch out for these  
other 1938-39 super-  
serials from Columbia:*

**"FLYING G-MEN"  
"MANDRAKE  
THE MAGICIAN"  
"OVERLAND WITH  
KIT CARSON"**



## O B I T U A R I E S

### George Lederer, Producer, Dies

George W. Lederer, 76, producer of musical comedies and revues, who introduced vaudeville into the United States, died last Saturday in Jackson Heights, N. Y. He was born in Wilkes-Barre, Pa.

Mr. Lederer was the producer of "The Passing Show," the first revue in America in 1893 and "The Belle of New York" and "Madame Sherry," both of which were among the most popular musical comedies ever produced, running for four years.

"The Belle of New York" was the greatest hit in his career, earning him \$1,000,000 from the dozen or so companies that played it for four years here and in England. Mr. Lederer is also credited with introducing the famed Florodora sextette. Although the production "Florodora" was done by Fisher and Ryley, Mr. Lederer staged it in his Casino.

After losing all his money in theatrical real estate ventures Mr. Lederer turned to the motion picture field, predicting that in a few years it would overwhelm the theatre. He directed several motion pictures for the Reliance Film Company.

After leaving motion pictures Mr. Lederer produced several other shows, was for a time manager for the Sam H. Harris office, and dabbled in radio programs.

He was married four times. His third wife was the late Reine Davies, sister of Marion Davies. They were divorced in 1919.

He discovered such stars as Ruth St. Denis, Marie Dressler, Louis Mann, Della Fox, David Warfield, Edna May, Eva Tangway, Edna Wallace Hopper, Ina Claire, Elizabeth Murray, Madge Lessing, Dan Daly, Jefferson De Angelis, Cissie Loftus and Augustus Thomas.

#### Charles Bayer Dies

Charles Frederick Bayer, 68, who built the Palace in Perrysburg, Ohio, 17 years ago, died there last week after a year's illness. His wife, five sons and two daughters survive.

#### Rosen to Arrange Deal

Al Rosen, general manager of Symphonic Films, Inc., producers of short subjects for Paramount release, plans to visit New York from Hollywood shortly to arrange a possible deal for a full length feature to be based on the opera, "The Barber of Seville." Symphonic will start production soon on its final three short subjects for Paramount.

#### Four Companies Formed

New incorporations in Albany, N. Y., are Tri-National Films, Inc., by Judith Kahn, Matty Kosberg and Ester Moseson; M. D. Productions, Inc., by Adelyn Bushnell, Louis S. Bardoly and Sidney R. Fleisher; Kirby Grant, Inc., by Gloria Stroll, Samuel Yuddell and Lee Cohen, and Schine Riviera Corporation, by Alton F. Dockstader, Mark Benjamin and R. E. Wallace.

### Court Adjourns Ashcraft Action to October 24th

Further hearing of the Ashcraft Manufacturing Company's suit against the Durkee circuit's Grand theatre and the National Theatre Supply Company in Baltimore, took place Friday and after about an hour court was adjourned to October 24th. The suit is being heard by Judge William C. Coleman in federal district court there.

The Ashcraft company charge that Peerless Magnarc lamps used in the Grand theatre infringe patents which the plaintiffs claim on the mechanism by which direct current is applied to the use of the so-called "suprex" carbons. The lamps employed in projection at the Grand, manufactured by the J. E. McAuley Manufacturing Company of Chicago, are designed for the use of such carbons with direct current.

### Fox Allowances Are Granted by Court

Federal Judge Martin T. Manton has granted Basil O'Connor a fourth ad interim allowance of \$15,000 as attorney for Milton C. Weisman, receiver for Fox Theatres, in the equity suit brought by the Chicago Title and Trust Company. Judge Manton at the same time awarded Courtland Palmer, as the special master who passed on claims filed against Fox Theatres, a final allowance of \$1,000.

Mr. O'Connor, who had previously received three interim allowances totaling \$32,500, received the amount he had asked in his petition. The fee covers his services from July 1, 1937, to July 30, 1938. Mr. Palmer, who was appointed by Judge Manton on July 20, 1932, had previously received allowances totaling \$12,500.

### Coogan Suit Ties Up Funds

Jackie Coogan's mother, Mrs. Lillian Coogan Bernstein, was denied a request for release of \$40,000 worth of securities from receivership by a Los Angeles court. The former child star has tied up the family funds by his suit to recover \$4,000,000 of his film earnings. Mrs. Bernstein applied for release of the funds claiming she had no means of support and contending that the securities were not purchased with her son's earnings.

### Morris, Davis in Unit

Wayne Morris and Johnnie Davis, Warner Brothers players, supported by Billy Baer's orchestra, have been formed into a vaudeville unit by Rockwell-O'Keefe agency, and have been booked into Philadelphia, Washington and other cities. Morris and Davis are currently appearing at the Strand theatre. New York.

### Shea Takes Warner Product

Roy Haines, eastern and Canadian sales managers for Warner Brothers, and Dick Kearney, acting for the M. A. Shea circuit, have closed a deal for the playing of the entire Warner 1938-39 list in the Shea houses, it was said this week by Gradwell L. Sears, general sales manager.

### Universal Promotes Two

William M. Richardson, former Universal salesman in Atlanta, has been promoted to branch manager in Charlotte, succeeding J. M. Hobbs. Mr. Hobbs has been shifted to management of the Oklahoma City office.

## I N C O U R T S

### Warners Win "Fugitive" Action in Atlanta

Warner Brothers this week emerged victorious in the \$100,000 libel action brought against the company and the local exhibitor for the exhibition of the company's production, "I Am a Fugitive from a Chain Gang" in Atlanta.

The suit was brought by Vivian Stanley, a member of the Prison Commission of Georgia against Warner Brothers Pictures, Inc., and Vitagraph, Inc. The trial, which lasted three weeks, was held in superior court of Fulton County, Atlanta.

### Adorno Suit Against Warners Underway

Salvatore Adorno's suit for \$120,000 in superior court in Middletown, Conn., against Warner Brothers Theatres, Inc., was started last week before Judge P. B. O'Sullivan and a superior court jury with Mr. Adorno as the first witness, after the court permitted Judge Israel Poliner to withdraw as counsel in order to become a witness and with the complain amended so that the defendant now is the Connecticut Theatrical Corporation.

The plaintiff contends that Warner Brothers Theatres, Inc., leased the Palace theatre in Middletown for 12 years from June 1, 1930, at a rental of \$15,000 annually to be paid in monthly installments and in addition agreed to pay \$60,000 for use of the equipment. The defense revealed an intention to show that while the lease was discussed it was not actually consummated. The defense also set up that Mr. Adorno did actually lease the theatre to another corporation in which he had a large interest and made a deal of great profit to himself.

### Paramount Claim Is Expunged by Court

The claim of Orvis Mundi Realty Corporation for \$57,706 against Paramount Publix Corporation was expunged by Federal Judge Alfred C. Cox in New York this week on application of Paramount Pictures, Inc., successor to Paramount Publix.

The order expunging the claim confirmed a recommendation to that effect made by Special Master John E. Joyce in a report filed October 6th. Paramount Pictures stated that Orvis Mundi, its subsidiary, had assigned a claim to Paramount Pictures Distributing Corporation as security for an indebtedness, and that subsequently the latter had merged with Paramount Pictures.

Joseph D. Basson, as president of Local 306, New York operators' union, has made application in New York supreme court for an order dismissing a suit brought against the union by two operators, James J. Little and Milton Olshin, seeking \$5,000 damages and an injunction. The plaintiffs claim they were refused membership in the union.

A plagiarism suit for \$200,000 has been filed in superior court in Tauton, Mass., against RKO by William J. O'Rourke of Fall River. He charged that the company's film, "Condemned Women," was taken from the story "Girl's Reformatory," which he claims to have submitted to RKO in 1937.



# PLAYGIRL SOCIALITE DABBLES IN MURDER...AND FINDS ROMANCE!



The Mad Miss Manton  
Throws Another Fit  
The Daffy Group Again Involves  
Senseless Escapade

HE  
&



A million-dollar playgirl turns amateur detective . . . and digs up the murder of the year! . . . What mystery! . . . What excitement! . . . What fun . . . as your heart races to this super-speedy romance of a daring debutante and a handsome heckling newshound! . . . It's the kind of a picture that rates

TOP ADVERTISING, because it's  
TOP ENTERTAINMENT and  
TOP BOX-OFFICE



BARBARA  
*Stanwyck*  
HENRY  
*Fonda*

WITH  
SAM LEVENE  
FRANCES MERCER  
STANLEY RIDGES  
WHITNEY BOURNE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION  
DIRECTED BY LEIGH JASON  
PRODUCED BY P. J. WOLFSON  
Screen Play by Philip G. Epstein



THE  
*Mad*  
MISS  
MANTON





# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"There's That Woman Again"	Director: Alexander Hall.	Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Marc Lawrence, Ann Doran.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Dramatic School"	Director: Robert Sinclair.	Luise Rainer, Paulette Goddard, Ann Rutherford, Lana Turner, Gale Sondergaard, Alan Marshall, Virginia Grey.	Editing
"The Shining Hour"	Director: Frank Borzage.	Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Frank Albertson.	Editing
"Out West with the Hardys"	Director: George Seitz.	Cecilia Parker, Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Sarah Haden, Ralph Morgan, Nana Bryant, Virginia Weidler, Gordon Jones.	Shooting
"Ice Follies"	Director: Reinhold Schunzel.	The Original Ice Follies cast, Joan Crawford, James Stewart, Lew Ayres.	Shooting
"Spring Dance"	Director: S. Sylvan Simon.	Burgess Meredith, Maureen O'Sullivan, Ann Morris, Lew Ayres, Ruth Hussey, Frank Albertson, Sterling Holloway, Truman Bradley, Joyce Compton, Marjorie Gateson, Jacqueline Wells, Dick Baldwin.	Shooting
"A Christmas Carol"	From the story by Charles Dickens. Director: Edwin L. Marin.	Reginald Owen, Terry Kilbourne, Leo G. Carroll, Lynne Carver, Ann Rutherford, Gene Reynolds, Gene and Kathleen Lockhart.	Shooting
"Stand Up and Fight"	Director: W. S. Van Dyke.	Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Barton MacLane, Robert Gleckler, John Qualen, Clinton Rosemond.	Shooting
<b>PARAMOUNT</b>			
"Tom Sawyer, Detective"	Director: Louis King.	Donald O'Connor, Billy Cook, Porter Hall, Phillip Warren, Janet Waldo, Clara Blandick.	Editing
"Ambush"	Director: Kurt Neumann.	Gladys Swarthout, Lloyd Nolan, Broderick Crawford, William Henry, Ernest Truex, Hartley Tufts.	Shooting
"...one third of a nation..."	Produced by Triple-A Productions, Eastern Service Studios, Astoria, L. I. Adapted and directed by Dudley Murphy from the stage play of the same name. Screen play by Oliver H. P. Garrett.	Sylvia Sidney, Leif Erickson, Muriel Hutcherson, Otto Hulett, Sidney Lumet, Percy Waram.	Shooting
"Frankie" (tentative title)	Produced by Odessco Productions, Eastern Service Studios, Astoria, L. I. Original story by William K. Howard. Screen play by John Bright and Robert Tasker. Director, William K. Howard.	Wallace Ford, Patricia Ellis, Stuart Erwin, William Harrigan, Aline MacMahon, Robert Wildhack.	Shooting
<b>REPUBLIC</b>			
"Storm Over Bengal"	Director: Sidney Salkow.	Patric Knowles, Rochelle Hudson, Richard Cromwell, Colin Tapley, Douglass Dumbrille, Halliwell Hobbes, Clyde Cook.	Shooting
"Rodeo Busters"	Director: George Sherman.	Gene Autry, Smiley Burnette, Peggy Moran, Pert Kelton, LeRoy Mason.	Shooting
<b>RKO RADIO</b>			
"Gunga Din"	Screen play, Ben Hecht, Charles MacArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe, Eduardo Ciannelli, Montagu Love, Robert Coote, Abner Biberman, Lumsden Hare.	Shooting
"Trailer Romance"	Screen play, Dudley Nichols, John Twist. Director: Garson Kanin.	Lucille Ball, James Ellison, Lee Bowman, Granville Bates, Mantan Moreland, Dick Elliott, Florence Lake, Frank Shannon.	Editing
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Original screen play, Nunnally Johnson. Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"Samson and the Ladies"	Director: H. Bruce Humberstone.	Michael Whalen, Lynn Bari, Iva Stewart, Robert Allen, June Gale, Guinn Williams, Edward Brophy, John Miljan, Theodore Von Eltz, Chester Clute.	Shooting
"Tail Spin"	Original screen play, Frank Mead. Director: Roy Del Ruth.	Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Jane Wyman, John King, Wally Vernon, Joan Valerie, Robert Lowery, Edward Norris, J. Anthony Hughes, Jack Pennick.	Shooting
"The Little Princess"	Director: Walter Lang.	Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander, Marcia Mae Jones, Deidre Gale, Ira Stevens.	Shooting
"Thanks for Everything"	Director: William A. Seiter.	Jack Oakie, Adolphe Menjou, Jack Haley, Arleen Whelan, Binnie Barnes, Tony Martin.	Shooting
"The Three Musketeers"	A musical comedy version of the novel by Alexander Dumas. Director: Allan Dwan.	Ritz Brothers, Don Ameche, Gloria Stuart, Binnie Barnes, Amanda Duff, Joseph Schildkraut, John Carradine, John King, Lionel Atwill, Douglass Dumbrille, Russell Hicks.	Shooting
"Everybody's Baby"	Director: Malcolm St. Clair.	Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Hattie McDaniel.	Shooting
<b>UNITED ARTISTS</b>			
"Topper Takes a Trip"	Screen play, Jack Jevne, Eddie Moran. Director: Norman McLeod.	Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Franklyn Pangborn, Alexander D'Arcy, Verree Teasdale.	Shooting
"Made for Each Other"	Screen play, Jo Swerling. Director: John Cromwell.	Carole Lombard, James Stewart, Lucile Watson, Charles Coburn, Donald Briggs, Walter Cameron.	Shooting
<b>UNIVERSAL</b>			
"West Side Miracle"	Original story, Quentin Reynolds. Screen play, Tom Lennon. Director: Arthur Lubin.	Edmund Lowe, Dick Foran, Helen Mack, Paul Hurst.	Shooting
"Little Tough Guy in Society"	Original screen play, Edward Eliscu, Mortimer Offner. Director: Earle Kenton.	Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish, Jackie Searl, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey, Lester Joy.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Crime Is a Racket"	From an original story by Warden Lewis E. Lawes. Screen play, Don Ryan, Kenneth Gamet, Robert Buckner.	Humphrey Bogart, Gale Page, Billy Halop, John Litel, Henry O'Neil, Joe Sawyer, George E. Stone, Henry Travers.	Shooting
"They Made Me a Criminal"	From a story by Bertalm Milhauser, Beulah Dix. Screen play, Sig Herzig. Director: Busby Berkeley.	John Garfield, Gloria Dickson, "Dead End" Kids, Beulah Bondi, Claude Rains, Ward Bond, Raymond Brown, Louis Jean Heydt.	Shooting
"Secret Service on the Air"	Screen play, Raymond Schrock. Director: Noel Smith.	Ronald Reagan, Irene Rhodes, John Litel.	Shooting



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Brother Rat

(Warner Brothers)

Service Comedy

This well screened Service School comedy comes to showmen backed by fresh and favorable stage fame and plentifully equipped with marquee material of the kind to which picture patrons respond.

Although Eddie Albert of the Broadway cast steals the picture with a performance certain to assure him a brilliant future in films, Wayne Morris, Priscilla Lane and the other Warner familiars unquestionably rate top billing in behalf of his introductory picture.

William Tracey, from the road company, also turns in a sparkling portrayal and Jane Bryan advances her stock tremendously in short but potent appearances with Albert.

William Keighley directed with telling change of pace the screen play which Richard Macaulay and Jerry Wald made from the original by John Monks, Jr., and Fred F. Finklehoffe, graduates of Virginia Military Institute, scene of the story. Robert Lord, associate producer, dipped deeply into the Warner coffers to provide the utmost in accuracy of setting, procedure and atmosphere. The net result of these gentlemen's efforts is a college picture and a Service comedy that is like no specimen of either that has been offered the public.

Morris plays the most reckless of three roommates, Ronald Regan the sanest but susceptible one, and Albert, the stolid romantic who has married secretly and is about to become a father. Discovery of this fact interferes with his pitching, and in their efforts to offset wagers made on a baseball game, the others get the trio ensnarled in various violations of Academy rules which constantly threaten to bring about expulsion. The commandant's daughter, played by Jane Wyman, and her friend, played by Miss Lane, round out the romantic side of the story. The baseball game, it may be noted, is only a passing episode, not the climax of the picture.

William Tracey is extraordinarily effective, as the underclassman hazed by the principals. Henry O'Neill is his usual competent self as the commandant. Johnny Davis does an excitable senior acceptably, Olin Howland has some good moments as a taxi driver, and Louise Beavers returns to the screen in a well done bit.

Albert is unmistakably a find. His personality is in the early Stuart Erwin vein, with a dash of Will Rogers, although distinctly and most promisingly his own. He and Miss Bryan inject seemingly effortless moments of tense, human emotion abruptly into a swiftly flowing current of comedy, in a manner sure to give audiences that inner glow so often striven for and so seldom achieved. They could be a great team.

*Reviewed at the Warner Hollywood theatre to a warmly appreciative response.*—WILLIAM R. WEAVER.

Produced and distributed by Warner-First National. Director, William Keighley. Screen play, Richard Macaulay and Jerry Wald. From the play by John Monks, Jr., and Fred F. Finklehoffe. Associate pro-

ducer, Robert Lord. Assistant director, Chuck Hansen. Art director, Max Parker. Cameraman, Ernie Haller. Film editor, William Holmes. Sound by Oliver S. Garretson. Gowns, Milo Anderson. Technical advisor, Frank McCarthy. Unit manager, Carrol Sax. P. C. A. Certificate No. 4402. Release date, October 29, 1938. Running time, when seen in Hollywood, 90 minutes. General audience classification.

### CAST

Joyce Winfree.....	Priscilla Lane
Billy Randolph.....	Wayne Morris
A. Furman Townsend, Jr.....	Johnnie Davis
Kate Rice.....	Jane Bryan
"Bing" Edwards.....	Eddie Albert
Dan Crawford.....	Ronald Reagan
Claire Adams.....	Jane Wyman
Jenny.....	Louise Beavers
Colonel Ramm.....	Henry O'Neill
Capt. "Lacedrawers" Rogers.....	Gordon Oliver
Harley Harrington.....	Larry Williams
Misto Bottomo.....	William Tracey
Mrs. Brooks.....	Jessie Busley
Slim.....	Olin Howland
Nurse.....	Isabel Withers

## Young Dr. Kildare

(MGM)

Human Interest

Putting it bluntly, "Young Dr. Kildare" is a surprise picture. It is sound entertainment, and although seriously premised it is not without a wealth of natural human humor. It tells a doctor story with all the action taking place in a big hospital, but never is it a repetition of anything previously done.

It has nothing to do with society doctors, dangerous operations, a hero falling in love with a beautiful nurse or patient. Never indulging in heroics or hysterics, it merely tells a potent story in a simple, straightforward way. As it is not a routine show, it calls for unusual exploitation, and makes available the material.

Intelligently written, acted and directed, the picture was produced with a constantly evident aim to establish a new standard. For spot showmanship angles it might be noted that the show is based on a story by Max Brand, popular among fiction readers and possessor of several film credits. In the leading roles it presents Lew Ayers as young "Dr. Kildare" in a fine characterization, and Lionel Barrymore in the type of role he handles so expertly, the gruff and irascible but tender hearted "Dr. Gillespie." It introduces Jo Ann Sayers in an auspicious style. Harold S. Bucquet, Academy award winner as a short subject director, making his first attempt to handle a feature, does a job that would be a credit to one his senior in years and experience. That the film will attract much unsolicited favorable newspaper comment as well as word-of-mouth advertising may be assumed. Presented to the public as something different, the utmost in showmanship ingenuity should be exercised to get the irregular as well as regular customers.

The young doctor's decision not to follow

in his country-doctor father's footsteps disappoints his parents and sweetheart. As an interne in a metropolitan institution he bears the brunt of the tyrannical old doctor's sarcasm. While saving the life of a girl, would-be suicide, an ambulance case patient in his charge dies, and the youth is in disgrace. The girl, brought to the hospital, is considered insane by the elderly specialists. "Kildare" has the intuition that a mysterious fear is driving her to continued attempts at self-destruction. Turning detective for the moment, he ferrets out the girl's secret and, blasting the theories of a high-powered psychiatrist, convinces her she has nothing to fear. Restoring her to her parents and fiancé, "Kildare" is rewarded by being made "Gillespie's" assistant.

Because of the title there is danger that the public may get the idea that the picture is just another hospital show. While it is set in a hospital, that is entirely secondary to the theme. The story should have appeal to those who like to do a little thinking along with their entertainment, but there is also that heart appeal that common folk are quick to recognize.

*Previewed at the Uptown theatre in Los Angeles, the crowd caught the spirit of the story almost immediately and noticeably was surprised when things did not develop along the lines it so often had seen before. The applause at the finish was wholehearted. Then a short trailer announced that this was the beginning of a series in which Ayers and Barrymore would be featured. It was the first time this writer ever heard a trailer applauded.*—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Harold S. Bucquet. Screen play by Harry Ruskin and Willis Goldbeck. From an original story by Frederick Faust. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Malcolm Brown. Set decorations, Edwin B. Willis. Photographer, John Seitz. Film editor, Elmo Veron. P. C. A. Certificate No. 4751. Release date, October 21, 1937. Running time, when seen in Hollywood, 80 minutes. General audience classification.

### CAST

Dr. James Kildare.....	Lew Ayers
Dr. Leonard Gillespie.....	Lionel Barrymore
Alice Raymond.....	Lynne Carver
Wayman.....	Net Pendleton
Barbara Chanler.....	Jo Ann Sayers
Dr. Steve Kildare.....	Samuel S. Hinds
Martha Kildare.....	Emma Dunn
Dr. Walter Carew.....	Walter Kingsford
John Hamilton.....	Truman Bradley
Dr. Lane Porteus.....	Monty Woolley
Mr. Chanler.....	Pierre Watkin
Mrs. Chanler.....	Nella Walker

## The Mad Miss Manton

(RKO-Radio)

Humorous Melodrama

There's a lot of things a showman can do by way of selling this rare item of merchandise to the ultimate consumer, but it is unlikely that any of the many promotional methods to be employed will sell as many tickets as the picture itself. The film is in that rare category of entertainment not readily described but profusely talked about by those who see it and go away warmed pleasantly inside, and itching to tell others to go in and get a similar glow. It has the qualities of a gross builder and a run protractor, all of which is another way of saying it's sound box office.

This is not the first comedy in which murder takes place and it is not the first melodrama in



which an amateur investigator solves the mystery. But it is the first in which the matter is managed in just this way by just this collection of characters, and this is possibly the best way in which it ever has been done.

Barbara Stanwyck regains here the youth sacrificed to "Stella Dallas" and turns out to have aged not a minute nor slowed a trace. Henry Fonda sheds here the solemn mien he wore through "Blockade" and "Spawn of the North," and becomes a newspaper editor entirely unhandicapped by the usual markings of the role. Sam Levene is a police lieutenant in his matchless "Three Men on a Horse" manner, and all those other folk in that long cast do plenty and well.

Miss Stanwyck plays "Miss Manton," and only in the figurative sense, a frivolous debutante who stumbles upon a murder and calls the police, who refuse to take her seriously because the body has disappeared. Mr. Fonda plays "Peter Ames," a newspaper editor, who spans her editorially and gets a slap on the cheek and a million dollar libel suit in return for his attentions. Mr. Levene plays "Lieut. Brent," a New York police officer who stays on this murder case, and on the secondary cases which develop, until the criminal is apprehended.

The convolutions of the screen play by Philip G. Epstein, based on Wilson Collison's story, are too many, adroit and funny to be pursued by an unfunny synopsis. The things the principals do are amusing and unrestrained and irregular, but not "screwball" in the sense that inept word has been applied in the trade. A small chorus of debutantes follows Miss Stanwyck through her adventures, and there is no silly exploding of flashlight bulbs in the wake of the editorial Mr. Fonda. They fall in love, fight and, of course, get married, but that's pretty much beside the point so far as entertainment purposes of the film are concerned.

P. J. Wolfson is associate producer of the work and Leigh Jason directed it. Both have plenty to be proud of. It's a slick piece of merchandise, clean as a whistle, bright as a dollar, clear as a bell and right as a fox (add your own clichés *ad infinitum*). The place is New York and the time, even to the building of the subway, is now.

*Previewed at the Pantages theatre, Hollywood, where it was heartily endorsed by all present in terms of laughter, applause and outspoken commendation.*—W. R. W.

Produced and distributed by RKO-Radio. Directed by Leigh Jason. Associate producer, P. J. Wolfson. Screen play by Philip G. Epstein. Story by Wilson Collison. Photographed by Nicholas Musurca. Edited by George Hively. P. C. A. Certificate No. 4481. Release date, October 21, 1938. Running time, when seen in Hollywood, 80 minutes. General audience classification.

#### CAST

Melsa Manton	Barbara Stanwyck
Peter Ames	Henry Fonda
Lieutenant Brent	Sam Levene
Helen Frayne	Frances Mercer
Edward Norris	Stanley Ridges
Pat James	Whitney Bourne
Kit Beverly	Vicki Lester
Lee Wilson	Ann Evers
Dora Fenton	Catherine O'Quinn
Myra Frost	Linda Terry
Jane	Eleanor Hansen
Hilda	Hattie McDaniels
Sullivan	James Burke
Bat Regan	Paul Guilfoyle
Frances Glesk	Penny Singleton
Sheila Lane	Leona Maricle
Gloria Hamilton	Kay Sutton
Mr. Thomas	Miles Mander
Subway Watchman	John Qualen
D. A.'s Secretary	Grady Suttan
Mr. X	Olin Howland

## Dark Rapture (Universal)

### Jungle Expedition

"Dark Rapture" is the film photographed and produced by Armand Denis and his wife, Leila Roosevelt, on their expedition into the Belgian Congo. It is not necessary to know that the Denises' also produced "Goon-Goon," or that Mr. Denis directed "Wild Cargo" for Frank Buck, in order to realize that they are alive to every possibility inherent in a picture of jungle life. With the help of King Leopold of Belgium, the expedition went into the depths

of the Belgian Congo, and the film is a realistic and well-paced account of the life they found there. The tribes shown include the pigmies, whose construction of a bridge enabling them to cross a river is a highpoint in the film; and the Giant Watutsi, pictured in their native dance.

The details of the lives led by the various jungle tribes is clearly brought out, with Mr. Denis explaining the unfamiliar customs shown. One of the most exciting parts of the picture is the recording of a hunt for wild elephants, conducted by a government outpost. The film ends by showing the escape of the hunting party from one of the fires which periodically ravage the jungle, with every beast in the forest fleeing to the river.

Although there have been other jungle films, few have combined fine pictorial detail with sustained thrills as well as this.

*Previewed at the Chamin Building theatre, New York, where it was enthusiastically received by a mixed trade audience.*—WALTER SELDEN.

Filed and produced by Armand Denis and Leila Roosevelt. Distributed by Universal. Running time: 80 minutes. For general audiences. Release date, Aug. 26, 1938.

## Five of a Kind

(Twentieth Century-Fox)

### Yearly Feature

"Five of a Kind" is actually two pictures. One concerns itself entirely with the Dionne Quintuplets. The incidents, photographed entirely in the children's Canadian home under the technical supervision of Dr. Allan R. Dafoe, are appealing entertainment. They present the famous girls, not acting but being natural as four-year-old children are. The episodes devoted to the babies occupy about one-fourth of the film's running time. Every minute of their appearance found the audience on the alert, whether they were looking at a present of a litter of puppies, singing, dancing, pounding five miniature pianos, playing with their toys, teasing Jean Hersholt, or just romping.

The second show is a stock Hollywood effort. It details a feud between a couple of spot news radio broadcasters, "Christine Nelson" and "Duke Lester," which culminates in an "all-is-forgiven" love match. The Quintuplets, to be sure, are made to be concerned in this. Nevertheless, and despite its artificiality, the sustaining theme assumes a sympathetic quality as it approaches its climax. "Christine" has arranged for the Dionnes to appear in New York at a money raising benefit for "Dr. Williams'" orphanage, but "Lester" carries his hazing of his rival to the point where the babies' guardians prohibit the appearance. The sponsoring company makes arrangements whereby those who bought tickets are permitted to see the children by television.

*Previewed in the Alexander theatre, Glendale, Cal. The contrasting reactions of the audience indicated wherein it believed the picture's entertainment and commercial values were concentrated. Every time the little girls moved onto the screen, it was attentive and appreciative.*—GUS MCCARTHY.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel executive producer. Directed by Herbert I. Leeds. Original screen play by Lou Breslow and John Patrick. Song "All Mixed Up" by Clare and Samuel Pokrass. Fred Allen film editor. Photographed by Daniel B. Clark. P. C. A. certificate 4502. Running time, 85 minutes when seen in Glendale. Release date: November 25, 1938. General audience classification.

Dr. John Luke	Jean Hersholt
Christine Nelson	Claire Trevor
Duke Lester	Cesar Romero
Jim Ogden	Slim Summerville
Dr. Scott Williams	Henry Wilcoxon
Libby Long	Inez Courtney
Asa Wyatt	John Qualen
Mrs. Waldron	Jane Darwell
Eleanor Kingsley	Pauline Moore
Dickie	John Russell
Dr. Bruno	Andrew Tombes
Sir Basil Crawford	David Torrence
Nurse Corday	Marion Byron
Andrew Gordon	Hamilton MacFadden
Rev. Matthew Brand	Spencer Charters
Editor Crane	Charles D. Brown

## Down on the Farm

(20th Century-Fox)

### Bucolic Comedy

With the popularity of the "Jones Family" series available as the spearhead of showmanship campaigns, exhibitors should find no difficulty in interesting patrons in the fun provided in "Down on the Farm."

Waiving the domestic melodrama that heretofore has been an important ingredient in "Jones Family" members, and omitting all love interest, this picture is straightaway comedy, with three or four hilarious episodes.

With the exception of Shirley Deane, the familiar members of the "Jones Family" cast again are presented. Three newcomers are Louise Fazenda, Eddie Collins and Dorris Bowdon. They contributed much to the show's fun and excitement.

Firemen who must do their duty, though there is no fire, wreck the "Jones" home, and the family decides to accept "Aunt Ida's" invitation to spend its vacation on the ancestral farm. Arriving, "Roger" is made a victim of tomboy "Tessie's" antics. "Aunt Ida" demonstrates her powerful voice. The fun of these sequences is amplified by that in which "Mr. Jones" and "Cy" indulge freely in a jug of corn liquor.

Through a misunderstanding by "Herbert," son-in-law, "Jones" finds himself entered in a corn husking contest and nominated for state senator. A political ring, plotting to discredit "Jones," contrives to have him kidnaped, but he is rescued by "Roger" and "Tessie." Arriving at the husking site just in time, "Jones" husks until he nearly drops, but as family and friends impede his rivals he comes through.

*Previewed in the Uptown theatre, Los Angeles. The patrons of this house, who usually are given first opportunity of publicly inspecting the successive "Jones Family" films, were unanimous in voicing the opinion that "Down on the Farm" compared favorably with any of its predecessors, and that the novel departures from formula, together with the introduction of new personalities, were advantageous.*—VANCE KING.

Produced and distributed by 20th Century-Fox. John Stone associate producer. Directed by Malcolm St. Clair. Screen play by Robert Ellis and Helen Logan. Based on original stories by Homer Croy, Frank Fenton and Lynn Root. Based on characters created by Katherine Kavanaugh. Thomas Little, film editor. Photographed by Edward Snider. P. C. A. Certificate No. 4647. Running time, 60 minutes, when seen. Release date, December 16, 1938. General audience classification.

#### CAST

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Aunt Ida	Louise Fazenda
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Cyrus Sampson	Eddie Collins
Tessie Moody	Dorris Bowdon
Emma Moody	Roberta Smith
Tommy McGuire	Marvin Stephens
Hofferkamp	William Haade
Marvin	John T. Murray
Colman	William Irving

## Secrets of an Actress

(Warner-First National)

### Sophisticated Romance

This is another try at the triangle plot. While the leading player portrays an actress and the title indicates something of the kind, it is not a stage show though the story is of stage folk. Rather, it is a sophisticated treatment in scenario, direction and acting, of an age old theme.

Kay Francis plays the actress and wears smart clothes with frequent changes. The other two parts in the triangle are played by George Brent, who wins out, and in the role of his very good friend, Ian Hunter, who loses, but is happy about it all anyway. Isabel Jeans, roommate of Miss Francis, is in the comedy role and Gloria Dickson portrays the spoiled wife of "Dick Orr" (Brent).

"Fay Carter," daughter of a stage star and  
(Continued on page 40)



**THROW AWAY  
FORGET ALL YOU EVER**

**Because**  
**IS PAYING**

*Smart showmen all over the*

**WARNERS! PARAMOUNT! RKO**

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**DRACULA** **AND**

*starring*  
**BELA  
LUGOSI**

*you play them together!*

**AND THEN THE CROWDS**



**THE BOOKS!**

**KNOW ABOUT SHOWMANSHIP!**

**HORROR/  
OFF AGAIN!**

*country are cashing in on it!*

**NEWS! FOX WEST COAST!**

**FRANKENSTEIN**

*starring*

K  
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F  
F

*you dare them to see it!*

**BREAK DOWN YOUR DOORS!**



(Continued from page 37)

herself wellknown on the road but unable to get a role on Broadway, meets "Peter Snowden," wealthy architect, and he decides to back a production starring her. His partner, "Orr," is against the "scheme" and refuses to help out.

When the show opens and "Fay" is a huge success "Dick" discovers that he is in love with her. "Fay" learns that "Dick" is married, although he and his wife are separated, and promises to marry "Peter." "Peter," realizing that "Fay" loves "Dick," arranges with "Dick's" wife to give her husband a divorce so that he will be free to marry "Fay."

*Reviewed at the Strand theatre, New York, where it was favorably received.*

P. C. M., Jr.

Produced and distributed by Warner Brothers-First National. Directed by William Keighley. Original screenplay by Rowland Leigh, Milton Krims and Julius Epstein. Associate producer, David Lewis. Photography by Sid Hicks. Assistant director, Chuck Hansen. Editor, Owen Marks. Art director, Anton Grot. Unit manager, Louis Baum. P. C. A. Certificate No. 4153. Running time, 70 minutes. Release date, September 10, 1938. General audience classification.

## CAST

Fay Carter.....Kay Francis  
Dick Orr.....George Brent  
Peter Snowden.....Ian Hunter  
Carla Orr.....Gloria Dickson  
Marian Plantagenet.....Isabel Jeans  
Miss Reid.....Peggy Singleton  
Miss Blackstone.....Dennis Moore  
Thompson.....Selmer Jackson  
Harrison.....Herbert Rawlinson  
Spencer.....Emmet Vogan  
Carstairs.....James B. Carson

## A Royal Divorce

(Imperator-Paramount)  
Historical

There is magnificence in Paramount's first major effort under the 1938 Quota Act. A spectacular production, richly dressed and lavishly staged, it wears a "super" quality which brings it directly into the super class. Herbert Wilcox's flair for production has made the film look twice as expensive as it was, and the richness of raiment and setting is in keeping with the subject. Treating of the human side of Napoleon's life, unmasking the man who lived beneath the general's uniform, concerning itself rather with his love for Josephine than that for his country, though both are interwoven, it has no military action or display, but offers spectacular compensation in large scale canvases such as Coronation scenes and regal assemblies. It is, however, essentially the human character with which Jack Raymond is concerned, and it is the human character which Pierre Blanchard brings to life. Such material is essentially emotional and dramatic stuff and is so attacked by the director and his players.

Raymond's film shows a Napoleon who loved passionately, but who was willing to make the supreme sacrifice and divorce Josephine so that he should have issue and perpetuate his name. The picture rises to its heights in the divorce scene itself. It must be added, however, that Raymond does not seem to be able to get under the skin of his characters, who too often have a charade like quality.

Blanchard has personality and his sculptured compelling features seem to express more than they actually say. His is a credible Napoleon, impulsive and commanding. Ruth Chatterton's Josephine, on the other hand, seems rather the creation of histrionic deftness than of psychological drama. The result is sympathy with Napoleon but little belief in either.

The delicate theme, of a childless union shattered for State reasons, is obviously one to stir the curiosity of a wide audience, and the central character of Napoleon and his Josephine are probably box office.

*Previewed to the London and provincial press, the film did not seem to stir critical enthusiasms. Blanchard was generally voted the film's best ingredient.*—AUBREY FLANAGAN.

An Imperator Film Production. Distributed by Paramount. Produced by Herbert Wilcox. Directed by Jack Raymond. Based on an original story by Jacques

Thery. Scenario, Miles Malleon. Camera, George Stretton. Film editor, Peggy Hennessey. Art director, David Rawnsley. Adult audience classification. Running time, 85 minutes.

## CAST

Josephine.....Ruth Chatterton  
Napoleon.....Pierre Blanchard  
Talleyrand.....Frank Cellier  
Madame Tallien.....Carol Goodner  
Mother of Napoleon.....Auriol Lee  
Barras.....George Curzon  
Metternich.....Lawrence Hanray  
Joseph.....John Laurie  
Captain Charles.....Jack Hawkins  
Hortense.....Rosalyn Boulter  
Murat.....Alan Jeayes  
Eugene.....Moran Caplat  
Junot.....Romilly Lunge  
De Tracy.....Hubert Harben  
Louis.....David Farrar  
Eliza.....Sonia Carol

## Torchy Gets Her Man

(Warner Brothers)  
Comedy-Mystery

There's a lot of entertainment in "Torchy Gets Her Man," one of the "Torchy Blane" series. Also there is much unusual exploitation material. The story's several elements, mystery on a unique premise, comedy, melodramatic suspense and bits of battling romance are well put together. Tricky situations plus the glib dialogue lines of the leading and featured support players cause the film to move swiftly.

Major action centers about a race track, but it is not a race horse story. "Detective MacBride" has been assigned to halt a flow of counterfeit money. Because "Torchy" has shown him up as a third rate detective, "MacBride" is unwilling to give her any information. Meanwhile the detective installs "Gilbert," who actually is the brains behind the funny money passing, as a mutual cashier at the track. Helped by dumb policeman "Gahagan," "Torchy" quickly becomes convinced that "Gilbert" is the crook. A dog is brought in to help the pair run down the counterfeiting gang.

*Previewed in the Warner Hollywood Theatre. The Saturday night preview audience seemed to derive considerable enjoyment from the show. While appreciative of the players' work, the crowd appeared to be of the opinion that the animal came close to stealing the show.*—G. M.

Produced and distributed by Warner Bros. Bryan Foy associate producer. Directed by William Beaudine. Original screen play by Albert DeMond. Harold McLernon film editor. Photographed by Artbur Todd and Warren Lynch. P. C. A. certificate number 4584. Running time 60 minutes when seen in Hollywood. Release date: October 22, 1938. General audience classification.

## CAST

Torchy Blane.....Glenda Farrell  
Steve MacBride.....Barton MacLane  
Gilbert.....Willard Robertson  
\$100 Bailey }  
Gahagan } .....Tom Kennedy  
Captain McTavish.....Frank Shannon  
Desk Sergeant.....George Guhl  
Bugs.....John Ridgely  
Gloomy.....Thomas Jackson  
Professor.....Frank Reicher  
Gonzales.....Edward Racquello  
Maxie.....Joe Cunningham  
Mrs. Schmid.....Greta Meyer

## The Story of a Cheat

(Gallic Films)

## Tour de Force

"Le Roman d'un Thicheur," the title the film was presented under in France, is a tour de force for Sacha Guitry. In a previous picture, "Pearls of the Crown," Guitry wrote, directed and acted, and had for his supporting cast French, English and Italian actors who spoke their native tongue. Guitry, while also writing, directing and playing the leading role in "Story of a Cheat," goes still further and delivers the narration. While there is no dialogue, Guitry's commentary takes care of that.

It is an unusual film. One suspects that M. Guitry is having a bit of fun at the expense of his audience, an adult audience, as it is not a picture for children.

When the story opens the "cheat" is young in years. Having committed a theft he is punished by being denied mushrooms at the family

dinner. Of the twelve at that dinner table the boy alone remains; the mushrooms were poisonous toadstools.

He eventually becomes a Monte Carlo croupier and card sharp, with quite a fortune. He has divorced the woman he married for money. He steals from his jewel-thief mistress.

Amidst a night of play he recognizes the man who saved him from death in the World War. They form a partnership. He will never cheat again. His fortune vanishes.

The apt English titles are the effort of John Erskine.

*Reviewed at the Fifth Avenue Playhouse, New York, a small theatre concentrating on foreign films. An afternoon audience chuckled at the events, the narrative and the Erskine interpretation.*—PAUL C. MOONEY, JR.

Distributed in the United States by Gallic Films. Written and directed by Sacha Guitry. Photographed by Marcel Lucien. Music by Adolphe Borchard, played by the orchestra "Les Concerts Padeloup" under the direction of M. Derveaux. Settings by Pierre Menesier. English titles by John Erskine. Running time, 83 minutes. Release date, September 26th. Adult audience classification.

## CAST

The Cheat.....Sacha Guitry  
The Cheat (as a boy).....Serge Grave  
The Cheat (as a young man).....Pierre Assy  
The Countess.....Marguerite Moreno  
The Wife.....Jacqueline Delubac  
The Jewel Thief.....Rosine Beraan  
The Uncle.....Pierre Labry  
The Aunt.....Pauline Carton  
The Chanteuse.....Frehel  
The Waiter.....Henry Pfeifer  
The Gambler.....Gaston Dupray

## Rube Goldberg's Travelgag

(Paramount)  
Sightseeing in New York

For New York natives with a sense of humor and for the countless millions who look upon that metropolitan spot as the Mecca of the modern age, this excursion on the east side, west side and all around the town under the genial aegis of that goofy cartoonist and humorist, Rube Goldberg, will afford many a hearty and loud laugh. Styled along the Benchleyan pedagogic miniatures, Guide Goldberg presents material that is not so subtle or sophisticated. Showing almost every phase of urban existence outside of how to make a living there, the tour studies the traffic problems, housing difficulties and the general cultural level of the inhabitants of the richest island in the world. The subject should go over with a bang.—Running time, nine minutes.

## The Declaration of Independence

(Warner Brothers)  
Historical

Crane Wilbur has directed a fast moving motion picture version of the difficulties overcome before the Declaration of Independence was finally signed. The story is based upon the ride of Cesar Rodney, delegate from Delaware, to Philadelphia, made just in time to cast the deciding vote for acceptance of the Declaration. History is stretched a bit to fit the framework but the story gains by it, as it does by the human touch supplied by John Litel as Jefferson and the patriotic music in the background.—Running time, 18 minutes.

## Aladdin's Lantern

(MGM)

## Our Gang in Show Business

In their yearly presentation of a stage extravaganza, which seems to be coming around as regularly as the more advanced ones, in years at least, the Our Gang troupe of mummies offers a kiddie and kidding version of the Arabian Night fable on the Aladdin's Lamp theme. Of course, in the tradition of the White Way, the show's success is impaired by a demonstration of temperament from the leading lady in the cast and by the unpredictability in work of the backstage scenic apparatus. The

(Continued on page 42)



**MOANIN' MOUNTAIN MUSIC-EARTHY HUMOR!**

**WEAVER** BROTHERS  
**AND ELVIRY**

# DOWN IN ARKANSAW



**RALPH BYRD**

JUNE STOREY · PINKY TOMLIN

*Directed by* NICK GRINDE

*Associated Producer* ARMAND SCHAEFER

*Republic*



(Continued from page 40)

hit of the show and the highlight of the short, itself, are the insistent renditions of the sentimental ditty "While Strolling Through the Park One Day" in the straw hat and cane style of vocalization by those two roguish men about town, Buckwheat and Porky, and the literally torch song interpretation of Alfalfa's parody on the touching promise of "I'll Take You Home, Kathleen" as the singer is being warmed to his efforts by the flame from Mr. Aladdin's lamp. A "blue" note is the presentation of a youthful hot blues singer chirping a modern chant on "Your Broadway and Mine."—Running time, 10 minutes.

### Mildewed Melodramas (Paramount)

#### A Laugh at the Past

Some ancient film plots and scenes from the long ago have been taken from the vaults and have been dressed up with humorous, streamlined commentary to give the sophisticated audience of today a chance to roar over what grandma and grandpa were wont to thrill and chill over. "Nellie, the Beautiful Typist," "The Eagle's Prey" and "The Power of the Eye" are the titles of the three relics, and the humor is to be found in the archaic phraseology of the pictures' names. The "ham" acting, the stilted plots, the passé costumes of the feminine players and the outrageously faked scenic backdrops, together with the up-to-the-minute "wise cracks," should have the average good natured audience howling at what they considered, not so long ago, as first rate serious entertainment.—Running time, 11 minutes.

### Fashion Forecast (Twentieth Century-Fox)

#### Excellent

Richness in color, clothes, jewelry, setting, the voice of the narrator and the beauty of the girl models all contribute to making this subject a handsome production. It is the first of a series under the direction of Vyvyan Donner, fashion expert for Movietone News. Laces, velvets, silks, furs and wraps and hats, they're all present for the women patrons. The commentator is Ilka Chase, noted stage actress.—Running time, 11 minutes.

### Community Sing, No. 11 (Columbia)

#### Mellow Melodies

Songs from the good old days, when the term "swing" meant a verbal action and not vocal rendition, comprise this latest audience choral from the Community Sing album. Such mellow melodies as "While Strolling Thru the Park One Day," "In the Shade of the Old Apple Tree," "Cuddle Up a Little Closer," "Silver Threads Among the Gold," "In My Merry Oldsmobile" and "After the Ball" should cause fond memories to arise for the more mature. As for the younger generation, it will welcome the chance to exercise its chords on some music and lyrics entirely different from the modern mode of a "Flat Foot Floogie" or "A Tisket a Tasket."—Running time, 10 minutes.

### Styles and Smiles (RKO Radio)

#### Good Divertissement

A variety turn program introducing a style show, this Nu-Atlas Musical provides a few well-filled minutes of singing and dancing and has, in addition, a parade of also well-filled fur coats for the women patrons. Charles King, of stage and screen, has one song number as master of ceremonies. Ballroom stepping by the Harrison and Fischer team, outstanding acrobatic dancing by Marion Daniels, and a Scotch song that in performance reflects the radio experience of Virginia Verrill, all combine to provide well worthwhile entertainment.—Running time, 11 minutes.

### Racing Pigeons (Paramount)

#### Grantland Rice Spotlight

As indicated from its title, the subject material for this Grantland Rice Spotlight concerns a particular variety of pigeons. After shots of various fancy breeds, the homing or racing pigeon is presented. Detailed are the routines of registering, marking, shipping and preparing the feathery racers for the flying contest. A race is shown with the pigeons demonstrating for the amusement and amazement of the spectator the mysterious and infallible instinct possessed by the birds in sensing their direction homeward. Although much of the material will appear to be mild stuff in the light of the usually robust style of presentation of the series, there are moments of excitement and pictorial beauty, especially in the filming of the pigeon race.—Running time, 10 minutes.

### Sue My Lawyer (Columbia)

#### Langdon Comedy

Another two-reel comedy featuring a past master of the art of slapstick, Harry Langdon, the story concerns his efforts to become an assistant district attorney. He gets mixed up with a couple of crooks, and in the manner of comedies eventually exposes them and realizes his ambition. The story is of little importance. The main idea is to provide occasion for some old-fashioned slapstick. Ann Doran, Monte Collins, Bud Jamison, Vernon Dent and Cy Schindell are in support.—Running time, 17 minutes.

### Party Fever (MGM)

#### Our Gang

The Our Gang Kids, excepting Spanky McFarland, who isn't in this subject, take cognizance of the primaries, and enter politics. What's more, this sudden interest in things political comes about, not through desire for good, better or indifferent government, but because the winner wins the right to escort Darla Hood to the strawberry festival. The victor is also to be mayor of the town during boys' week. Alfalfa rigs up a balloon and soars into the air to get the votes, while Butch invites the voters to a marshmallow roast. The big day arrives and the youngsters are all gathered around to hear the mayor proclaim the winner. But Waldo's essay has won.—Running time, 10 minutes.

### The Frog Pond (Columbia)

#### Colored Cartoon

"Crime does not pay" even in the animal kingdom, is the moral pictured in this number of the Color Rhapsodies series. When the Bully Frog muscles in on the quiet picnic gathering to become head man or head frog, the underdogs or, to keep the reference correct, the underfrogs, arrange matters according to the custom of the terrible meek, put the "finger" on the brute and finally place him behind the "eight ball" or a window curtained with bars. The animation matches the liveliness of the color to make the fable altogether ready made material for lightweight entertainment.—Running time, 6½ minutes.

### Mutiny Ain't Nice (Paramount)

#### Perfect Popeye

Illustrative of the valuable and at times doubtful point that the greens known as spinach are as nutritively potent to that prime spinach eater of this land, Popeye, either on terra firma or on the bounding main, this newest vindication of the vegetable is rough and tumble cartoon fun of the first rank. When the crew of Popeye's

ship mutiny because of the superstition that a woman board, in this case Olive Oyl, is bad luck, Captain Popeye downs a can of the old faithful stuff and with a couple of well placed punches quells the mutineers. The humor and excitement of the subject are injected with salty and breezy business and the audience of Pop-eye patrons may be expected to rock the theatre auditorium with loud and gusty gales of appreciative laughter.—Running time, seven minutes.

### How To Read (MGM)

#### Benchley Comedy

This subject is for those who read in bed, in the subway, in the doctor's office, in clubrooms or aloud at home. It's a post-graduate course with professor Robert Benchley instructing. He gets around. One never knows where he will be from one semester to another. The learned Mr. Benchley is never at a loss for words, except of course when he just doesn't know what to say. And Mr. Benchley isn't really a professor, he's a humorist. And that is praise enough.—Running time, 9 minutes.

### The Great Big Cat And the Little Mousie (Universal)

#### Unnecessary

The Cat pours brandy into the milk, the Mouse becomes drunk, staggers to safety by promising to come back next day to be eaten up, but doesn't, and that is that, or is it? The background commentary with its "teeny, weeny little mousie," has a burlesque ring in the light of the theme of this Oswald Rabbit subject. Running time, 7 minutes.

### Community Sing No. 1, Series 3 (Columbia)

#### College Songs

The advent of a new college year, not to mention a new football season, brings new college screen subjects. This contribution is concerned with the college songs, as many of them as can be sung in one reel. Gene Morgan and the Columbians continue to run the show. The songs are "Red and Blue," Pennsylvania; "Come Join the Band," Stanford; "Far Above Cayuga's Waters," Cornell; "Washington and Lee Swing"; "Notre Dame Victory Song" and a neutral number entitled "Bingo," in which the substitution of any college name is provided for.—Running time, 10½ minutes.

### Mexico (Paramount)

#### Travelogue

Working its way up from the first stop on the travelogue itinerary, which was in Guatemala, the second point of call for the Color Cruise ramblings is in the picturesque country of Mexico. Modern modes of living as exemplified in shots of beautiful Mexico City are cleverly contrasted with the ancient ways of the country's primitive times to be found in the Mayan ruins.—Running time, 10 minutes.

### Popular Science, No. 1 (Paramount)

#### Interesting

A varied combination of interesting and amusing items has been gathered together into this latest number from the Popular Science group to make it one of the best from this always worthwhile classification. Opening footage is a demonstration by a London plastic surgeon of his new discovery of making feminine beauty permanent by a scientific and lasting application. Fred Waring, up to now associated with orchestral inventions, is revealed as the deviser of a new type of mixer guaranteed to whip anything desired in the "Waring Manner."—Running time, 10 minutes.



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# KING OF FILMS

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EASTMAN Super X Panchromatic Negative  
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graphic quality. Eastman Kodak Company,  
Rochester, N. Y. (J. E. Brulatour, Inc., Dis-  
tributors, Fort Lee, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# LOEW STOCKHOLDERS FILE DELAWARE SUIT

## Charge Excessive Compensation, Percentage Payments, Stock Options; 23 Named

Three New York stockholders of Loew's, Inc., last week filed a bill of complaint in the court of chancery at Wilmington, Del., against twenty-three executives, including Nicholas M. Schenck, Louis B. Mayer and Arthur M. Loew, and Norma Shearer, charging excessive compensation and an array of complex percentage payments, stock options and arrangements pertaining to production, distribution and exhibition.

The allegations of the bill range from salaries to candy concessions and theatre supplies, including assertions relating to the origin of 20th Century Pictures, Inc., and leading up to the Fox merger, and to such matters as the rise of David O. Selznick and payments to the estate of the late Irving Thalberg.

The complaining stockholders are Edgar F. Stiner, holder of 200 shares of the common capital stock of Loews, Hana W. Goldstein, 150 shares, and Louis Susman, 400 shares.

### Injunction Asked

The suit asks an accounting from the defendants, cancellation of contracts, injunction against continued payments and a decree of damages to Loews, Inc.

The suit in Wilmington is kindred to, and somewhat related with, a consolidated action by nine minority stockholders against 11 Loew executives, pending in the supreme court of New York, pertaining to which examinations before trial have been in progress, taking the testimony of various Loew officials.

Two of the complaining stockholders in the new Wilmington suit, Hana W. Goldstein and Louis Susman, are plaintiffs in the New York action. Mr. Stiner, the third of the Wilmington plaintiffs, is not in the New York action. Emil K. Ellis is chief counsel in the New York action. In Wilmington the bill was filed by Clarence A. Sutherland, and William S. Potter of Wilmington, solicitors for the plaintiffs.

### Additional Defendants

The list of defendants in the Wilmington suit, considerably more comprehensive than the New York suit, includes, in addition to those named above: David Bernstein, J. Robert Rubin, George N. Armsby, Isidor Frey, Leopold Friedman, John R. Hazel, Alexander Lichtman, Charles C. Moskowitz, William A. Parker, William W. Phillips, David Warfield, Thomas N. Perkins, Bernard H. Hyman, Sam Katz, Edgar J. Mannix, Harry Rapf, Benjamin Thau, L. A. Weingarten, Mervin LeRoy, Hunt Stromberg and Edwin J. Loeb and the Bank of America National Trust and Savings Association, as executors and trustees of the estate of the late Irving Thalberg.

The broad contention of the suit is that the various executives have been paid beyond their values. A set of schedules filed with the suit lists remunerations under profit sharing and stock option contracts. Schedule B presents figures for 1937 including some

13 persons at a total for the year, including stock, of \$6,248,819.16.

Particularizing with respect to incidentals of operations, the suit alleges "the majority of exclusive concessions for the display and sale of candies and other sweetmeats to patrons of the theatres . . . have been granted without competitive bidding" and in many instances granted to corporations owned and controlled directly or indirectly by Mr. Schenck, Mr. Bernstein and Mr. Loew. A monopoly of the printing in the operation of Loew's is alleged to have been granted to a company controlled by Arthur M. Loew, his relatives, intimates and associates. Equipment and supplies, at qualities and prices questioned, it is charged were purchased "through the medium of a corporation owned, operated and controlled . . . by the defendant, Charles C. Moskowitz, his relatives, intimates and associates."

Chancellor Josiah O. Wolcott in Wilmington set November 12 as the date of appearance for the defendants.

## Tri-National Names Pollock, Lists Films

Leo A. Pollock, at one time with Cosmopolitan Productions, has been appointed publicity manager of Tri-National Films, Inc. Among the French stars who will be seen in films distributed by the company in the United States are Sacha Guitry, Charles Boyer, Raimu, Annabella and Michele Morgan.

In addition to the English "Peg of Old Drury," Tri-National has announced the names of 10 French productions which will be distributed. They are "Orange," "Champs Elysees," "Le Nouveau Testament," "Gri-bouille," "Carrefour," "Sacrifice d'Honneur," "La Porte du Large," "Ignace," "Deuxieme Bureau" and "Le Grand Jeu."

## Paramount Awards Prizes In International Drive

Domestic and foreign winners in Paramount's \$5,000 advertising and exploitation contest held in connection with the celebration of the company's international sales drive, were announced this week. The winners of the first prize in the different population groups were: Charles B. Taylor, Shea's Buffalo theatre, Buffalo, New York; S. P. Dean, Rialto theatre, Tacoma, Washington; Jerry Greenbaum, Rialto theatre, Clinton, Iowa, and Harold Armistead, Lyric theatre, Easley, South Carolina.

First prize for the best campaign in a neighborhood or subsequent run house was given Samuel A. Coolick, Loew's Triboro theatre, Long Island City, New York.

In the foreign field, first prize was awarded J. Castro Ramos, Cine Plaza, Rio de Janeiro, Brazil.

## Ebele Rejoins 20th Century-Fox

Edward Ebele, formerly production manager at Twentieth Century-Fox, who recently returned to Hollywood from a trip around the world, has rejoined the company and will soon be assigned new duties.

# Hicks to Expand Company Program In Great Britain

by AUBREY FLANAGAN  
in London

Paramount is now taking a "serious interest" in British pictures, the company's production program will be extended and films will be made not merely to fulfill quota obligations, John W. Hicks, Paramount vice-president in charge of foreign affairs who last week assumed charge of the company's activities in England following the resignation of John Cecil Graham, told the press this week. Production will be aimed principally at the British market, he said, but it is also intended to produce films of quality to sell on the world market as full Paramount product. The company will seek to develop its own British stars.

Mr. Hicks said that the quota plans are set for the current year, including the production of a sequel to "This Man Is News."

### Patronage Drive Set

Simon Rowson, statistician and leading industry figure in England for many years, said this week that plans have matured for the industry's box office drive and that the campaign will begin next week. Distributors and exhibitors have agreed to cooperate.

The drive will be financed by stamps, probably of one shilling, placed on each distributor invoice to exhibitors, each party to pay half the value of the stamp.

### Seating Laws Discussed

The London County Council has agreed to meet with the London and Home Counties branch of the Cinematograph Exhibitors' Association to advise on the application of the controversial seating regulations recently imposed. It is understood the move will have no bearing on the announced intention of the CEA to carry its fight on the measure to the courts through a test case.

Independents and circuit representatives in the CEA debated double feature policy at a meeting of the general council in London Wednesday but no solution of the problem was reached. The independents vigorously oppose adoption of dual bills by the circuits. It was officially confirmed that the Kinematograph Renters' Society is unwilling to consider further the CEA proposals on overbuilding. It was agreed to hold the 1939 annual CEA convention at Blackpool.

### Scientific Film Group Formed

Scientists in London and its environs have banded together in the London Scientific Film Society, the inaugural meeting of which was held at Conway Hall recently. Associated with the new group are such illuminati as Sir William Bragg, Sir Frederick Gowland Hopkins and Professors Lancelot Hogben and Julian Huxley.

### Warner Theatre Opened

The new Warner theatre in Leicester Square, London, opened Wednesday night with a distinguished audience including the Duke and Duchess of Kent attending. Proceeds of the opening night for which "Robin Hood" was the feature will be donated to charity. Representing the company were Jack Warner, Sam Morris, Max Milder and Dave Griffiths. Joseph P. Kennedy, ambassador to the Court of St. James's, was the guest of Mr. Warner at the opening.



# WHAT THE PICTURE DID FOR ME

## Artcinema Associates

**SON OF THE SHEIK (Re-issue):** Rudolph Valentino, Vilma Banky—It seems that present day picture goers want to see Rudolph Valentino. Of those who have seen him before, some want to see him again, and those who haven't seen him want to see what the great Valentino was like. The picture does not seem outdated and it makes a nice showing aside from the sentimental point of view. We bought this at a moderate price and did above average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Columbia

**HOLLYWOOD ROUND-UP:** Buck Jones, Helen Twelvetrees—We've yet to find a Jones feature that has failed to please. More luck to you, Buck. Played September 16-17.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**I AM THE LAW:** Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—Words fail me when I try to tell you what a marvelous picture this one really is. Columbia has a picture and one that should be seen by every citizen—man, woman and child—of this nation. When the producers bring a picture to the screen with a punch like this one has, it should not be passed by unnoticed and I have this to say to you exhibitors who have not shown this one: get ready when you do show it to give it the biggest advertising campaign you ever put into the selling of a picture. Use lots of 24-sheet posters. They will sell it. Our business was doubled over previous past weeks. Played Sunday opening, three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**PENITENTIARY:** Walter Connolly, Jean Parker, John Howard—What to say? A picture suitable only for the weekend of a double bill, and don't practice it, so we run it and waste a date. So crude in the heroics. No finish to the production, if you know what I mean. Walkouts plenty.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WHEN G-MEN STEP IN:** Don Terry, Jacqueline Wells—Used this on a double and it was a thriller. Don Terry looks and acts the type required in his starring features. Give us more of Don's features. Played September 14-15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

## Grand National

**GREAT GUY:** James Cagney, Mae Clarke—Very nice little picture bought at fair rental. If you are playing Grand National, be sure and pick up this old one.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HEADIN' FOR THE RIO GRANDE:** Tex Ritter, Eleanor—My first Ritter, and while it was good I was still disappointed in him and his voice. Hope he turns out OK with Monogram.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SHADOW STRIKES, THE:** Rod La Rocque, Lynn Anders—Can only class this as fair entertainment. Used this on a double and just about got by. We've seen worse. Played September 16-17.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Claude Rains, Basil Rathbone, Ian Hunter—A beautiful picture well directed and well produced, but not so good at the box office. If these producers would only quit making costume pictures. Running time, 102 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**BACK IN CIRCULATION:** Pat O'Brien, Joan Blondell—Very good and pleased. Used this as feature Number One on a double bill and it clicked. O'Brien and Blondell are very well liked here. Played September 21-22.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**CRIME SCHOOL:** Gale Page, Humphrey Bogart,

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

**"Dead End" Kids:** Can say right here that we played to capacity houses. "Crime School" is box office plus. Play it. Played September 26-27.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**CRIME SCHOOL:** Gale Page, Humphrey Bogart, "Dead End" Kids—Very fine production. Believe best business on any Warner this year. If this isn't the same story as "San Quentin," I'm badly fooled. Many people said that was all they disliked about it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**EVER SINCE EVE:** Marion Davies, Robert Montgomery—Played this on a double bill and must say it was a corker. Has plenty of what it takes. Played September 14-15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**GOLD IS WHERE YOU FIND IT:** George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—Very good and well received. Use this on our opening program after remodeling the theatre and could not have found a better picture. Running time, 95 minutes. Played September 9-10.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**SH! THE OCTOPUS:** Hugh Herbert, Allen Jenkins, Marcia Ralston—Played this picture with "Mad About Music." This double did nice business for us. But, I also give some of the drawing power to "Sh! The Octopus." The trailer on this brought many extra kids and perhaps some adults also. It is a screwy picture and could only have a dream ending, but it seemed what the thrill lovers wanted. It makes a good second feature to a sensible comedy drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**SLIGHT CASE OF MURDER, A:** Edward G. Robinson, Jane Bryan, Ruth Donnelly, Allen Jenkins—Very good and well liked. Robinson always pleases and we are looking forward to his next release to follow, "The Amazing Dr. Clitterhouse." Played September 19-20.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**SUBMARINE D-1:** Pat O'Brien, George Brent, Wayne Morris, Doris Weston—Good picture, plenty long but held the interest. I did nice business on this old one. Played September 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Metro-Goldwyn-Mayer

**ARSENE LUPIN RETURNS:** Melvyn Douglas, Virginia Bruce, Warren William—This is a mystery play but the mystery angle seems to me to be overdone to the extent that one is more confused than entertained by it. Otherwise it would be quite a satisfactory feature. Running time, 81 minutes. Played September 29-30.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**CHASER, THE:** Dennis O'Keefe, Ann Morris, Lewis Stone—This picture is just fair. The audience reaction was not unfavorable but it caused no comment either way. One thing: I think that Metro is pushing this O'Keefe too fast. He is not as yet well known enough to head a cast without some well-known names. Of course it had Lewis Stone for one asset. Also this unknown Ann Morris, who, I think, will

be heard from later. She is easy on the eyes and quite a lot of pulchritude.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—This is one of the sort of pictures that one will not remember a single incident of for five days after seeing it. It is neither good enough nor bad enough to leave any lasting impression. Running time, 74 minutes. Played September 24-25.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**GIRL OF THE GOLDEN WEST, THE:** Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—A fine production that lacked the gold.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**JUDGE HARDY'S CHILDREN:** Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden—This one will please nearly 100 per cent of any audience. Decidedly better than most of the B-class pictures. Running time, 77 minutes. Played September 17-18.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**LORD JEFF:** Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard—Possibly not quite up to one or two of the former Bartholomew films, but it will stand up definitely as a Class A picture in any location. Running time, 85 minutes. Played September 10-11.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Don't let them tell you this is an extended run like they made me believe. It is just a good picture for usual runs and will please. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MARIE ANTOINETTE:** Norma Shearer, Tyrone Power, John Barrymore—Drew to better business than was anticipated, at an increase in admission prices, and only one show per night. This type picture brings out a class of patrons that seldom come to the ordinary programmer. Running time, 157 minutes. Played September 27-28-29.—Ed Crew, Empress Theatre, Wau-rika, Okla. General patronage.

**RICH MAN, POOR GIRL:** Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee—Just a picture. Pleased no one. Very boring. Has no value of any kind. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**RICH MAN, POOR GIRL:** Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee—I bet Leo let out a loud roar on this one but it would be pain such as the audience suffered through the picture. Just about as poor a picture as I remember Metro producing. It just don't click any place.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon, Alan Curtis—Good picture, business slightly above average. Played September 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon, Alan Curtis, Hattie McDaniel, Nat Pendleton, Sam Levene, Eleanor Lynn—If you have not already booked this one, book it at once and advertise it to the skies. It is tops. James Stewart as the Texas recruit, Margaret Sullivan as the actress, and Walter Pidgeon as the rich playboy, give us the most pleasing feature I have exhibited for a long time. There is comedy, pathos and patriotism in this story of the World War, and tears and smiles were mingled as the final fadeout was flashed on the screen. Margaret Sullivan is charming, while Hattie McDaniel as the maid, Nat Pendleton, Alan Curtis and Sam Levene as Stewart's wisecracking buddies, deserve much praise. Eleanor Lynn gives an excellent performance in a small part. I am "just a small town exhibitor" but I would certainly vote for this as one of the ten best of the year. Running time, 85 minutes. Played September 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**THREE LOVES HAS NANCY:** Janet Gaynor, Robert Montgomery, Franchot Tone—In the right spot this might be a wow, but here it did not appeal. A very poor draw. Personally, I am not a Gaynor or Tone fan, and according to the box office there are others in the same frame of mind.—Ed Crew, Empress Theatre, Wau-rika, Okla. Running time, 69 minutes. Played September 17-18. General patronage.

**THREE LOVES HAS NANCY:** Janet Gaynor, Robert Montgomery, Franchot Tone—(Continued on following page, column 2)



(Continued from preceding page)

ert Montgomery, Franchot Tone—This light farce comedy pleased my patrons. Average business. Played September 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WOMEN MEN MARRY, THE:** George Murphy, Josephine Hutchinson, Claire Dodd—This is the shortest feature we have had from Metro in a long time and we feel that even the small quantity of film was wasted. But it does have some pretty good comedy and is as good as most double feature programs. Running time, 61 minutes. Played September 14-15.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

## Monogram

**ATLANTIC FLIGHT:** Dick Merrill, Paula Stone—A real picture produced equally as good as many of the major releases. Make no mistake in booking this one. A small town natural. Audience ate it up. Give us more of Paula Stone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**BOY OF THE STREETS:** Jackie Cooper, Maureen O'Connor—This picture had real drawing power. It gave us the best Sunday business of the season and it followed it up with an extra good Monday. We did not use any extra advertising on this. It drew both extra adults as well as children, so if you haven't dated this go to it and make yourself some money. At least I hope it will do for you as well as it did for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**BOY OF THE STREETS:** Jackie Cooper, Maureen O'Connor—This one, although a few months old, did very well at the b.o. and it is good entertainment. Ran this as a single feature and would recommend it very highly. Played September 20.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**MY OLD KENTUCKY HOME:** Evelyn Venable, Craig Reynolds, Clara Blandick, Hall Johnson Choir—Just a good title covering up a bad picture, the plot of which is no way justifies its title. The only redeeming feature was Clara Blandick's excellent performance and the Hall Johnson choir, and I believe it would have been to the producer's best advantage to have cut the picture into a good short by retaining the shots in which the choir sings. Played September 18-19.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**MY OLD KENTUCKY HOME:** Evelyn Venable, Craig Reynolds—This didn't go so well with me. Not so bad but certainly not anything to rave over. Perhaps I was expecting too much. I think Monogram has produced some very good program pictures and, perhaps, the above picture will be well liked by some audiences.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Paramount

**BULLDOG DRUMMOND'S PERIL:** John Barrymore, Louise Campbell, John Howard—This went over fine for me on giveaway night. Of course, just an action programmer.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HER JUNGLE LOVE:** Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—We considered this very fine film fare. Many good comments, also several said "too many alligators." And they were right!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PRISON FARM:** Lloyd Nolan, Shirley Ross—Good action picture of prison life. Recording good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SIGN OF THE CROSS, THE (Re-issue):** Claudette Colbert, Fredric March, Charles Laughton, Elissa Landi—Am sorry I picked this up. Did not play it when first released so I thought I would do doing the thing to play it as a reissue. Picture is marvelous but not a popular theme for my crowd.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SONS OF THE LEGIONS:** Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—Entertaining program picture which did fair business. Played October 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SPAWN OF THE NORTH:** George Raft, Dorothy Lamour, Henry Fonda, Louise Platt—This is a well produced picture, good story and a colorful locale. Lots of action. The drama unfolds to a terrific climax. The cast, all of them, are exceptionally good; even the bit players stand out. It played a Sunday date with us due to commitments of a Sunday opening, but it really is a Friday-Saturday picture for a small town, though it did business in our Sunday spot, where we usually cannot get away with this type picture at all. There is a girl, Louise Platt, that runs Miss Lamour a close run for the honors.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Good program picture of the southwest with plenty of action and suspense. Record-

ing good. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Was a little disappointed in this. Scott and Bennett really turn in fine performances, as did the others. This was one of the Movie Quiz pictures but I cannot take part in the contest. Can't possibly play even 30 pictures before the contest is over, and as 30 is minimum, I can't get in even though I really wanted to do so. Seems that the ones responsible for this contest didn't want us small town fellows in it. If they had they would have let it run a month or two longer.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Just another western; average business. Picture allocated too high. Played September 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TROPIC HOLIDAY:** Bob Burns, Dorothy Lamour, Martha Raye, Ray Milland—Good program picture that did pretty good at the box office. This was by no means a special. Recording pretty good. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Ray Milland, Bob Burns, Martha Raye—A poor picture that held the audience with the wonderful musical score. Martha Raye was very poor in her role with the exception of the bull fight sequence that pulled the house down with laughter. Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Republic

**CALL OF THE YUKON:** Richard Arlen, Beverly Roberts, Lyle Talbot—This picture is a credit to an independent producer. It has all the earmarks of a major product. A most interesting drama of the far north that holds the interest all the way with several breath-taking thrills. We did fair average business with this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MAN FROM MUSIC MOUNTAIN:** Gene Autry, Smiley Burnette, Carol Hughes, Polly Jenkins and Her Plowboys—I played Gene Autry in "Man from Music Mountain" at our Broadway theatre on September 28th and 29th and I wish to say that I played to two hundred more people on Wednesday than I have ever played to in one day since I have been managing said theatre. Part of the credit goes to Polly Jenkins and Her Plowboys, who appear in the picture and who were making a personal appearance at the Reidsville Fair. The picture held up very good the second day and I am going to book the picture for a return date very soon.—Joseph W. Amos, Sr., Broadway Theatre, Reidsville, N. C. General patronage.

**RIDERS OF THE BLACK HILLS:** Three Mesquiteers, Ann Evers—Average western; average business. Played September 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**BORDER CAFE:** Harry Carey, John Beal, Armida—A better than average Western. Good cast, well made and drew well. Running time, 65 minutes. Played September 24.—Ed Crew, Empress Theatre, Wau-rika, Okla. General patronage.

**BREAKING THE ICE:** Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Very nice picture. Little Irene Dare very good. This little girl is a comer if RKO gives her the proper stories and support. Recording good. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

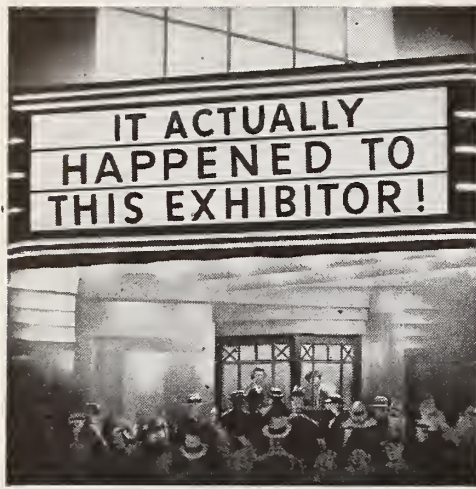
**FORTY NAUGHTY GIRLS:** James Gleason, Zazu Pitts—This one with all its whiskers did better singly than most of our double feature programs. It surprised me, for I figured on dying gracefully with it. Played September 29.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**FUGITIVES FOR A NIGHT:** Frank Albertson, Eleanor Lynn, Adrienne Ames—Just another one of those Hollywood whodunit mysteries. Played September 27-28.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**GO CHASE YOURSELF:** Joe Penner, Lucille Ball—Contains a lot of hokum but is quite entertaining, and bits of it are quite clever. Running time, 70 minutes. Played September 21-22.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**HAVING A WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball—Notwithstanding some reports we have received, this picture was the biggest disappointment we have ever played. To us there was absolutely nothing to the show, and a few more like this and these two stars are finished. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**HAVING A WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball, Peggy Conklin—It just does not seem possible that a director could take two stars and make such a picture as this one. The thinnest kind of a story and the most "hamish"



TRUE STORIES FROM ALTEC FILES



IRVING VINCENT,  
Manager of the  
Grand Theatre,  
Oconto Falls, Wis.

## Manager So Sure of Getting Sound Sells Nite Show

OCONTO FALLS, WIS.—"I was playing 'Snow White' to a very good business on Sunday afternoon, but during the second reel of the second matinee the sound went completely dead," said Irving Vincent, Manager of the Grand Theatre here.

"I checked on everything I could but with no success, so I called our Altec Inspector, W. H. Lewis at 5:30 P.M. at Iron Mountain, Mich., a distance of 85 miles.

"I had visions of losing a good Sunday nite's business, but took a chance on Lewis' getting sound restored, and sold out the house for the evening show before he arrived.

"In less than two hours, Lewis arrived, and cleared the trouble in ten minutes. My Sunday nite show hit the sheet on schedule."

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"... THAT YOUR THEATRE MAY NEVER BE DARK."



acting that it has been my bad luck to run for a long time. I suppose it comes under the head of screwball comedy. The only ones who will have a wonderful time are those that stay away, and I wish I had been with them. Ginger Rogers has not enough stuff on the ball for star parts. That shows plainly in this picture and to bear out what I contend, in "Stage Door" she had adequate support and got by. In this picture she did not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**NIGHT SPOT:** Allan Lane, Joan Woodbury, Parkyakarkus—Resurrected this one to fill a double program bill and found it to be okay entertainment for that purpose. Played September 18-19.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**PAINTED DESERT:** George O'Brien, Ray Whitley—Good ordinary western suitable for Friday-Saturday. Recording good. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PAINTED DESERT:** George O'Brien, Ray Whitley—Poor western. One of the poorest George O'Briens, which are generally good. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SAINT IN NEW YORK, THE:** Louis Hayward, Kay Sutton—I would say this is not good enough to run on a double feature program. The story is difficult to follow. About all I got out of it was that someone was being killed off about every ten minutes for reasons that I failed to fathom. That is what it looked like on its first viewing, but after a second trial I decided that it was quite a creditable performance. Running time, 72 minutes. Played September 14-15.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine—A right good program picture that did fair at the box office. Recording good. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SKY GIANT:** Richard Dix, Chester Morris, Joan Fontaine—A swell aviation picture that just missed being an "epic." The audience ate it up. Morris and Dix were exceptional, but Miss Fontaine was no dice with us. Nice looking but no actress. Played this on Friday and Saturday and did better than average business. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THIS MARRIAGE BUSINESS:** Victor Moore, Vicki Lester, Allan Lane—A satisfactory comedy drama of the program class. Running time, 71 minutes. Played September 29-30.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

## Twentieth Century-Fox

**HAPPY LANDING:** Sonja Henie, Don Ameche, Cesar Romero, Ethel Merman—As everyone knows by now, plenty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HAWAIIAN BUCKAROO:** Smith Ballew, Evalyn Knapp—A western with a Hawaiian locale that did not click. Western fans could not feature a western in Hawaii. Running time, 61 minutes. Played September 21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**KEEP SMILING:** Jane Withers, Gloria Stuart, Herbert Wilcoxon, Helen Westley—There isn't any need to make any comment on any of Jane's pictures, except to say she will soon be topping Little Curly Top. Running time, 77 minutes. Played September 24-25-26.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, George Murphy, Phyllis Brooks, Jimmy Durante, Edna Mae Oliver—I'll tell Fox and the whole world that they will have to come better than this one to keep Shirley on top. The scenario is trite and has not a new idea in it. All had been done before, the little orphan, the cruel aunt who breaks down finally under the winsome Shirley. Now I ask you. George Murphy in his supporting role tops. Shirley at the box office is going back while Jane Withers is gaining, and my guess is that Shirley has had too many goody, goody roles. In other words, anyone that knows kids knows that she is too good to be true. Too bad. She has been a wonder but she is growing up. That is apparent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MY LUCKY STAR:** Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—Nice college picture, nice story, good comedy, classy. Extended runs in all spots. Running time, 84 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MY LUCKY STAR:** Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—Good picture; good business. "Alice in Wonderland" sequence in tint is fine. Played September 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**RASCALS:** Jane Withers, Rochelle Hudson, Robert Wilcox—Satisfied the Jane Withers fans. A lot of credit should be given to Minevitch's gang, which added materially to the enjoyment. We ran up against

bad weather and consequently our business was hit seriously. Running time, 79 minutes. Played September 14-15.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**THANK YOU, MR. MOTO:** Peter Lorre, Jayne Regan—Very good picture of this series. Not really as good as the Chans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## United Artists

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—A big, costly, elaborate picture with thrills galore, sex appeal, outstanding adventures, but it did not prove a box office winner for us. Business on this was about average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MURDER ON DIAMOND ROW:** Edmund Lowe, Ann Todd, Sebastian Shaw, Tamara Desni—If it weren't for Mr. Lowe I believe this picture would have failed us at the box office. We, however, did make film rental out of this British picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Universal

**AIR DEVILS:** Dick Purcell, Beryl Wallace—Pretty good program picture. Recording pretty good. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**COURAGE OF THE WEST:** Bob Baker, Lois January—A very pleasing western. This Bob Baker seems to have that something the Western fans like. He seems to be quick on the draw, the farm lads say.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**FRESHMAN YEAR:** Dixie Dunbar, Ernest Truex, William Ludigan, Constance Moore—A very good col-

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for October 1, 1938.  
State of New York } ss  
County of New York }

Before Me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y. C.; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. C.; Managing Editor, Ernest A. Rovelstad, 1270 Sixth Avenue, N. Y. C.; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. C.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. C.; Martin Quigley, 1270 Sixth Avenue, N. Y. C.; Colvin Brown, 1270 Sixth Avenue, N. Y. C.; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,  
(Signature of Business Manager.)  
Sworn to and subscribed before me this 30th day of September, 1938,

[Seal.] ANNA MILBERT,  
Notary Public.  
(My commission expires May 30, 1940.)

lege subject, better than the usual run of the mill, with a corking finale in which Ernest Truex walks away with the show. If this picture had some box office names it could be rightfully classified as a good "A" picture. Played September 27-28.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**MAD ABOUT MUSIC:** Deanna Durbin, Herbert Marshall, Gail Patrick—Played this picture with "Sh! the Octopus." This double did nice business for us. "Mad about Music" is fully equal in entertainment values to Deanna Durbin's other pictures, which is praise enough for any picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MAD ABOUT MUSIC:** Deanna Durbin, Herbert Marshall, Gail Patrick—Excellent picture; fair business. Picture was too old when I played it. Played October 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**NURSE FROM BROOKLYN:** Sally Eilers, Paul Kelly—Good program picture. I have yet to play a picture with Sally Eilers in it that was poor. All of her pictures that I played were good. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**ROAD BACK, THE:** Larry Blake, Richard Cromwell, John King, Louise Fazenda, Slim Summerville, Andy Devine, Barbara Read—When a picture will draw more on its second night than the opening you must have something and that's just what this wonderful production did. "The Road Back" is a sure box office smash. Played September 12-13.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

**ROAD TO RENO:** Hope Hampton, Randolph Scott, Glenda Farrell, Helen Broderick—Hope Hampton comes back with a voice outshining that of any other screen personality. The story is off the beaten path and the smooth direction which is conspicuous throughout the picture makes this a very entertaining comedy-drama that did better than average business at our box office. Played September 25-26.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**WHEN LOVE IS YOUNG:** Kent Taylor, Virginia Bruce—Used on a double and satisfied. Virginia Bruce is sure good to look at and this also goes for Kent Taylor. Played September 21-22.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

## Warner Brothers

**ACCIDENTS WILL HAPPEN:** Ronald Reagan, Gloria Blondell, Sheila Bromley—A picture that was better than we thought, considering some of the comments we had read. Reagan is no shakes as an actor but the story was so clever that the lack of ability of the feature players did not detract from the entertainment. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**GOLD DIGGERS IN PARIS:** Rudy Vallee, Rosemary Lane—Good musical and drew quite well at the box-office. I can't understand why some exhibitors panned this picture. It is better than 75 per cent of them. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

**LITTLE MISS THOROUGHbred:** Ann Sheridan, John Littel, Frank McHugh, Janet Chapman—Nice little program picture that went over pretty good on Friday-Saturday. Recording fair. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PENROD AND HIS TWIN BROTHER:** Billy and Bobby Mauch, Frank Craven, Spring Byington—Used this on a double bill and pleased. These kids sure are well liked here. Played September 9-10.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

## Short Features

### Columbia

**MAN BITES LOVE BUG:** Broadway Comedies—A very good comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Metro-Goldwyn-Mayer

**BEAR FACTS:** Our Gang—Our Gang is always enjoyed but not as good as the old two-reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**A CRIMINAL IS BORN:** Crime Does Not Pay—Tops with a capital T. A lesson that every parent  
(Continued on following page)



(Continued from preceding page)

should see. MGM has something exceptionally good in this series. Do not waste it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FEED 'EM AND WEEP:** Our Gang—Very much below the Our Gang standard. They go over better without adults in the cast. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**LIFE IN SOME TOWN, U. S. A.:** MGM Miniatures—Very different and interesting, exposing the many statutes on the government books which were never followed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LIFE IN SOME TOWN, U. S. A.:** MGM Miniatures—Very interesting short showing what would happen if all laws were enforced. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**MAGICIAN'S DAUGHTER, THE:** Musical Comedies—Just a little different. Very nice fare.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Paramount

**CRIME FIGHTERS:** Paraphrased—Only fair. The public is fed up on this type of picture. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**EASY ON THE ICE:** Headliners—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**LOST KITTEN:** Betty Boop Cartoon—The swellest Boop we have played this season. Very good. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PARAMOUNT PICTORIAL, NO. 11:** A fair pictorial but cannot see why this company persists in scenic shots which are very draggy. Last one had "Clouds" and this one had "Water." They mean nothing and spoil the entire reel. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**STAR REPORTER:** Ted Husing—Fair. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WATER, WATER EVERYWHERE:** Grantland Rice Sportlights—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## RKO Radio

**DONALD'S NEPHEWS:** Walt Disney Cartoons—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**HUNTING TROUBLE:** Jed Prouty—With the proximity of the hunting season we played this one and found it to be a swell comedy that had a laugh a minute.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**MAIDS AND MUSIC:** Nu-Atlas Productions—Very good one-reel musical. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SALT SHAKERS:** Nu-Atlas Productions—Not so hot. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WYNKEN, BLYNKEN AND NOD:** Disney Cartoon—A beautiful cartoon that is so different that it was refreshing. Exceptional. Play it with a comedy to diversify the program as it is rather heavy as cartoons go. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Universal

**BEAUTY SHOPPE:** Buck and Bubbles—This one is better than its predecessors, with some great hoofing by Buck and Bubbles, but the producers insisted on letting an alleged comedienne employ the use of exclusively stage gags spoil this otherwise excellent subject.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Vitaphone

**CRACKED ICE:** Merrie Melodies—Another swell color cartoon, better than most reels of its kind.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**CRACKED ICE:** Merrie Melodies—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**FREDDIE RICH AND ORCHESTRA:** Melody Master—A fair band reel but so much like the others that it was a repetition of others we have run this season. Not so hot. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## IN NEWS REELS

**MOVIETONE NEWS—No. 21, Vol. 8.**—New York Yankees win first game of the World Series....Film Coulee Dam takes shape on Columbia River....Film industry celebrates first premiere at Koster and Bial's Music Hall in New York—Will Hays speaks....Sled dogs get pre-season training....Ballet dance filmed....Horse show at Piping Rock, L. I....Lew Lehr.

**MOVIETONE NEWS—No. 22, Vol. 8.**—Historic Munich parley....The European situation in Berlin, Rome, Paris, London and Sudetenland....Japanese drive up the Yangtze toward Hankow....New York Yankees win world series in four games....Notre Dame, Pennsylvania, Columbia, Cornell win football games.

**NEWS OF THE DAY—No. 206, Vol. 9.**—Yankees beat Cubs in first game of World Series....Japanese push drive on Hankow....Czech president Benes quits post....From prison cell to presidency of large company....New York Police stage big show....Train future Artic sled dogs....World's most powerful fireboat....Steers star in frontier days rodeo.

**NEWS OF THE DAY—No. 207, Vol. 10.**—Czechoslovakia surrender of Sudetenland....Greta Garbo returns to America....New York Yankees sweep World Series in four straight games....Football.

**PARAMOUNT NEWS—No. 19.**—Peace conference in Germany recorded....Chicago golfer plays 144 holes daily for four days. Chinese junk arrives at California....Mary Pickford rushes to side of her husband Buddy Rogers injured in auto accident....Yankees defeat Cubs in first game of World Series.

**PARAMOUNT NEWS—No. 20.**—Yankees sweep series for all time record....U. S. Mint machines stamp out first Jefferson nickels....Arrivals from Europe include Ambassador Bullitt, John Strachey, Giovanni Martinelli and Greta Garbo....Yankee schooner wins first of international races....Dartmouth, Southern California and Columbia win gridiron battles.

**RKO PATHE NEWS—No. 23, Vol. 10.**—Sumner Welles, Under-Secretary of State, proposes permanent solution of international ills....Sheridan Downey's scheme to aid the aged gains momentum in California....World's largest fireboat tested....Cable spinning begins for New York's Whitestone bridge....Preview of the 1939 automobile show....World Series opening game.

**RKO PATHE NEWS—No. 24, Vol. 10.**—Historic signing of four power pact in Munich....Yankees win World Series title and establish record....Greta Garbo arrives from European vacation....New altimeter for plans tested....Football.

**UNIVERSAL NEWSREEL—No. 708, Vol. 10.**—Benes resigns....New Graf Zeppelin in Germany....Chinese junk arrives at California....China war news....New York Police have show....New fireboat launched....Back-beauty contest in California....Train sled dogs for coming season....Rollerskate derby in Chicago....World Series game....Future football stars practice.

**UNIVERSAL NEWSREEL—No. 709, Vol. 10.**—Four-power peace pact signed in Munich....Army field maneuvers held....New altimeter aids aviation....Yankee victory in World Series makes recovery....Football games.

**JUGGLING FOOL, THE:** Vitaphone Varieties—This sure was funny and made a hit. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Canada. General patronage.

**JUNGLE JITTERS:** Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SNEEZING WEASEL:** Merrie Melodies—Good. All the Merrie Melodies are good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SONS OF THE PLAINS:** Billy and Bobby Mauch—A good Indian subject enhanced by the beauty of color. If the producers had shot a few more feet it could have made a swell feature.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

## Ripley Trailer Ready For "Suez" Exploitation

Twentieth Century-Fox is releasing 200 prints of a one-reel trailer starring Robert L. ("Believe It or Not") Ripley to theatres booking "Suez," which is to be released October 28th. The trailer shows the "Believe It or Not" cartoonist in his studio telling the story of Ferdinand de Lesseps and the building of the canal across the Isthmus of Suez. Sequences from the feature in which Tyrone Power and Loretta Young are starred are intercut in the Ripley narration.

The trailers are offered free to theatres booking the picture.

## Eastern Production Shows Activity

Production in the east gained further momentum this week when the William K. Howard picture, which is tentatively titled "Home Town," joined the Triple A film "... one-third of a nation ..." on Eastern Service Studios' stages.

Activity at the Astoria, Long Island, plant is not confined to the two feature films. In addition there is the continued production of musical and other short subject films for both theatrical and commercial use, and the regular activities of Audio Productions, Inc., who now have several commercial films in work, including two for the Ford Motor Company which involve three camera crews on location.

All departments of the studio are operating at full capacity. The average number employed, including Audio's basic and permanent technical staff, is nearly 500 persons.

Frank K. Speidell is president of the studio and Charles L. Glett is vice-president.

Both "Home Town" and "... one third of a nation ..." are to be distributed by Paramount. The latter, which has been considerably re-written from the play as it was presented by the Federal Theatre, stars Sylvia Sydney. Lief Erikson plays opposite Miss Sydney. Dudley Murphy is directing. The cast of "Home Town" includes Patricia Ellis, Wallace Ford, Aline MacMahon and the child actors, Anita Magee and Jimmy Lydon. Mr. Howard is directing.

The possibility that two more features will be produced at Eastern Service loomed this week when Raymond Friedgen, producer, and Marion Gering, director, formed a new company and announced that two features were in preparation.

The pictures will be made at Eastern Service or at the Biograph plant in the Bronx, depending on which type of recording equipment is to be used.

Mr. Friedgen said that the pictures had been budgeted at \$300,000 each.

The personnel of the new company includes Elliott Fisher, assistant to the producer; John Doran, who for 12 years was with Paramount at the Long Island studio, production manager; Ted Henkel, musical director, and Abner Rubiens, attorney.

## Promotions Announced By Ross Federal

The promotion of three men from district managerships to executive supervisors and the enlargement of sales territories have been announced by Ross Federal Service, Inc. The new supervisors are Walter I. Brown of Chicago who will take charge of branch offices in Chicago, Minneapolis, Milwaukee, Indianapolis, Des Moines, Omaha, Kansas City and St. Louis; Q. O. Anderson of Atlanta, who will have under his supervision the offices in Atlanta, Charlotte, Memphis, New Orleans, Oklahoma City and Dallas, and Harold E. Lund of Pittsburgh who will have the offices in Buffalo, Cleveland, Detroit, Cincinnati and Pittsburgh.

Loew's, Inc., on Thursday declared a regular quarterly dividend of \$1.62½ on the \$6.50 accumulative preferred stock payable November 15th to stockholders of record October 28th.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## IT'S ONE SOLUTION

In the chit-chat of current wise-cracking, one who identifies something as colossal really means it is just about pretty fair. Sounds like a gag, maybe, but the original blame for it, if there is blame to attach, goes right to the theatre adman who in an earlier day stuck a "no parking" sign over every superlative in the dictionary and fired from both hips. Such being such, today's adman, inclined to less hysteria in his adjectival pronouncements, is often up against it. He may feel highly enthusiastic over a picture but is often stymied in his copy for fear that, even if he speaks the truth, twice-bitten readers will murmur "Oh, yeah" and turn on the radio.

Charley Schlaifer's way of handling the situation sounds like one solution of the problem. The San Francisco United Artists Theatre ad head has created a pen personality named "U.A. Charley", composed mostly of the U and A in the theatre name, as here illustrated. Appearing in all advertising copy, including trailers, he has become the mouthpiece or spokesman for the house, according to the Round Tabler, who explains:

*"I wanted to have a medium through which we could make statements that would create reader interest but would not sound too brash. By injecting a personality into it, we could make these statements without them sounding 'braggy.' We are using this personality as our spokesman on the screen, as a leader for the current attraction, for the coming picture, and at the head of the short subjects. We have received an excellent reaction from the general public with the introduction of 'U.A. Charley'..."*



\* \* \*

Creation of an advertising personality to identify the virtues of an established product, if new in theatre promotion, has long been a proven device in other lines of industry, since the psychology of praise from a third person avoids the awkwardness of patting one's self on the back. It may be somewhat true, as a member once put it, that the average patron reacts only to words starting with "greatest". Be that as it may, the smart theatreman who, according to the situation, ducks the job of saying so directly will less fear that his carefully selected supply of adjectives will blow up in his face.

## COTTONS AND MOUTHWASH

Macy's department store in New York, one of the greatest establishments of its kind, does an annual gross touching, if not topping, the fabulous figure of one hundred millions. Macy's not only sell merchandise. They promote it—with showmanship. They call themselves showmen.

Some weeks back, the store displayed a series of windows featuring animated style mannequins. It jammed the sidewalks. The retailers plugged the bally with this copy:

"We've been in the show business more than 80 years, which is long enough to learn a thing or two about how to attract crowds and give them their money's worth."

Not exactly 80 years, perhaps, but it's quite a stretch of time now that this store and others as promotionally-minded have taken the play away from theatremen content to sit back while merchants appropriate the best methods of show business.

Exploitation does a bang-up job of selling cotton goods and mouth wash. There are many exhibitors who ignore these same proven devices to sell theatre seats—where it all started.

△ △ △

## AND THAT'S IMPORTANT, TOO

It's good that there is a Hallowe'en, if for no other reason than to disprove that the youth of today is essentially different from the juvenile of yesterday. When one regards the general outlook of this year's very young person, there is relief in knowing that the same youngsters who doubt the authenticity of Santa Claus' whiskers show as much eagerness for the old-fashioned spirit of Hallowe'en.

Theatremen who contribute to these entertainments on October 31 will do a good boxoffice job, of course. They also are helping to keep youth young.

△ △ △

In the midst of this gorgeous Autumn weather, is it too early to ask if members are getting ready for December?

*A-Mike Vogel*





# Round Table In Pictures

*Designed and built by Elton L. Benson, assistant manager and artist for the World and Empress Theatre, Kearney, Neb., was lobby display shown below for "Little Miss Broadway." Cutout of Shirley was planted atop building with transparent windows through which lights shone at night when illuminated.*

*Planted by Dave Martin, Fox Bruin, Los Angeles, was lobby institutional card carrying newspaper stories of recovery in all lines of business in California, plus copy relative to the picture business being in the van of the recovery parade. Suggestion was also made to patrons to see all the big hits at the Fox Bruin.*



*Below is shown giant fish net promoted by George Kelly, manager and Bob Deitch, publicist, Stanley, Jersey City, in connection with "Spawn of the North." Net was displayed ten days ahead and is one of the largest of its kind made especially for the salmon fishing industry in Alaska.*







Above gag was used by Les Pollock, Loew's Rochester, Rochester, N. Y., in connection with "You Can't Take It With You." Man on street distributed phoney \$50 bills on which was printed title, playdates, cast, etc. Stunt was used by the theatremen three days prior to opening and reported to have attracted plenty of attention.

For the opening of "Amazing Dr. Clitterhouse" at the Savoy Theatre, Jamaica, L. I., Manager Irving Dashkin promoted a stiltwalker and dressed him as a surgeon. Lad headed parade in conjunction with his ballyhoo and local campaign on the Movie Quiz. Following the stiltwalker was boys' Junior Naval Militia carrying banners plugging the attraction.



Football coaches have targets for their grid passers to aim at, but H. H. Unteafort, Eckel, Syracuse for "Give Me a Sailor" rigged up novel cutout of Martha Raye and planted it on local school playing field. Players practised tossing pigskin through star's mouth.



Julius Lamm, Uptown, Cleveland, shown above, planted wrecked car in front of his house in connection with March of Time issue, "Man at the Wheel." In addition police department officers cooperated by giving three-minute talks at each performance.



Widespread popularity of Universal's horror show, which includes "Frankenstein" and "Dracula" in one program, is illustrated by the campaign put on at the Rialto in Denver by John Denham, detailed elsewhere in this section and shown above. Front was designed by house artists, Jimmy Hawthorne and Larry Blair.



*Irresistible*

**A  
BONAFIDE  
BOXOFFICE  
GEM**



**METRO PREMIUM CO.**  
*Theatre Division*



# SWEETHEART BEAUTYWARE

(PATENT PENDING)

America's Most Amazing Premium Attraction  
featuring a degree of •

RICH BEAUTY and CASH VALUE

• unparalleled in theatre history!

Only a stroke of MANUFACTURING  
GENIUS makes it possible to include in •

## SWEETHEART BEAUTYWARE

• such Patron Pulling Features as:-

- ENGINE TURNED BROCADE METAL!
- WOODEN BACK HAIR BRUSH!
- EVERY PIECE ATTRACTIVELY BOXED!
- ALL METAL PARTS PROTECTED AGAINST WEAR  
AND TARNISHING! \* (Through the exclusive use of FORMULAY)

**NO OTHER BEAUTYWARE DEAL !  
CAN TRUTHFULLY MAKE THIS CLAIM !**

## Built to Jeweler's Specifications

308 W. 44th St., New York  
303 No. 13th St., Philadelphia  
Film Exchange Building, Cleveland  
3234 Olive St., St. Louis

113 W. 18th St., Kansas City  
237 S. Orange St., New Haven  
47-49 Church St., Boston  
2310 Cass Ave., Detroit

Minneapolis - Milwaukee - Denver - Buffalo - Salt Lake City

1315 So. Wabash Ave., Chicago  
113 Walton St., N. W., Atlanta  
146 Leavenworth St., San Francisco  
1920 So. Vermont Ave., Los Angeles



# SHOWMEN'S LOBBY LAFFS

## Arkansans Tour Plugs "Traveler"



From the brush  
of Milt Rosen-  
feld, Round Table  
Cartoonist

*The Boy Friend: "Usher says you'll have to straighten up, Olga . . . on account of a Hays organization."*

### Contests Build Up "Algiers" for Gamble

Anagram contest planted in local paper launched Ted Gamble's "Algiers" opening at the Broadway Theatre, Portland, Oregon. Scrambled letters of the puzzle spelled the names of the characters portrayed by Charles Boyer, Hedy Lamarr and Sigrid Gurie. Center of puzzle carried cut of the three stars. Another contest was planted in the kiddie section of paper directed to youngsters.

Through tieup with local department store, four costumes used in the production were promoted from the Studios for display in prominent windows, using a full assortment of stills from the picture with proper credit card for the attraction, theatre and playdates.

Electrical transcriptions were placed with KWJJ and KXL which were placed twice daily for six consecutive days prior to opening, in addition to spot announcements. Cards were planted in lobbies of all leading hotels, fashion stills placed in local dailies and through tieup with Max Factor, tieup stills were planted in makeup booths in main department stores with title, cast and playdate copy.

"LET'S HEAR FROM YOU"

### Russell Holds Handicap Race on "Crowd Roars"

With the midget auto races held locally each Thursday night, Bob Russell, Poli's Theatre, New Haven, tied his "Crowd Roars" opening into the event by arranging for a special handicap race to be labeled with picture title, winner being awarded cash prize. Previous to the start, radio stations plugged the race during the day and that night at the field announcer mentioned the theatre handicap between each race. Judges appointed Russell honorary starter and when it was over, pictures were taken of the theatremen presenting check to winner. Stories and photo were run in local dailies together with picture plug.

### Effective Campaign Sells "4 Daughters" in Cincy

Highly effective campaign by E. V. Dinerman, advertising manager for Cincinnati RKO Theatres, was instrumental in getting "Four Daughters" off to a big start at the Cincinnati Albee recently.

Dinerman started his campaign by tying up with the Cincinnati *Times-Star* in a classified ad contest which was good for plenty of free advertising space. In the *Sunday Enquirer*, he received a half-page spread telling the story of "Four Daughters" in pictures. This was accompanied by an eight-column streamer head mentioning the theatre. The *Times-Star* also gave the picture an eight-column art layout plugging John Garfield, featured in the film, in addition to a five-column fashion spread featuring Priscilla Lane.

The theatre blew up the spread in *Life Magazine* on the picture, and used it as a lobby display. In addition, cards and heralds were distributed about town.

Special cooperation was received on the feature through women's clubs, who urged their members to support the picture. In addition, local clubs and organizations were contacted with highly successful results.

"LET'S HEAR FROM YOU"

### Leand Writes Column For Local Paper

Dubbing his column "Flicker Flashes," Harold Leand, Revere Theatre, Revere, Mass., is writing material weekly for his local paper. Instead of clipping out the run-of-the-mill material contained in press sheets, Harold gets in a plug for his week's coming attractions in a manner more pertinent to local angles. Column is further localized with dope about town personalities and town goings-on. Another stunt the theatremen is doing is to give away a number of passes each week to names drawn at random from the city directory, and he reports that this guarantees weekly attention on the part of the readers and keeps them looking for their names.

Paramount's tieup with the University of Arkansas football team known as "The Arkansas Travelers," in connection with their forthcoming trip to San Francisco for the Santa Clara game on October 22, will result in huge celebrations for the new Bob Burns vehicle in many cities visited by the team en route to the coast, according to Robert Gillham, Paramount advertising and publicity director.

The Razorback Special, consisting of 15 cars will be greeted in Dallas by Jimmy Cherry, of the Majestic Theatre; Fort Worth by Frank Weatherford, of the Interstate Theatres; in Abilene by Wally Akin, of the Paramount Theatre; El Paso by John Paxton, of the Plaza Theatre, and in Tucson, Arizona, by Harry Nace of the Orpheum.

In each city, both the team and 60 piece band will parade to the theatre where "The Arkansas Traveler" will be playing. Press and radio interviews are planned as well as a special Razorback luncheon for the team at the studios with Bob Burns host.

"LET'S HEAR FROM YOU"

### Playgrounds Cooperate On "White Banners"

An extensive tieup with the Cleveland recreation division of playground officials was arranged by manager Ed Miller and publicist Manny Pearlstein at Warner's Hippodrome in connection with "White Banners." Theatremen were permitted to post jumbo size cards with due credits in each of the city's 65 playground centers during the engagement.

Cooperation of the Cleveland public libraries netted good advertising starting a week ahead and remaining current with attraction dates. 35 branches of the local system exhibited displays they made from 200 stills and attraction strips. Book tieups were effected with leading stores for counter and window card displays and special screening was held for critics, club leaders, church and educational officials.

For "Having Wonderful Time," Pearlstein promoted two all expense lake cruises which were sponsored by the Cleveland Press. Contest started five days ahead of opening with front page break in addition to three columns of art on succeeding days. Men's haberdasher aided with window display containing hat filled with pennies, to those coming closest to guessing correct number of coins, hats and guest tickets were awarded. A reported first time was break accorded by News fashion editor who devoted quarter page to fashion layout.

"LET'S HEAR FROM YOU"

### "Time" Goes to a Fire

Reported as one of the most extensive publicity tieups ever effected by the March of Time has just been completed on one of its current episodes, "U. S. Fire Fighters." Plans have been made with the National Fire Protective Association, whereby every fire chief in every community in the United States is to receive a letter from the N. F. P. A. informing him of this new story, its importance to his work and the advisability of his urging every person in his community to see the film.



# HALLOWE'EN SAFETY DRIVES SHARE SPOT WITH STUNTS AND CONTESTS

## Cooperation of Civic Officials Stressed With Honor Parties and Pledge Cards to Guard Against Damage to Property

The growing sentiment among theatremen to keep juvenile patrons "in line" on Hallowe'en is more noticeable this year. Of course, the amusement angle is not being neglected. All the proven devices for entertainment in Hallowe'en shows will be called upon, but in addition, the safe-and-sane slant will be stressed without neglecting the usual fun. For instance, the "Honor Party" as suggested by Ted Emerson, Nebraska district advertising director for Tri-States.

This takes the form of a tie-in with local police chief and principals of schools, each principal obtaining pledges from all students in his charge to refrain from the usual wilful destruction or damage to property on Hallowe'en. Pledge is obtained with the understanding that each student standing by the agreement will be a guest of the cooperating theatre. Up in Nelson, B. C., on a previous occasion, Charley Doctor not only obtained the cooperation of the local authorities to this effect, but even promoted newspaper advertising from the city addressed to parents, plugging the theatre show at a special price to children. In other situations, police cooperation has gone so far as having officers visiting the various schools speaking on the safe-and-sane angle and publicising the special theatre performance.

Good example of pledge card copy used on another occasion by Stanley Kriner, Fox, Pomona, Cal., was as follows:

"I hereby pledge that I will keep the true spirit of Hallowe'en; that I will not be a party to defacing, destroying, removing or damaging in any way anyone's property on Hallowe'en night; that I will not cause injury to anyone by causing the sidewalks or streets to be blocked in any way. I understand that, by keeping this pledge, I am being a good citizen and as a reward for keeping the pledge this card will be the only admittance necessary to attend a special matinee at the Fox Theatre.

Space was also provided for name and address of signer followed by signature of police chief appointing signer as junior officer to assist police in protecting property on Hallowe'en.

In situations where the Midnight Spook Party is to be a part of the celebration, the program put on last year by Les Pollock (who is set for another as atmospheric this year) is typical. Pollock started two weeks ahead with a trailer of black cats, goblins, ghosts, etc., decorated his lobby in keeping with all the seasonal accessories. Among the stunts used in the Show was a dancing spook act, faces cutout of cardboard and painted, bodies of two thicknesses of cheese-cloth covering boys who supported the faces and flittered and swayed to spooky organ music. In another act, a string of cutout cats was slowly drawn across the stage on

a pulley in a green light. Above them was a dangling skeleton at end of a long pole swinging out over the audience. Les also had a magician in devil costume for another number.

Ted Emerson follows through on the spook show by suggesting special lighting and decorations for house and lobby. He finds that inexpensive cardboard, jointed skeletons, bats, witches, etc., can be obtained at the average dime store.

Worth a repeat, is Bill Exton's idea of having the ushers at the Kenosha, Kenosha, Wis., stage a contest for money prize for best costume. Exton had the gang on the stage, allowed the audience to judge and reports it as a sure-fire gag for amusement and interest.

### Gag Contest Found Popular

No party of course is complete without the tried-and-true contests of various kinds, put on with the assistance, if possible, of a Master of Ceremonies, to keep things lively, where the manager himself does not take over. Among the most popular, listed in these columns previously, are:

**Balloons:** About 10 children, all ages, lined up with hands behind backs. Balloon placed in each contestant's mouth and one bursting the balloon first by blowing it up, declared winner.

**Apple Ducking:** Large tub filled with water, several large, hard stemless apples placed in water. About five children, ages 12 to 15, complete, hands tied behind backs, on knees, behind tub, facing audience. Contestants must remove apples from water with teeth, without aid of hands.

**Cracker Eating:** Ten boys, 10 to 14, each given a small unopened box of crackers. First one to open and eat the crackers, then whistle "Turkey In the Straw," is winner. Boxes of crackers must be small.

**Pie Eating:** Ten boys, 12 to 15, in straight line behind long table facing audience on which is placed, one for each contestant, special juicy berry pies, about half size of regular pies. Contestants eat pies, without aid of hands.

**Milk Bottle:** For boys, 10 to 15, one nursing milk bottle with regulation nipple for each contestant, prize to one drinking milk quickest. Make sure each one starts at the same time.

**Fancy Costumes:** For children and adults, individual contests for each classification. Entrants come up from audience to stage when called, parade to music and line up facing audience. Audience applause determines winners.

**Shoe Contest:** Two classes, for boys and girls. Line up contestants who take off shoes which are placed in barrel and thoroughly mixed, then dumped in one pile on stage. All contestants run to pile at one time. One having right shoe on and properly laced, is winner.

It is suggested that lobby be colorfully decorated with the proper accessories and all the stunts posted on lobby board in advance. So as to avoid any fire hazards, cornstalks, dried leaves and other inflammables should not be used.

## *Denham's Advance On 'Horror Show' Stirs Up Denver*

There's a heap of chills and sicklike in the so-called Horror Show originated by Universal wherein both "Dracula" and "Frankenstein" are shown on one bill. According to various theatremen who have played the Show, audiences are eating it up, and John O. Denham, Rialto, Denver, reports his patrons going for a double portion with an attendance of 18,000 people the first week in his 876-seat house.

Since little posting has been done in Denver during the past year, Denham decided to blanket the town and started five days ahead with two-color half sheets, one's, three's, window cards, announcements in restaurants and hotels. All copy carried the lines: "The Double Horror Show of the Century," "Can You Take It," "We Dare You to See Them Together," the same selling appeal used in newspaper ads, lobby displays and on the front. House artists Jimmy Hawthorne and Larry Blair were responsible for the effective front, for which Blair made up giant enlargements of both Karloff and Lugos, the photos said by Denham to create more excitement than anything he has used in a long time.

Ushers were dressed in interne jackets and cashiers as nurses. Week ahead, all the staff wore black masks imprinted with the titles. Publicity was carried in all country newspapers within a 50-mile radius, in addition to extra stories and increased local advertising. Radio was used ahead and during the date, announcements made daily.

### Blue Mouse Front Draws

For the Horror Show date at the Blue Mouse, Seattle, Wash., Manager Eddie River used red, yellow, purple and green for his front and lobby decoration, main banner, 50 feet long by four feet deep, carrying the "dare" copy and feature names. At each end of the banner were placed 14 foot cutouts of Dracula and the Frankenstein monster. Easels for lobby stills had flittered spider web backgrounds and panels for the stills were shaped as lightning bolts. Glass doors, panels, etc., were all painted with the spiderweb effects.

Special presentation put on just before break of first picture had house entirely in darkness, even the exit lights. While auditorium was absolutely coal-black, sound reel was turned on, emitting scary, piercing sounds. Effect was reported as very telling and one of the ace comment-causers of the entire campaign. Tie-in made with gum company for distribution of single pieces, was another aid. Each slice of gum held a small card with the theatre credits, copy suggesting that gum would help keep nerves quiet during the show. Jet black board out front carried "warning" copy advising those with weak hearts not to come alone.



# QUIGLEY AWARDS CLASSIFICATIONS

## CLASS "A"

(Cities 250,000 and over)

<b>ALABAMA</b>	
Birmingham	
<b>CALIFORNIA</b>	
Los Angeles	Oakland
San Francisco	
<b>COLORADO</b>	
Denver	
<b>DISTRICT OF COLUMBIA</b>	
Washington	
<b>GEORGIA</b>	
Atlanta	
<b>ILLINOIS</b>	
Chicago	
<b>INDIANA</b>	
Indianapolis	
<b>KENTUCKY</b>	
Louisville	
<b>LOUISIANA</b>	
New Orleans	
<b>MARYLAND</b>	
Baltimore	
<b>MASSACHUSETTS</b>	
Boston	
<b>MICHIGAN</b>	
Detroit	
<b>MINNESOTA</b>	
Minneapolis	St. Paul
<b>MISSOURI</b>	
Kansas City	St. Louis
<b>NEW JERSEY</b>	
Jersey City	Newark
<b>NEW YORK</b>	
Buffalo	New York City
Rochester	
<b>OHIO</b>	
Akron	Cleveland
Cincinnati	Columbus
Toledo	
<b>OREGON</b>	
Portland	
<b>PENNSYLVANIA</b>	
Philadelphia	Pittsburgh
<b>RHODE ISLAND</b>	
Providence	
<b>TENNESSEE</b>	
Memphis	
<b>TEXAS</b>	
Dallas	Houston
<b>WASHINGTON</b>	
Seattle	

*On this and the following page are listed again all the communities in the "A," "B" and "C" classifications of the 1938 Quigley Awards Competitions. As noted, Class "D" includes all communities under 25,000, and "E" neighborhood and subsequent runs.*

## WISCONSIN

Milwaukee

## CLASS "B"

(Cities 100,000 to 250,000)

<b>CALIFORNIA</b>	
Long Beach	San Diego
<b>CONNECTICUT</b>	
Bridgeport	New Haven
Hartford	Waterbury
<b>DELAWARE</b>	
Wilmington	
<b>FLORIDA</b>	
Jacksonville	Miami
Tampa	
<b>ILLINOIS</b>	
Peoria	
<b>INDIANA</b>	
Evansville	Gary
Ft. Wayne	So. Bend
<b>IOWA</b>	
Des Moines	
<b>KANSAS</b>	
Kansas City	Wichita
<b>MASSACHUSETTS</b>	
Cambridge	Lowell
Fall River	Lynn
New Bedford	Sommerville
Worcester	Springfield
<b>MICHIGAN</b>	
Flint	Grand Rapids
<b>MINNESOTA</b>	
Duluth	
<b>NEBRASKA</b>	
Omaha	
<b>NEW JERSEY</b>	
Camden	Paterson
Elizabeth	Trenton
<b>NEW YORK</b>	
Albany	Utica
Syracuse	Yonkers
<b>OHIO</b>	
Canton	Dayton
Youngstown	

## OKLAHOMA

Oklahoma City Tulsa

## PENNSYLVANIA

Erie Reading  
Scranton

## TENNESSEE

Chattanooga Knoxville  
Nashville

## TEXAS

El Paso Ft. Worth  
San Antonio

## UTAH

Salt Lake City

## VIRGINIA

Norfolk Richmond

## WASHINGTON

Spokane Tacoma

## CLASS "C"

(Cities 25,000 to 100,000)

## ALABAMA

Gadsden Mobile  
Montgomery

## ARIZONA

Phoenix Tucson

## ARKANSAS

Ft. Smith Little Rock

## CALIFORNIA

Alameda Riverside  
Alhambra Sacramento  
Bakersfield San Bernardino  
Berkeley San Jose  
Fresno Santa Ana  
Glendale Santa Barbara  
Huntington Park Santa Monica  
Inglewood Stockton  
Pasadena

## COLORADO

Colorado Springs Pueblo

## CONNECTICUT

Bristol Stamford  
Meriden Torrington  
New Britain West Hartford  
New London West Haven  
Norwalk

## FLORIDA

Orlando St. Petersburg  
Pensacola West Palm Beach

## GEORGIA

Augusta Macon  
Columbus Savannah

## ILLINOIS

Alton Galesburg  
Aurora Granite City  
Belleville Joliet  
Berwyn Maywood  
Bloomington Moline  
Cicero Oak Park  
Danville Quincy



# CITIES IN THREE DIVISIONS LISTED

## ILLINOIS

(Continued)

Decatur  
E. St. Louis  
Elgin  
Evanston

Rockford  
Rock Island  
Springfield  
Waukegan

## INDIANA

Anderson  
E. Chicago  
Elkhart  
Hammond  
Kokomo  
Lafayette

Marion  
Michigan City  
Mishawaka  
Muncie  
New Albany  
Richmond  
Terre Haute

## IOWA

Burlington  
Cedar Rapids  
Clinton  
Council Bluffs  
Davenport

Dubuque  
Ottumwa  
Sioux City  
Waterloo

## KANSAS

Hutchinson

Topeka

## KENTUCKY

Ashland  
Covington  
Lexington

Newport  
Paducah

## LOUISIANA

Baton Rouge  
Shreveport

Monroe

## MAINE

Bangor  
Portland

Lewiston

## MARYLAND

Cumberland

Hagerstown

## MASSACHUSETTS

Arlington  
Beverly  
Brockton  
Brookline  
Chelsea  
Chicopee  
Everett  
Fitchburg  
Haverhill  
Holyoke  
Lawrence

Maldon  
Medford  
Newton  
Pittsfield  
Quincy  
Revere  
Salem  
Taunton  
Waltham  
Watertown

## MICHIGAN

Ann Arbor  
Battle Creek  
Bay City  
Dearborn  
Hamtramck  
Highland Park  
Jackson

Kalamazoo  
Lansing  
Muskegon  
Pontiac  
Ft. Huron  
Saginaw  
Wyandotte

## MISSISSIPPI

Lincoln

Meridian

## MISSOURI

Joplin  
St. Joseph

Springfield  
University City

## MONTANA

Butte

Great Falls

## NEBRASKA

Lincoln

*Since Motion Pictures Greatest Year drive is expected to last until the first of the year, it is again emphasized that campaigns put on in behalf of this project are eligible for the fourth and final quarter of the Quigley Awards. The handling of Drive entries is detailed on page 65, issue September 24.*

## NEW HAMPSHIRE

Concord  
Nashua

Manchester

## NEW JERSEY

Atlantic City  
Bayonne  
Belleville  
Bloomfield  
Clifton  
East Orange  
Garfield  
Hackensack  
Hoboken  
Irvington  
Kearny

Montclair  
New Brunswick  
North Bergen  
Orange  
Passaic  
Perth Amboy  
Plainfield  
Union City  
West New York  
West Orange  
Woodbridge

## NEW MEXICO

Albuquerque

## NEW YORK

Amsterdam  
Auburn  
Binghamton  
Elmira  
Jamestown  
Kingston  
Lackawanna  
Mt. Vernon  
Newburgh

New Rochelle  
Niagara Falls  
Poughkeepsie  
Rome  
Schenectady  
Troy  
Watertown  
White Plains

## NORTH CAROLINA

Asheville  
Charlotte  
Durham  
Greensboro

High Point  
Raleigh  
Wilmington  
Winston-Salem

## NORTH DAKOTA

Fargo

## OHIO

Barberton  
Cleveland Heights  
East Cleveland  
Elyria  
Hamilton  
Lakewood  
Lima  
Lorain  
Mansfield  
Marion

Massillon  
Middletown  
Newark  
Norwood  
Springfield  
Portsmouth  
Steubenville  
Warren  
Zanesville

## OKLAHOMA

Enid

Muskogee

## OREGON

Salem

## PENNSYLVANIA

Aliquippa  
Allentown  
Altoona  
Bethlehem  
Chester  
Easton  
Harrisburg  
Hazleton  
Johnstown  
Wilkes-Barre  
Wilkinsburg

Lancaster  
Lebanon  
McKeesport  
Nanticoke  
New Castle  
Norristown  
Sharon  
Washington  
Williamsport  
York

## RHODE ISLAND

Central Falls  
Cranston  
E. Providence

Newport  
Pawtucket  
Woonsocket

## SOUTH CAROLINA

Charleston  
Columbia

Greenville  
Spartanburg

## SOUTH DAKOTA

Sioux Falls

## TENNESSEE

Johnson City

## TEXAS

Amarillo  
Austin  
Beaumont  
Corpus Christi  
Galveston

Laredo  
Pt. Arthur  
San Angelo  
Waco  
Wichita Falls

## UTAH

Ogden

## VERMONT

Burlington

## VIRGINIA

Lynchburg  
Newport News  
Petersburg

Portsmouth  
Roanoke

## WASHINGTON

Bellingham

Everett

## WEST VIRGINIA

Charleston  
Clarksburg  
Huntington

Parkersburg  
Wheeling

## WISCONSIN

Appleton  
Eau Claire  
Fond Du Lac  
Green Bay  
Kenosha  
La Crosse

Madison  
Oshkosh  
Racine  
Sheboygan  
Superior  
West Allis

## CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

## CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

## FOREIGN

All foreign entries are subject to the same classification as those above.



# Questionnaire to Patrons Solves Advertising Problem

*Results of 12,000 Answers Decide Newspaper Policy for Boston Foreign Pictures Theatre*

by GEORGE KRASKA

*Fine Arts Theatre, Boston, Mass.*

From time to time I try to find out through my patrons how to operate my theatre more efficiently, if possible. There is one thing that has always bothered me and that was my advertising budget. Somehow I could never keep within its limits. Recently I prepared a questionnaire which was distributed to our patrons for over a period of six months, taking in French, German, Yiddish, Russian and English films, which by nature of the languages attracted a diversified element, thus obtaining the reactions of our discriminating clientele. Fifty thousand of these were handed out to patrons as they left the theatre. Twelve thousand were answered (sent through the mail or left at the theatre).

There were six questions, divided as follows:

1. *Is this the first foreign language film you have ever seen?*

To this question we found that 8.7 per cent were newcomers and that 91.3 have seen foreign language films before. Some of the patrons were rather indignant at being asked such a question; and with pride they under-scored the fact that they have always patronized foreign films, with such answers as "decidedly no!"—under-scoring "decidedly."

2. *Do you think foreign films are superior to Hollywood films? If so, why?*

55.9 per cent said "yes," 34.8 per cent said "no," 9.3 per cent were undecided. Here we found some very interesting and sometimes humorous comments. One Harvard professor answered that in his estimation foreign films are "tremendously superior because of their lack of undue sentimentality, deeper content, historical accuracy." Another, "more courage and imagination, better taste, restraint of presentation, under-statement." One patron wrote, "very few of the Hollywood films bring out the better and deeper things of life. Too much happens in one picture (thus making everything too fast). Hollywood often makes an ideal of circumstances and facts that are often not ideal; yes, even absolutely wrong." One enthusiast wrote that foreign films are superior because they are "more true and simple, not so artificial, theatrical, and spectacular; but American photography is superior." Another one answers, "yes, and no! Hollywood technique, I think, is far ahead of the foreign technique but in some of the photographic effects and some of the acting, I think the foreign films excel."

Of course, some of the Harvard boys had to be clever. One of them replied to this question, "Yes, they are superior." His reason for it was merely that it gave him "a chance to be snobbish with his friends."

One Beacon Hill blue-blood considered foreign films superior in some ways because "on the whole, foreign films give a more realistic impression without all the veneer and gaudiness of Hollywood pictures." One patron from Wellesley Hills didn't consider foreign films superior to Hollywood ones; "the production," he said, "is generally not so good. Characters are not natural enough. Some of the characters are too real and gruesome."

A member of the Republican branch of our country's national executive family considered foreign films superior—"especially the French and German—they are generally handled much more subtly; points are not driven in." A minister, answering the questionnaire, said that foreign films are superior to Hollywood films as a rule. "Perhaps it is because we see only the best in foreign films. I agree there are good American films as well." The things that mainly please him in the films are "maturity, candor, power and freedom from triviality." A patron from a nearby girls' college town said that foreign films are usually not superior to Hollywood films for "the foreign countries have not progressed as far in sound and general technique of movie-making as we have."

"The actors are much more natural and not all Apollos and Venuses in foreign films"—so a fair patron votes them superior to Hollywood films. Another one makes the observation that "the best of the Hollywood productions compare favorably with the best of foreign."

3. *From which newspapers do you learn of our attractions?*

This was truly a most important question from my point of view. Here the nine Boston daily and Sunday newspapers were listed, and the results were illuminating. One paper received 49.1 per cent; the next in line was 20.2; two others ran "neck and neck" with 9.7; another one 6.4; and one of the leading morning newspapers only received 4.9 with three other popular papers receiving less than one per cent.

After tabulating the above results, I proceeded to alter my policy as far as advertising copy was concerned, and instead of giving every one of the nine Boston papers equal copy and hardly getting a showing, owing to my limited budget, I completely eliminated the three less than one per cent papers, gave the paper that received 49.1 per cent the major portion of my lineage, and divided the balance among the other five papers. In this way I have been able to make quite a showing in the paper that reaches most of our customers and still have some showing in the other papers and remain within my budget.

Naturally, this survey on newspapers can-

not be used for other houses, for we happen to attract a highly discriminating element, by the very nature of our films. I believe every theatremen must find out for himself according to his own particular following. I can truthfully say that since my change in policy I have found my operation very successful (although I will admit that the attraction has something to do with it) since I am now in the eighteenth week of Paderewski's "Moonlight Sonata" and it's still going strong. I have now broken every available long run record in Boston, and by the looks of things this film will hang up a record.

The above question also furnished another very interesting bit of information, and that is the combination of papers that people read. Approximately 60 per cent read a morning and afternoon paper; 20 per cent read one paper a day; and the balance was divided between various combinations from three to four to five papers a day. This gives me further material to realize that I am covered fairly well between the morning and evening papers so that at times I can even remain out of an evening paper and concentrate on a morning paper, and still be covered.

3a. *Please indicate in which section of the newspaper you learn of our attractions: Reviews, Ads, Movie Time Clock or Stories.*

Reviews, received 67 per cent; ads were next with 15.5; the movie time clock was 9.8; press agent stories 1.8 while 5.9 were undecided. This plainly shows that after the reviews are out, the only other and best method to attract attention is through advertising, that the press agent blurbs are not taken too seriously by our type of patron. Here again one must take into consideration the type of our audience—a more mature kind that won't fall for the usual superlatives.

4. *Which foreign language do you prefer in films?*

French predominated with 41 per cent; German with 24.2; English with 7.9; Russian 6.9; Yiddish 3.9; Spanish 2.4; Italian 1.8; satisfied with our choice, 9.9; miscellaneous, two per cent.

5. *Please check film or films you would like to see again.*

Here a list of 20 outstanding hits of past seasons were printed with the following results: The Life and Loves of Beethoven, 13.5 per cent; Mayerling, 13.2; Zwei Herzen, 8.1; Masquerade in Vienna, 6.2; Ski Chase, 5.2; Słalom, 4.9; Un Carnet De Bal, 4.7; The Guardsman, 4.7; Maedchen in Uniform, 4.6; Carnival in Flanders, 4.6; and so forth down the line.

6. *Are you interested in receiving our announcements of forthcoming attractions by mail?*

To this question, it is revealing to note that 98 per cent answered in the affirmative.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30,'38.....	54.....		
Cattle Raiders .....	Chas. Starrett-Iris Meredith.....	Feb. 12,'38.....	61.....		
City Streets .....	Edith Fellows-Leo Carrillo.....	July 1,'38.....	68.....		
Colorado Trail, The.....	Chas. Starrett-Iris Meredith.....	Sept. 8,'38.....	55.....		
Convicted (G) .....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58.....	Sept. 3,'38	
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrille.....	Oct. 5,'38†.....	59.....	May 7,'38	
Extortion .....	Scott Colton-Mary Russell.....	Apr. 23,'38.....	58.....		
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65.....	Mar. 19,'38	
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Oct. 12,'38†.....	57.....		
Girls' School (G).....	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30,'38.....	73.....	Sept. 24,'38	
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15,'38.....	72.....	Aug. 13,'38	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75.....		
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58.....	June 11,'38	
Holiday (G) .....	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94.....	May 21,'38	
(Exploitation: July 16,'38, p. 84.)					
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal.....	Sept. 2,'38.....	83.....	Aug. 27,'38	
Juvenile Court (G).....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15,'38.....	61.....	Sept. 24,'38	
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	61.....		
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12,'38.....	56.....		
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38.....	64.....	Apr. 2,'38	
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67.....		
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55.....		
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	66.....	Jan. 8,'38	
(Reviewed under the title, "The House of Mystery.")					
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55.....	Apr. 9,'38	
Phantom Gold .....	Jack Luden-Beth Marion.....	Aug. 31,'38.....	56.....		
Pioneer Trail .....	Jack Luden-Joan Barclay.....	July 15,'38.....	55.....		
Reformatory (G) .....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	61.....	June 18,'38	
(Exploitation: Aug. 27,'38, p. 77.)					
Rolling Caravans .....	Jack Luden-Eleanor Stewart.....	Mar. 7,'38.....	55.....		
South of Arizona.....	Chas. Starrett-Iris Meredith.....	July 28,'38.....	56.....		
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55.....		
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)					
Stagecoach Days .....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58.....		
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38.....	79.....	Feb. 5,'38	
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake.....	Apr. 20,'38.....	81.....	Mar. 19,'38	
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)					
West of Cheyenne.....	Chas. Starrett-Iris Meredith.....	June 30,'38.....	53.....		
West of the Santa Fe.....	Chas. Starrett-Iris Meredith.....	Oct. 3,'38†.....			
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	61.....	Mar. 19,'38	
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61.....	May 14,'38	
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67.....		
(See "In the Cutting Room," Jan. 22,'38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69.....		
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59.....	Mar. 12,'38	
You Can't Take It With You (G).....	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold.....	Sept. 29,'38†.....	127.....	Aug. 27,'38	
(Exploitation: Sept. 24,'38, p. 64.)					

### Coming

Adventure in Sahara.....	Paul Kelly-Lorna Gray.....	Nov. 15,'38†.....		
"Blondie" .....	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert.....	Nov. 30,'38†.....		
(See "In the Cutting Room," Oct. 1,'38.)				
Homicide Bureau .....	Bruce Cabot-Rita Hayworth.....			
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....	Nov. 2,'38†.....		
Law of the Texas.....	Buck Jones-Dorothy Fay.....	Oct. 24,'38†.....		
Little Adventuress, The.....	Edith Fellows-Richard Fiske.....	Oct. 24,'38†.....		
North of Texas.....	Charles Starrett-Ann Doran.....			
Not for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....			
"Our Wife" .....	Cary Grant-Jean Arthur.....			
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce-Margaret Lindsay.....	Nov. 22,'38†.....		

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Adventures of Robin Hood, The (G) 251 .....	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter.....	May 14,'38.....	102.....	Apr. 30,'38	
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)					

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Amazing Dr. Clitterhouse, The (A) 262 .....	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87.....	June 25,'38	
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57.)					
Beloved Brat (G) 267.....	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead.....	Apr. 30,'38.....	62.....	Feb. 19,'38	
Broadway Musketeers (G).....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter.....	Oct. 8,'38†.....	*63.....	Sept. 3,'38	
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids.....	May 28,'38.....	86.....	May 7,'38	
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)					
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver.....	Feb. 12,'38.....	59.....		
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins.....	Apr. 16,'38.....	81.....	Mar. 19,'38	
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn - G. Page-C. Rains-J. Garfield.....	Sept. 24,'38†.....	90.....	Aug. 13,'38	
(Exploitation: Sept. 24,'38, p. 64.)					
Garden of the Moon (G).....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1,'38.....	*90.....	July 30,'38	
Gold Is Where You Find It (G) 255 .....	George Brent-O. de Havilland-Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97.....	Jan. 22,'38	
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 55, 58; Aug. 6,'38, p. 74.)					
My Bill (G) 260.....	Kay Francis-John Litel-Anita Louise-Bonita Granville.....	July 9,'38.....	60.....	June 18,'38	
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	56.....		
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)					
Penrod's Double Trouble (G).....	Billy and Bobby Mauch.....	July 23,'38.....	*60.....	Apr. 2,'38	
Secrets of an Actress.....	Kay Francis-George Brent.....	Sept. 10,'38.....			
(See "In the Cutting Room," Apr. 9,'38.)					
Slight Case of Murder, A (A) 259 .....	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85.....	Feb. 12,'38	
Torchy Blane in Panama (G) 275 .....	Paul Kelly-Lola Lane.....	May 7,'38.....	59.....	Apr. 30,'38	
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65.....	June 18,'38	
Women Are Like That (G) 261 .....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Gwynne.....	Apr. 23,'38.....	78.....	Apr. 23,'38	

### Coming

Angels with Dirty Faces.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart.....	Nov. 19,'38†.....		
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Rat .....	W. Morris-P. Lane-J. Bryan.....	Oct. 29,'38†.....	89.....	
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....			
Girls on Probation 369.....	Ronald Reagan-Jane Bryan.....	Oct. 22,'38†.....	63.....	
Secret Service on the Air.....	R. Reagan-I. Rhodes-J. Litel.....			
Student Nurse .....	Ann Sheridan - Marie Wilson - Margaret Lindsay.....			

## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Crime Over London (A) 8007.....	Margot Grahame-P. Cavanaugh.....	Aug. 15,'38†.....	80.....	Nov. 7,'38	
Evergreen (re-issue) (G) 8005.....	Jessie Matthews-Barry Mackey.....	July 15,'38†.....	98.....	June 23,'38	
F. P. I. Doesn't Answer (re-issue) 7014 .....	Leslie Fenton-Conrad Veidt.....	May 1,'38.....	71½.....		
Girl Was Young, The (G) 7004.....	N. Pilbeam-Derrick de Marney.....	Feb. 17,'38.....	70.....	Dec. 11,'37	
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)					
Man With 100 Faces.....	Lilli Palmer-Noel Madison.....	Oct. 1,'38†.....			
Sailing Along (G) 8001.....	Jessie Matthews-Roland Young.....	Apr. 15,'38†.....	87.....	Feb. 12,'38	



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15, '38	71	Aug. 1, '36
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1, '38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15, '38	85	July 6, '35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1, '38	86	Mar. 26, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1, '38	78	Feb. 19, '38
(Exploitation: May 28, '38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38

## Coming

Climbing High		Dec. 1, '38		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Nov. 15, '38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas	Nov. 1, '38	96	Sept. 3, '38

## GEN TRACY NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15, '38	60	July 10, '37
Frontier Town 217	Tex Ritter	Mar. 4, '38	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25, '38	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17, '38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15, '38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Hornsey	July 1, '38	59	
International Crime (G) 219	Red La Rocque-Astrid Allwyn	Apr. 22, '38	60	Apr. 23, '38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10, '38		
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18, '38	66	Nov. 20, '37
Renfrew on the Great White Trail 228				
	James Newill-Terry Walker	July 22, '38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8, '38	57	
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21, '38	59	
Spirit of Youth (G) 229	Joe Louis-Edna Mae Harris	Apr. 1, '38	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4, '38	57	Nov. 13, '37
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12, '38		
(See "In the Cutting Room," July 2, '38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17, '37	61	Mar. 6, '37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29, '38	58	

## Coming

Frontier Scout (G)	George Houston-Beth Marion	*62	Sept. 17, '38
Murder on Sunset Blvd.	Sally Rand		
Shadows Over Shanghai (G)	James Dunn-Ralph Morgan		65

## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25, '38	81	Jan. 29, '38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31, '37	89	Jan. 8, '36
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3, '37	72	Dec. 4, '37
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19, '38	57	Aug. 20, '38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9, '38	93	Sept. 10, '38
(Exploitation: Oct. 1, '38, p. 54, 55.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29, '38	75	July 30, '38
Crowd Roars, The (G) 840	Robert Taylor - M. D'Sullivan-Frank Morgan-Lionel Stander	Aug. 5, '38	92	Aug. 6, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, pp. 102, 105; Sept. 17, '38, p. 62; Oct. 1, '38, p. 53.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4, '38	91	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8, '38	74	July 2, '38
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 58; May 23, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13, '38	79	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25, '38	77	Mar. 26, '38
(Exploitation: July 30, '38, p. 64; Aug. 20, '38, p. 68; Sept. 3, '38, p. 63.)				
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17, '38	85	June 25, '38
(Exploitation: Sept. 3, '38, p. 61; Sept. 10, '38, p. 102; Sept. 17, '38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22, '38	91	July 16, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7, '38	71	Dec. 18, '37
(Exploitation: May 21, '38, p. 56.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26, '38	157	July 16, '38
(See production article, Mar. 26, '38, p. 16; exploitation: Sept. 10, '38, p. 98; Oct. 8, '38, p. 60.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4, '38	95	Feb. 26, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19, '37	94	Nov. 20, '37
(Exploitation: Apr. 23, '38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28, '38	75	Jan. 22, '38
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7, '38	81	Apr. 9, '38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12, '38	72	Aug. 13, '38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullivan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15, '38	85	July 9, '38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7, '38	90	Oct. 8, '38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20, '38	73	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22, '38	119	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 56, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69; Sept. 24, '38, p. 63.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2, '38	69	Sept. 3, '38
(Exploitation: Oct. 1, '38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullivan-F. Tone - Robt. Young - Guy Kibbee	June 3, '38	98	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16, '38	106	Sept. 17, '38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10, '38	96	June 4, '38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30, '38	65	Oct. 8, '38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Ianet Beecher	June 24, '38	61	June 18, '38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18, '38	103	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78; Oct. 1, '38, p. 53.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27, '38	83	May 28, '38
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85, 90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				
Young Dr. Kildaire	Lew Ayres-Lionel Barrymore	Oct. 14, '38	81	
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10, '37	77	Nov. 27, '37

## Coming

Christmas Carol, The	Terry Kilbourne-Reginald Dwen-Lynne Carver-Ann Rutherford			
Citadel, The	Robert Donat-Rosalind Russell	Nov. 4, '38		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19, '35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal-Ann Rutherford-Lana Turner	Dec. 9, '38		
Great Waltz, The	Luise Rainer-Fernand Gravet-Miliza Karjus	Oct. 28, '38		
(See "In the Cutting Room," July 9, '38; exploitation: Oct. 1, '38, p. 57.)				
Ice Follies	Original Ice Follies Cast-Joan Crawford - James Stewart - Lew Ayres			
Listen, Darling 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Dut West with the Hardys	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 2, '38		
Pygmalion (A)	Leslie Howard-Wendy Hiller	96	Sept. 10, '38	
Shining Hour, The	Joan Crawford-Margaret Sullivan - Melvyn Douglas - Robert Young	Nov. 25, '38		
Spring Dance	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 18, '38		



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stand Up and Fight.....	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick- Barton MacLane .....			
Sweethearts .....	Jeanette Mac Donald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer .....	Nov. 11, '38†		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G)				
403 .....	Wallace Beery-J. Cooper.....	103 July	14, '34	

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G).....	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan.....	Aug. 3, '38†	*63. Sept. 3, '38	
Boy of the Streets (G) 3743.....	Jackie Cooper-Maureen O'Connor.....	Jan. 8, '38	*76. Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)				
Code of the Rangers 3728.....	Tim McCoy.....	Mar. 9, '38	*56	
County Fair (G) 3708.....	John Arledge-Mary Lou Lender.....	Nov. 24, '37	*72. Nov. 20, '37	
Danger Valley 3735.....	Jack Randall-Lois Wilde.....	Nov. 3, '37	*53	
Female Fugitive (G) 3713.....	Evelyn Venable-Craig Reynolds.....	Apr. 15, '38	*56. Apr. 28, '38	
Gunsmoke Trail 3740.....	Jack Randall.....	May 8, '38	*57	
(See "In the Cutting Room," Apr. 23, '38.)				
Land of Fighting Men 3739.....	Jack Randall.....	Apr. 11, '38	*53	
Luck of Roaring Camp 3714.....	Owen Davis, Jr.-Joan Woodbury.....	Nov. 17, '37	*59	
Man's Country .....	Jack Randall.....	July 6, '38	*55	
(See "In the Cutting Room," June 4, '38.)				
Marines Are Here, The 3712.....	June Travis-Gordon Oliver.....	June 8, '38	*60	
(See "In the Cutting Room," Apr. 23, '38.)				
Mexicali Kid (G).....	Jack Randall.....	Sept. 14, '38†	*51. Sept. 10, '38	
Mr. Wong, Detective (G).....	Boris Karloff-Evelyn Brent.....	Oct. 5, '38†	*67. Oct. 1, '38	
My Old Kentucky Home (G)				
3719 .....	Grant Richards-Evelyn Venable.....	Feb. 16, '38	*72. Feb. 12, '38	
Numbered Woman (G) 3709.....	Sally Blane-Lloyd Hughes.....	May 22, '38	*63. May 14, '38	
Painted Trail (G) 3733.....	Tom Keene.....	Feb. 23, '38	*50. Mar. 19, '38	
Phantom Ranger, The 3730.....	Tim McCoy.....	May 29, '38	*53	
Port of Missing Girls (G)				
3725 .....	Judith Allen-Harry Carey.....	Feb. 23, '38	*64. Mar. 5, '38	
Romance of the Limerlost				
(G) 3702 .....	Jean Parker-Eric Linden.....	June 22, '38	*80. June 18, '38	
(Exploitation: Sept. 17, '38, p. 63; Sept. 24, '38, p. 63.)				
Romance of the Rockies 3731.....	Tom Keene-Beryl Wallace.....	Dec. 15, '37	*53	
Rose of the Rio Grande (G)				
3715 .....	Movita-John Carroll.....	Mar. 16, '38	*60. Apr. 2, '38	
Saleslady (G) 3724.....	Anne Nagel-Weldon Heyburn.....	Feb. 2, '38	*65. Jan. 29, '38	
Starlight Over Texas (G) 3859.....	Tex Ritter-Carmen LaRoux.....	Sept. 7, '38†	*56. Sept. 24, '38	
Sweetheart of Sigma Chi	Mary Carlisle - Betty Grable - (re-issue) (G) .....	Larry Crabbe-Leif Erickson.....	Oct. 10, '38†	*74. Oct. 14, '38
Telephone Operator 3722.....	Judith Allen-Grant Withers.....	Dec. 8, '37	*62	
Two Gun Justice (G) 3729.....	Tim McCoy-Betty Compson.....	Apr. 30, '38	*57. June 4, '38	
Under the Big Top (G) 3811.....	M. Main-A. Nagel-J. La Rue.....	Aug. 31, '38†	*63. Sept. 17, '38	
Wanted by Police (G).....	F. Darro-E. Knapp-R. Kent.....	Sept. 21, '38†	*59. Sept. 24, '38	
West of Rainbow's End 3727.....	Tim McCoy-Nora Lane.....	Jan. 19, '38	*57	
Where the Buffalo Roam 3860.....	Tex Ritter-Dorothy Short.....	Oct. 12, '38†		
Where the West Begins 3736.....	Jack Randall.....	Feb. 2, '38	*54	

## Coming

Gang Bullets .....	Anne Nagel.....	Nov. 16, '38†	
Angster's Boy .....	Jackie Cooper.....	Nov. 2, '38†	
Gun Packer .....	Jack Randall.....	Nov. 9, '38†	
I Am a Criminal.....	John Carroll.....	Dec. 7, '38†	
Last Outlaw .....	Jack Randall.....	Dec. 21, '38†	
Midnight Patrol .....	John Trent.....	Dec. 28, '38†	
Mother O'Mine .....	Frankie Oarro.....	Dec. 14, '38†	
Roll, Wagons, Roll 3861.....	Tex Ritter.....	Nov. 23, '38†	

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G).....	B. Burns-J. Parker-F. Bainter- Irvin S. Cobb-J. Beal.....	Oct. 14, '38†	*85. Oct. 8, '38	
(Exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105.)				
Barrie, The (G) 3716.....	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger .....	Nov. 12, '37	*90. Nov. 6, '37	
(See production article, Sept. 18, '37, p. 14.)				
Ear 20 Justice (G) 3758.....	Wm. Boyd-Russell Hayden.....	June 24, '38	*70. Apr. 23, '38	
Big Broadcast of 1938 (G)				
3730 .....	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross.....	Feb. 18, '38	*90. Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)				
Blossoms on Broadway (G)				
3718 .....	Edward Arnold-Shirley Ross.....	Nov. 19, '37	*82. Nov. 20, '37	
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734 .....	Claudette Colbert-Gary Cooper- E. E. Horton-David Niven.....	Mar. 25, '38	*87. Mar. 28, '38	
Boo!oo (G) 3745.....	Colin Tapley-Suratna Asmaka.....	July 2, '38	*61. July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)				
Born to the West 3721.....	John Wayne-Masha Hunt.....	Dec. 10, '37	*66	
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal- Akim Tamiroff - Margot Gra- hame .....	Feb. 4, '38	*126. Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Drummond in Africa (G) .....	J. Howard - H. Angel - H. B. Warner .....	Aug. 5, '38	*60. July 30, '38	
Bulldog Drummond's Peril (G)				
3733 .....	J. Barrymore - L. Campbell - John Howard .....	Mar. 18, '38	*66. Mar. 12, '38	
Campus Confessions (G).....	Hank Luisetti - Betty Grable - Eleanore Whitney .....	Sept. 23, '38†	*63. Sept. 17, '38	
Cassidy of Bar 20 (G) 3756.....	Wm. Boyd-Frank O'Brien.....	Feb. 25, '38	*56. Feb. 12, '38	
Cocanut Grove (G) 3740.....	F. MacMurray-Harriet Hilliard- Ben Blue-Rufe Davis.....	May 20, '38	*88. May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)				
College Swing (G) 3737.....	Martha Raye - Burns & Allen- Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan .....	Apr. 29, '38	*86. Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)				
Dangerous to Know (A) 3732.....	Anna May Wong-Akim Tamiroff- Gail Patrick .....	Mar. 11, '38	*70. Mar. 5, '38	
Daughter of Shanghai (G)				
3722 .....	Anna May Wong-Chas. Bickford.....	Dec. 17, '37	*67. Dec. 18, '37	
Octor Rhythm (G) 3739.....	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Divine.....	May 6, '38	*80. Apr. 30, '38	
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer- R. Milland-L. Nolan-B. Fitz- gerald .....	Nov. 26, '38	*94. Oct. 2, '37	
Every Day's a Holiday (A)				
3726 .....	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.....	Jan. 14, '38	*80. Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Give Me a Sailor (G).....	Martha Raye-Bob Hope-Betty Grable-Jack Whiting .....	Aug. 19, '38	*80. July 30, '38	
(Exploitation: July 9, '38, p. 46.)				
Heart of Arizona (G) 3757.....	Wm. Boyd-Natalie Moorhead.....	Apr. 22, '38	*68. Apr. 16, '38	
Her Jungle Love (G) 3736.....	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe.....	Apr. 15, '38	*81. Mar. 26, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78; Oct. 8, '38, p. 60.)				
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle.....	Nov. 5, '37	*67. Oct. 23, '37	
Hunted Men (G) 3741.....	Lloyd Nolan-Mary Carlisle.....	May 27, '38	*65. May 14, '38	
In Old Mexico (G).....	William Boyd-George Hayes.....	Sept. 9, '38†	*60. Aug. 6, '38	
King of Alcatraz (A).....	Lloyd Nolan - Gail Patrick - J. Carroll Nash.....	Sept. 30, '38†	*55. Oct. 1, '38	
(See "In the Cutting Room," Aug. 20, '38.)				
Love on Toast 3720.....	Stella Ardler-John Payne.....	Dec. 3, '37	*65	
Pride of the West (G) 3854.....	William Boyd-Charlotte Field.....	July 8, '38	*55. June 25, '38	
Prison Farm (A) 3743.....	Lloyd Nolan-Shirley Ross.....	June 17, '38	*68. June 25, '38	
Professor Beware (G).....	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander.....	July 29, '38	*95. July 16, '38	
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 63.)				
Romance in the Oark (G)				
3731 .....	Gladys Swarthout - John Boles- John Barrymore-Claire Dodd.....	Mar. 4, '38	*80. Feb. 19, '38	
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell.....	Feb. 11, '38	*62. Feb. 12, '38	
Sing, You, Sinners (G).....	Bing Crosby-Fred MacMurray- Ellen Drew-Donald O'Connor.....	Sept. 2, '38†	*85. Aug. 13, '38	
Sons of the Legion (G).....	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patter- son-William Frawley .....	Sept. 16, '38†	*60. Sept. 17, '38	
(Exploitation: Sept. 24, '38, p. 65.)				
Spawn of the North (G).....	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman .....	Aug. 26, '38	*112. Aug. 20, '38	
Stolen Heaven (G) 3738.....	Gene Raymond-Olympe Bradna- Lewis Stone-Glenda Farrell.....	May 13, '38	*85. Apr. 23, '38	
Texans, The (G).....	Randolph Scott-Joan Bennett - M. Robson - W. Brennan - R. Cummings .....	Aug. 12, '38	*90. July 23, '38	
(Exploitation: Sept. 3, '36, pp. 59, 60; Sept. 17, '38, p. 64.)				
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 26, '37	*63. Oct. 9, '37	
Thrill of a Lifetime (G) 3727.....	Eleanore Whitney-Johnny Downs.....	Jan. 21, '38	*72. Nov. 13, '37	
Tip-Off Girls (G) 3735.....	Lloyd Nolan-Mary Carlisle.....	Apr. 1, '38	*62. Mar. 19, '38	
Touchdown Army (G).....	Mary Carlisle-John Howard.....	Oct. 7, '38†	*70. Sept. 24, '38	
Tropic Holiday (G) 3744.....	Dorothy Lamour-Ray Milland- Bob Burns-Martha Raye.....	July 1, '38	*75. June 25, '38	
(Exploitation: Sept. 24, '38, p. 64.)				
True Confession (A) 3723.....	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy .....	Dec. 24, '37	*84. Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)				
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee - Bob Burns-Lloyd Nolan .....	Dec. 31, '37	*115. Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)				
You and Me (G) 3742.....	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane.....	June 3, '38	*90. June 4, '38	

## Coming

Ambush .....	Gladys Swarthout-Lloyd Nolan.....		
Artists and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland.....		
(See "In the Cutting Room," July 2, '38.)			
Arrest Bulldog Drummond.....	John Howard-Heather Angel.....	Nov. 25, '38†	
Pisbarred .....	Gail Patrick - Otto Kruger - Robert Preston .....		
(See "In the Cutting Room," Sept. 24, '38.)			



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frankie	Wallace Ford-Patricia Ellis			
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11, '38†	100	Sept. 17, '38
(Exploitation: Oct. 1, '38, p. 57.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Nov. 1, '38†		
(See "In the Cutting Room," Sept. 24, '38.)				
King of Chinatown	Anna May Wong-Lloyd Nolan			
Last Ride, The	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28, '38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20, '38.)				
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis			
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† special		
(See "In the Cutting Room," June 11, '38.)				
Mysterious Rider (G)	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21, '38†	90	Sept. 24, '38
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honey Moon	Bing Crosby - Francisca Gaal - E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16, '38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympie Bradna-Ray Milland			
St. Louis Blues	L. Nolan-O. Lamour-T. Guizar			
(See "In the Cutting Room," Sept. 24, '38.)				
Sunset Trail	Wm. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth	Nov. 18, '38†		
(See "In the Cutting Room," Sept. 24, '38.)				
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis			
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth O'Connell	July 15, '38	88	July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65	Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38†	56	Sept. 24, '38
Born to be Wild (G) 7020	Ralph Byrd-Ooris Weston-Ward Bond	Feb. 16, '38	66	Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38	65	Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6, '38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Talli-chet-Marion Marsh-E. Blore	Aug. 15, '38	65	July 30, '38
Down in "Arkansas" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8, '38†	66	Oct. 1, '38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29, '37	64	Dec. 11, '37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22, '38	55	
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64	Dec. 18, '37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4, '38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23, '38	67	May 28, '38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4, '38	60	July 16, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38	56	Aug. 6, '38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29, '38	64	Sept. 10, '38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38	65	Mar. 26, '38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18, '38	68	Mar. 19, '38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13, '38	66	June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5, '38	70	Jan. 1, '38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38	58	Aug. 13, '38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Overak - Leo Carrillo	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 3, '38†	63	Sept. 24, '38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14, '38	55	Apr. 30, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20, '38†	55	Oct. 1, '38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28, '38†	55	Sept. 24, '38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8, '38	72	Nov. 6, '37
Prairie Moon	Gene Autry - Shirley O'neane - Smiley Burnette	Sept. 25, '38†	58	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24, '38	58	Feb. 5, '38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38	55	June 25, '38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11, '38	68	May 7, '38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38	65	Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38	65	Apr. 16, '38
(Exploitation: June 25, '38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers-June Martel	Dec. 6, '37	56	Dec. 18, '37

## Coming

Colorado Sunset	Roy Rogers - Mary Hart	Nov. 19, '38†		
I Stand Accused	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29, '38†		
Lady in the News	Frieda Inescort			
Rhythm of the Saddle	Gene Autry-Smiley Burnette			
Sante Fe Stampede 813	Three Mesquiteers-Jill Martin	Nov. 19, '38†		
Storm Over Bengal	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 8, '38†		
Strongheart	Robt. Livingston-Tommy Ryan			

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. O'Connell	Sept. 9, '38†	68	July 16, '38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20, '38	61½	May 14, '38
Blond Cheat (G) 831	Joan Fontaine-O. deMarney	June 17, '38	62	May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38	60	June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Oare - O. Costello-Chas. Ruggles	Aug. 26, '38	80	Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38	63	Sept. 3, '38
(Exploitation: Sept. 17, '38, p. 60; Oct. 1, '38, p. 54; Oct. 8, '38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38	77	Mar. 12, '38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7, '38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8, '38	70	July 30, '38
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38†	63	Aug. 27, '38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 16, '38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13, '38	60	May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg Conklin	July 1, '38	70	June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63; Sept. 17, '38, p. 63; Sept. 24, '38, p. 65; Oct. 1, '38, p. 53.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11, '38	72	Mar. 5, '38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24, '37	85	Dec. 4, '37
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38	66	July 30, '38
Joy of Living (G) 826	Irene Dunne-O. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15, '38	91	Mar. 26, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10, '38	100	Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	61	Mar. 19, '38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8, '38	107	Nov. 11, '38
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14, '38†	80	Oct. 1, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15, '38	82	July 30, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Mr. Oodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7, '38†	75	Sept. 24, '38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38	59	Aug. 6, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker - Ann Miller-Milton Berle	Feb. 11, '38	90	Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	69	Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth - Ray Whitley	Sept. 16, '38	59	
(See "In the Cutting Room," Aug. 20, '38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38†	78	Sept. 10, '38
(Exploitation: Oct. 8, '38, p. 64.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Saint in New York (G) 830...	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38	
She's Got Everything (G) 818...	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37	
Sky Giant (G) 835.....	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38	
(Exploitation: Sept. 17, '38, pp. 61, 62.)					
Smashing the Rackets (G) 832...	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38	
Snow White and the Seven					
Dwarfs (G) 891 (Special)...	Walt Disney	Feb. 4, '38	83	Dec. 25, '37	
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, p. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)					
This Marriage Business (G)					
824 .....	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38	
Vivacious Lady (A) 740.....	Ginger Rogers-James Stewart- Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38	

## Coming

Annabell Takes a Tour.....	Jack Oakie-L. Ball-R. Donnelly				
(See "In the Cutting Room," Sept. 17, '38.)					
Gunga Din .....	Gary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine				
(See "In the Cutting Room," July 30, '38.)					
Lawless Valley .....	George D'Brien-Kay Sutton				
Law West of Tombstone, The.....	Jean Rouveral-Harry Carey-Tim Holt - Evelyn Brent	Nov. 5, '38			
(See "In the Cutting Room," Oct. 8, '38.)					
Mad Miss Manton 906.....	Barbara Stanwyck-Henry Fonda- Frances Mercer - Whitney Bourne	Dec. 21, '38			
(See "In the Cutting Room," Sept. 10, '38.)					
Miracle Racket 907.....	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38			
(See "In the Cutting Room," Oct. 1, '38.)					
Peck's Bad Boy with the Circus .....	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland				
(See "In the Cutting Room," Sept. 24, '38.)					
Trailer Romance .....	Lucille Ball-James Ellison				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Alexander's Ragtime Band (G)					
903 .....	T. Power-A. Faye-D. Ameche	Aug. 19, '38	106	May 28, '38	
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99; Oct. 1, '38, p. 52; Oct. 8, '38, p. 64.)					
Always Goodbye (A) 852.....	Barbara Stanwyck-H. Marshall- Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38	
Baroness and the Butler (A)					
835 .....	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38	
Battle of Broadway, The (G)					
845 .....	Victor McLaglen-Louise Hovick- Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38	
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borrowing Trouble (G) 824.....	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38	
Charlie Chan at Monte Carlo					
(G) 832 .....	Warner Dland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37	
Checkers (G) 834 .....	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37	
(Exploitation: Apr. 30, '38, p. 62.)					
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G)					
808 .....	Ann Sothern-Jack Haley - Mary Boland	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817.....	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
Dinner at the Ritz (G) 820.....	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
Five of a Kind 919.....	Dionne Quintuplets-J. Hersholt- Claire Trevor - Joan Davis - Slim Summerville	Dec. 14, '37	85		
(See "In the Cutting Room," Oct. 1, '38.)					
45 Fathers (G) 821.....	Jane Withers-Thomas Beck	Nov. 26, '37	71	Dec. 23, '37	
Four Men and a Prayer (G)					
848 .....	Loretta Young-Richard Greene- Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38	
Gateway (G) 901 .....	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5, '38	74	Aug. 6, '38	
Happy Landing (G) 830.....	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828.....	Smith Bellow-Evalyn Knapp	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Hold That Co-ed (G) 907.....	J. Barrymore-Marjorie Weaver- Geo. Murphy-Jack Haley	Sept. 16, '37	80	Sept. 17, '37	
I'll Give a Million (G) 855.....	Warner Baxter-Marjorie Weaver- Jean Hersholt-Peter Lorre	July 22, '38	75	July 16, '38	
In Did Chicago (G) 840.....	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)					
International Settlement (G)					
826 .....	Dolores Del Rio-George Sanders- June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whelan- Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38	
Josette (G) 839.....	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38	
(See "In the Cutting Room," June 4, '38.)					

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Judge Priest (re-issue) 872.....	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34	
Keep Smiling (G) 902.....	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38	77	June 11, '38	
Kentucky Moonshine (G) 844.....	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Sum- merville	May 13, '38	85	May 7, '38	
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)					
Kidnapped (G) 846.....	Warner Baxter-F. Bartholomew- Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38	
(Exploitation: July 30, '38, p. 81.)					
Life Begins at 40 (G)					
(re-issue) 874 .....	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35	
Little Miss Broadway (G) 856.....	Shirley Temple-Jimmy Durante- George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38	
(Exploitation: Sept. 17, '38, p. 62.)					
Love and Hisses (G) 825.....	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836.....	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803.....	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
Meet the Girls 910.....	J. Lang-L. Barl-R. Allen	Oct. 7, '38	66		
Mr. Moto's Gamble (G) 841.....	Peter Lorre - Keye Luke - Dick Baldwin - Lynn Bari	Mar. 25, '38	71	Apr. 16, '38	
Mr. Moto Takes a Chance (G)					
819 .....	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
My Lucky Star (G) 905.....	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38	
One Wild Night (G) 850.....	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10, '38	71	May 14, '38	
Panamint's Bad Man 853.....	Smith Bellow-Evelyn Daw	July 8, '38			
Passport Husband (G) 854.....	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38	
Rascals (G) 849.....	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38	
Rawhide (G) 842.....	Smith Bellow - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38	
Rebecca of Sunnybrook Farm					
(G) 837 .....	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38	
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)					
Safety in Numbers (G) 906.....	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38	
Sally, Irene and Mary (G) 827.....	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38	
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)					
Second Honeymoon (G) 818.....	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Speed to Burn (G) 904.....	Lynn Bari-Michael Whalen	Aug. 26, '38	62	June 11, '38	
Straight Place and Show (G)					
911 .....	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30, '38	65	Oct. 1, '38	
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G) 831.....	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37	
Three Blind Mice (G) 851.....	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38	
Time Out for Murder (G)					
908 .....	Gloria Stuart-Michael Whalen	Sept. 23, '38	60	July 2, '38	
Trip to Paris, A (G) 847.....	Jed Prouty-Shirley Deane-Rus- sell Gleason	May 6, '38	63	Mar. 26, '38	
Walking Down Broadway (G)					
838 .....	Claire Trevor-Michael Whalen- Phyllis Brooks-Thomas Beck	Mar. 11, '38	69	Feb. 5, '38	
We're Going to Be Rich (G)					
857 .....	Gracie Fields-Victor McLaglen- Brian Donlevy	July 8, '38	78	July 16, '38	

## Coming

Always in Trouble (G) 914.....	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38	70	Aug. 20, '38	
Arizona Wildcat, The.....	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon				
Down on the Farm 920.....	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38			
Everybody's Baby .....	J. Prouty-S. Byington-S. Deane				
Girl from Brooklyn, The.....	Alice Faye-Warner Baxter-Chas. Wininger	Nov. 25, '38			
(See "In the Cutting Room," Dec. 1, '38.)					
Inside Story .....	Michael Whalen-Jean Rogers				
Jesse James 921 .....	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 3, '38			
Just Around the Corner 915.....	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff- Bert Lahr-Bill Robinson	Nov. 11, '38			
(See "In the Cutting Room," Sept. 17, '38.)					
Kentucky .....	Loretta Young-Richard Greene- Walter Brennan-Ralph Mor- gan				
Little Princess, The.....	Shirley Temple-Richard Greene- Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher				
Mr. Moto's Last Warning.....	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field				
Mr. Moto Takes a Vacation.....	Peter Lorre - Virginia Field - John King-Joseph Schildkraut				



## (THE RELEASE CHART--CONT'D)

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21, '38†	62	June 4, '38
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2, '38†	65	Aug. 27, '38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-			
	Brian Donlevy	Nov. 18, '38†	60	Sept. 24, '38
Samson and the Ladies	Michael Whalen-Lynn Bari			
Submarine Patrol 909	Richard Greene-Nancy Kelly-			
	Preston Foster-Geo. Bancroft	Nov. 25, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913	Loretta Young - Tyrone Power -			
	Annabella	Oct. 28, '38†		
(See "In the Cutting Room," Sept. 10, '38.)				
Tail Spin	A. Faye - C. Bennett - Nancy			
	Kelly-J. Davis - Chas. Farrell			
Thanks for Everything	J. Haley-A. Menjou-A. Whelan-			
	J. Dakie - T. Martin	Dec. 23, '38†		
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-			
	Binnie Barnes-Armanda Duff			
Up the River	P. Foster-P. Brooks-T. Martin			
(See "Hard to Get," "In the Cutting Room," July 23, '38.)				
While New York Sleeps (G)	Michael Whalen-Joan Woodbury		60	Aug. 27, '38

## UNITED ARTISTS

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil			
	Rathbone	Apr. 15, '38	104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson -			
	Jackie Moran-Walter Brennan	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)				
Algiers (A)	Charles Boyer - Sigrid Gurie -			
	Hedy Lamarr - Jos. Calleia -			
	Alan Hale - Gene Lockhart	Aug. 5, '38†	96	July 2, '38
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78; Sept. 17, '38, p. 63.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo			
	Carrillo - John Halliday	June 17, '38	84	June 11, '38
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77; Oct. 1, '38, p. 52.)				
Divorce of Lady X, The (A)	Merle D'Erone-Laurence Olivier-			
	Binnie Barnes-Ralph Richard-			
	son	Apr. 15, '38	91	Jan. 15, '38
Drums (G)	Raymond Massey - Sabu Roger			
	Livesey - Valerie Hobson	Sept. 30, '38†	96	Apr. 30, '38
(Reviewed under the title, "The Drum.")				
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo			
	Carrillo - Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
(Exploitation: Apr. 30, '38, p. 66.)				
Gaity Girls, The	Jack Hulbert - Patricia Ellis -			
	Arthur Riscoe-Google Withers	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-			
	Ritz Bros.-Adolphe Menjou	Feb. 4, '38	109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72; May 7, '38, p. 59; May 28, '38, p. 93; June 18, '38, p. 69; Sept. 3, '38, p. 60.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary			
	Astor - C. Aubrey Smith	Dec. 24, '37	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda -			
	Dame May Whitty-Alan Mar-			
	shal	Jan. 28, '38	80	Jan. 15, '38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebas-			
	tian Shaw-Tamara Desni	Dec. 10, '37	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-			
	Charles Winninger - Walter			
	Connolly	Nov. 26, '37	75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 60.)				
Return of the Scarlet				
Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29, '38	88	Nov. 13, '37
South Riding (A)	Ralph Richardson-Edna Best	July 1, '38	90	Jan. 22, '38
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25, '38	86	June 12, '37
There Goes My Heart (G)	Fredric March-Virginia Bruce-			
	Patsy Kelly - Alan Mowbray			
	Nancy Carroll-Eugene Pallette	Oct. 14, '38†	83	Oct. 1, '38
(See "In the Cutting Room," Aug. 6, '38.)				
Troopship (G)	Leslie Banks - Flora Robson -			
	Sebastian Shaw-Patricia Hill-			
	iard	Oct. 8, '37	88	May 22, '37
(Reviewed under the title, "Farewell Again.")				

## Coming

Cowboy and the Lady, The	Gray Cooper - Merle D'Erone -			
	David Niven-Walter Brennan-			
	Thomas Mitchell-Patsy Kelly	Oct. 28, '38†		
Made for Each Other	Carole Lombard-James Stewart-			
	Lucile Watson-Charles Coburn			
Over the Moon	Merle D'Erone - Rex Harrison -			
	Louis Borell			
Topper Takes a Trip	Constance Bennett-Roland Young-			
	Billie Burke-Alan Mowbray			
Trade Winds	Fredric March - Joan Bennett-			
	Ralph Bellamy-Ann Sothern	Nov. 4, '38†		
(See "In the Cutting Room," Sept. 17, '38.)				
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr. -			
	P. Goddard-B. Burke-R. Young	Oct. 21, '38†		
(See "In the Cutting Room," July 16, '38.)				

## UNIVERSAL

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13, '38	61	June 4, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar			
	Kennedy	Jan. 30, '38	66	Jan. 22, '38
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16, '38†	57	
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25, '38	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14, '37	59	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
"Crime" of Dr. Hallet, The				
(G) 2017	Ralph Bellamy-J. Hutchinson-			
	John King	Mar. 11, '38	68	Mar. 12, '38
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1, '38	66	July 2, '38
Dark Rapture	Mr. and Mrs. Armand Denis	Aug. 26, '38	80	
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20, '38	65	May 28, '38
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex -			
	Wm. Lundigan-C. Moore	Sept. 2, '38†	68	Aug. 20, '38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-			
	Tom Brown-Tommy Riggs	Apr. 1, '38	70	Mar. 26, '38
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16, '38	65	Jan. 15, '38
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22, '38	70	May 14, '38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1, '38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"			
	Andrea Leeds-Adolphe Menjou	Aug. 5, '38	103	Aug. 6, '38
(Exploitation: Sept. 10, '38, pp. 103, 105.)				
Let's Make a Night of It (G)				
2041	C. (Buddy) Rogers-June Clyde-			
	Claire Luce	Mar. 25, '38	67	July 10, '37
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox -			
	Helen Parrish	July 22, '38	83	July 16, '38
Mad About Music (G) 2002	Deanna Durbin - Herbert Mar-			
	shall - Gail Patrick - William			
	Frawley	Mar. 4, '38	96 1/2	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)				
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6, '38	68	Jan. 29, '38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12, '38	68	Aug. 20, '38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15, '38	67	Apr. 16, '38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17, '38	56	
Personal Secretary	W. Gargan-J. Hodges-A. Devine	Sept. 9, '38†	62	
Prescription for Romance (G)				
2013	Wendy Barrie - Kent Taylor -			
	Mischa Auer	Dec. 12, '37	66	Dec. 18, '37
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-			
	Constance Moore-Robt. Wilcox	July 15, '38	72	July 23, '38
Rage of Paris, The (G) 2005	D. Darrioux-D. Fairbanks, Jr. -			
	Mischa Auer-H. Broderick	July 1, '38	78	June 18, '38
(Exploitation: Sept. 17, '38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8, '38	68	Apr. 2, '38
Road to Reno (G) 3017	Hope Hampton - R. Scott -			
	Helen Broderick - Glenda			
	Farrell-Alan Marshal	Sept. 23, '38†	69	Sept. 3, '38
Singing Outlaw, The 2055	Bob Baker-Jean Barclay	Jan. 23, '38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce			
	Cabot	May 6, '38	63	May 7, '38
Some Blondes Are Dangerous				
2018	Noah Beery, Jr.-Dorothea Kent-			
	Nan Grey	Nov. 28, '37	64 1/2	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9, '38	61	Jan. 29, '38
State Police (G) 2029	John King-Constance Moore	Mar. 18, '38	61	Apr. 2, '38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19, '37	59	
Swing That Cheer	T. Brown-A. Devine-C. Moore	Oct. 14, '38†		
That Certain Age (G)	Deanna Durbin-Jackie Cooper-			
	Melvyn Douglas - Irene Rich -			
	John Halliday	Oct. 7, '38	95	Oct. 8, '38
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3, '38	57	
(See "In the Cutting Room," June 25, '38.)				
Wives Under Suspicion (G)				
2010	Warren William-Gail Patrick-			
	C. Moore - W. Lundigan -			
	R. Morgan	June 3, '38	68	June 11, '38
Young Fugitive (G) 2039	Robt. Wilcox-Dorothea Kent	June 24, '38	68	June 25, '38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy -			
	Chas. Winninger-Ken Murray	Dec. 26, '37	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds -			
	Dorothea Kent-Helen Parrish	Sept. 30, '38†	79	Oct. 1, '38

## Coming

Adam's Evening	Chas. Ruggles-Ona Munson			
Exposed	Glenda Farrell - Otto Kruger -			
	Herbert Mundin	Nov. 4, '38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21, '38†	57	
Last Express, The (G)	K. Taylor-Dorothea Kent	Oct. 28, '38†	63	Oct. 1, '38
(See "In the Cutting Room," Sept. 24, '38.)				
Little Tough Guy in Society	Mary Boland-Edw. E. Horton-			
	Mischa Auer-Helen Parrish	Nov. 18, '38†		
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 14, '38†		
Service De Luxe	C. Bennett-V. Price-C. Ruggles-			
	M. Auer - H. Broderick -			
	J. Hodges	Oct. 21, '38†	86	
(See "In the Cutting Room," Oct. 1, '38.)				
Storm, The	Chas. Bickford-B. MacLane-P.			
	Foster-Tom Brown-Nan Grey	Oct. 28, '38†		
(See "In the Cutting Room," Oct. 8, '38.)				
Strange Faces	D. Kent-F. Jenks-A. Divine	Nov. 11, '38†		
West Side Miracle	E. Lowe-D. Foran-H. Mack			



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accidents Will Happen (G)	Ronald Reagan-Gloria Blondell-				
222	Shelia Bromley	Apr. 9, '38	62	Feb. 26, '38	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38	63		
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis -				
	Margt. Lindsay-E. Pallette	Jan. 22, '38	90	Feb. 2, '35	
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien -				
	Marie Wilson	Aug. 27, '38	86	July 23, '38	
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)					
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell -				
	Priscilla Lane-Dick Foran	July 16, '38	77	June 11, '38	
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)					
Four's a Crowd (G) 306	E. Flynn - O. de Havilland -				
	R. Russell-P. Knowles	Sept. 3, '38	85	July 16, '38	
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane -				
	Hugh Herbert-Allen Jenkins	June 11, '38	95	May 21, '38	
(Exploitation: July 2, '38, p. 54.)					
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman -				
	Cora Witherspoon	Mar. 19, '38	57	Dec. 11, '37	
(Reviewed under the title, "Larger Than Life.")					
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22, '38	55	Oct. 23, '37	
(Reviewed under the title, "Without Warning.")					
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo.				
	Brent-Margt. Lindsay	Mar. 26, '38	104	Mar. 12, '38	
(Exploitation: May 26, '38, p. 91; June 11, '38, p. 64.)					
Little Miss Thoroughbred (G)					
219	Ann Sheridan - John Litel -				
	F. McHugh-Janet Chapman	June 4, '38	65	May 7, '38	
Love, Honor and Behave (A)	Wayne Morris-Priscilla Lane-				
216	John Litel-Dick Foran	Mar. 12, '38	71	Feb. 19, '38	
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-				
	Humphrey Bogart-H. Herbert	July 16, '38	69	Apr. 23, '38	
Mr. Champ 227	Johnnie Davis-Lola Lane	Aug. 6, '38			
(See "In the Cutting Room," Apr. 9, '38.)					
Over the Wall (G) 212	Dick Foran - June Travis - John				
	Litel-Dick Purcell	Apr. 2, '38	66	Apr. 2, '38	
Penrod and His Twin Brother					
(G) 226	Billy and Bobby Mauch-Frank				
	Craven-Spring Byington	Feb. 26, '38	63	Jan. 15, '38	
Racket Busters (G) 205	George Brent - Gloria Dickson -				
	H. Bogart-Walter Abel	July 16, '38	71	Aug. 20, '38	
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-				
	J. Bryan-D. Foran-I. Hunter	Oct. 15, '38	99	Oct. 8, '38	
(Exploitation: Oct. 8, '38, p. 62.)					
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda -				
	Frank McHugh-Allen Jenkins-				
	Nat Pendleton-Penny Single-				
	ton	Jan. 8, '38	79	Jan. 8, '38	
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)					
Valley of the Giants (G)	Wayne Morris - Claire Trevor -				
	John Litel-Chas. Bickford	Sept. 17, '38	79	Sept. 17, '38	
White Banners (A) 208	Claude Rains - Fay Bainter				
	Jackie Cooper-B. Granville	June 25, '38	90	May 28, '38	
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103.)					

## Coming

Blackwell's Island	J. Garfield-R. Lane-D. Purcell				
(See "In the Cutting Room," Aug. 13, '38.)					
Curtain Call	K. Francis-J. Litel-I. Hunter				
Dark Victory	Bette Davis				
Dawn Patrol	Errol Flynn - George Brent -				
	Claude Rains-Basil Rathbone				
(See "In the Cutting Room," Sept. 24, '38.)					
Devil's Island	Boris Karloff				
(See "In the Cutting Room," Sept. 24, '38.)					
Going Places	D. Powell-A. Louise-A. Jenkins				
(See "In the Cutting Room," Oct. 8, '38.)					
Hard to Get	Dick Powell-O. de Havilland-				
	C. Winniger-Allen Jenkins	Nov. 5, '38	79		
Heart of the North	D. Foran-M. Lindsay-G. Dick-				
	son-J. Chapman-A. Jenkins				
(See "In the Cutting Room," Sept. 24, '38.)					
Juarez	Paul Muni				
King of the Underworld	Kay Francis-Humphrey Bogart-				
	Patric Knowles				
(See "Unlawful," "In the Cutting Room," July 2, '38.)					
Nancy Drew, Detective	Bonita Granville-John Litel	Nov. 26, '38			
Oklahoma Kid	James Cagney-Pat O'Brien				
They Made Me a Criminal	John Garfield-Gloria Dickson-				
	"Crime School Kids"-C. Rains				
(See "In the Cutting Room," Oct. 1, '38.)					
Torchy Gets Her Man	Glenda Farrell-Barton MacLane	Nov. 12, '38			
(See "In the Cutting Room," July 2, '38.)					
Torchy in Chinatown	Glenda Farrell-Barton MacLane				
Unfit to Print	Pat O'Brien-Joan Blondell				
(See "In the Cutting Room," Oct. 8, '38.)					
We Are Not Alone	Miriam Hopkins				
Wings of the Navy	George Brent-O. de Havilland-				
	Ronald Reagan-F. McHugh				
(See "In the Cutting Room," Aug. 20, '38.)					
Women in the Wind	K. Francis-W. Gargan-V. Jory				

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10, '38	60	Nov. 27, '37	
Delinquent Parents	Doris Weston	Progressive	July 15, '38			
Dynamite Dolaney	Weldon Heyburn	Imperial	Jan. 2, '38	80		
Fight for Peace (A)	War Film	Warwick	Apr. 30, '38	70	Apr. 30, '38	

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Gone With the Wind	Negro Cast	Sack	Aug. 15, '38			
Knight of the Plains (G)	Fred Scott	Spectrum	May 7, '38	57	May 7, '38	
Night Nurse	Joby Jordan	Advance	Jan. 15, '38			
Policy Man	Negro Cast	Sack	July 1, '38	61		
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38	
Rebellious Daughters	Verna Hillie	Progressive	July 1, '38			
Scandal House	Adrienne Ames	Progressive	July 1, '38			
Songs and Bullets	Fred Scott	Spectrum	Apr. 15, '38			
(See "In the Cutting Room," Apr. 23, '38.)						
Sugar Hill Baby	Negro Cast	Sack	Jan. 1, '38	66		
Two-Gun Man from Harlem	Negro Cast	Sack	May 1, '38			

## Coming

Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Harlem Rides the Range	Negro Cast	Sack			
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 ris.	Apr. 23, '38	
Terror of Tiny Town, The					
(G)	Billy Curtis	Principal	60	July 23, '38	
Topa Topa (G)	Helen Hughes	Pennant	65	Apr. 16, '38	

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38	
Affairs of Maupassant, The						
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38	
Al Chet	Jewish Film	Foreign Cinema Arts.	Jan. 1, '38	90		
Alf's Button Afloat (G)	Bud Flanagan	General Film	Aug. 29, '38		July 23, '38	
Alibi, The (A)	Erich Von Stroheim-B. N. Film		Sept. 9, '38		Feb. 26, '38	
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7, '38	88	Sept. 24, '38	
Break the News (G)	Maurice Chevalier	General	May 7, '38		May 14, '38	
Call, The (G)	Jean Yvonne	Best	Mar. 28, '38	75	Apr. 2, '38	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22, '38	93	Oct. 8, '38	
(Reviewed under the title, "La Kermesse Heroique.")						
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17, '38	99	Ar. 30, '38	
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9, '38	90	Sept. 24, '38	
Convict 99 (A)	Will Hay	General	Aug. 27, '38		July 4, '38	
Courier of Lyons, The (A)	Pierre Blanchard	Pax	June 2, '38	82	June 18, '38	
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18, '38	85	May 7, '38	
Dark Sands (G)	Paul Robeson	Record	July 7, '38		July 30, '38	
Dock on the Havel, The						
(G)	Marianne Hoppe	Casino	Apr. 30, '38			
Dusky Sentries (A)	Fosco Ginechelli	Pallavinci	May 14, '38			
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15, '38	120	Mar. 19, '38	
Edge of the World, The						
(A)	Finlay Currie	Pax	Aug. 7, '38		Aug. 14, '37	
Foggy Quay, The (A)	Jean Gabin	Films Victoria	Sept. 9, '38		Sept. 3, '38	
Generals Without Buttons						
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38	
Grand Illusion (A)	Jean Gabin	World	July 9, '38		July 3, '37	
(Reviewed under the title, "La Grande Illusion.")						
Greece of 1938	Newsreels	Norton	Jan. 9, '38	90		
I Married for Love	Kabos-Radal	Danubia	Feb. 4, '38	84		
I See Ice (G)	George Formby	Assoc. British	Oct. 31, '38		Oct. 2, '38	
It's in the Air (G)	George Formby	A. B. F. D.	Oct. 27, '38		Oct. 8, '38	
I've Got a Horse (G)	Sandy Powell	British Lion	Sept. 7, '38		Sept. 3, '38	
Jolly Paupers	Jewish Film	Foreign Cinema Arts.	Mar. 1, '38	65		
Kate Plus Ten (G)	Jack Hulbert	General	May 31, '38		May 14, '38	
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10, '38	91		
Lafarge Case, The (A)	Erich Von Stroheim	Cipra	May 10, '38		May 14, '38	
Liebe Im 3/4 Takt (G)	Leo Slezak	Cosino	Sept. 23, '38	96	Oct. 8, '38	
Lie of Nina Petrovna, The						
(A)	Fernand Gravet	Lenauer	Mar. 29, '38	80	Apr. 2, '38	
Little Flower of Jesus (G)	Simone Bourday	Sunray	Apr. 7, '38		Apr. 30, '38	
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28, '38	78		
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15, '38	63		
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4, '38	10	ris.	
Mademoiselle Docteur (A)	Dita Parlo	United Artists	Dec. 17, '37		Dec. 18, '37	
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.	June 25, '38		June 4, '38	
Mis Dos Amores (G)	Tito Gulzar	Paramount	Aug. 30, '38		Aug. 20, '38	
Monastery (G)	Monastic Film	World	Apr. 1, '38	55	Feb. 5, '38	
(Exploitation: Feb. 19, '38, p. 84.)						
Moscow Nights	Annabella	Lenauer	May 15, '38			
Noches de Gloria (A)	Esperanza Iris	Bueno	Mar. 26, '38		Mar. 26, '38	
Nocturno (A)	Ria Byron	Schwab	Mar. 30, '38		Mar. 12, '38	
Orange (A)	Charles Boyer	Tri Nat'l Films	Feb. 10, '38		Feb. 12, '38	
Pearls of the Crown (A)	Sascha Gulyr	Lenauer	May 1, '38	99	June 5, '37	
Peg of Old Drury (A)	Anna Nagle - Sir					
	Cedric Hardwicke	Tri Nat'l Films	Sept. 28, '35		Sept. 28, '35	
Penny Paradise (G)	Edmund Gwen	A.T.P.	Sept. 27, '38		Sept. 24, '38	
Refugiados en Madrid (G)	Maria Conesa	Fama	July 23, '38		July 23, '38	
Room No. 111	Javor-Lazar	Danubia	Apr. 1, '38	91		
Ski Chase (G)	Hannes Schnelder	World	Feb. 15, '38	73	Apr. 30, '38	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24, '37	8	ris.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British	July 8, '38		July 9, '38	
Styl the Lucky Child	Adam Kiarl	Hungaria	Jan. 11, '38			
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7, '38	90		
Tender Enemy (A)	Simone Berlau	World	Mar. 30, '38	65	May 7, '38	
Texas Mammy	Fedak	Danubia	Feb. 18, '38	78	June 18, '38	
They Were Five (A)	Jean Gabin	Lenauer	June 1, '38	89		
This Man Is News (A)	Barry Barnes	Paramount	Oct. 7, '38		Oct. 1, '38	
T-Kies Koff	Jewish Film	Foreign Cinema Arts.	May 15, '38	102		
Travelling People (A)	Francoise Rosay	Amer.-Tobis	May 10, '38		May 21, '38	
Vessel of Wrath (A)	Chas. Laughton	Assoc. British	Mar. 26, '38		Mar. 26, '38	
Village Rogue, The	M. Dayka	Hungaria	Jan. 21, '38	10	ris.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28, '38	70		
Volga Boatman, The (A)	Pierre Blanchard	J. H. Hoffberg	Apr. 30, '38	84	Apr. 23, '38	
Yellow Roses	Gy Kabos	Danubia	Mar. 1, '38	90		
Yellow Sands (G)	Marie Tempest	Assoc. British	July 23, '38		July 23, '38	



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13, '38. 15 1/2..	
Andy Clyde		
Cuckooorancheo 8431.....	Mar. 25, '38. 16 1/2..	
Joe Besser		
Oogone Mixup (2-12-38)		
8428.....	Feb. 4, '38. 18 1/2..	
Harry Langdon		
Fiddling Around (2-19-38)		
8427.....	Jan. 21, '38. 17 1/2..	
Mente Collins-Tom Kennedy		
Halfway to Hollywood 8436	July 1, '38. 17 1/2..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Umb		
8407 (6-18-38).....	May 20, '38. 16....	
(3 Stooges)		
Jump, Clump, Jump 8432	Apr. 15, '38. 19 1/2..	
Andy Clyde		
Many Sappy Returns 9421	Aug. 19, '38. 18....	
Charley Chase		
Mind Needer, The 8433...	Apr. 29, '38. 18....	
Charley Chase		
Mutts to You 9402.....	Oct. 14, '38. 17....	
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424.....	Oct. 28, '38. 17....	
Charlie Chase		
Not Guilty Enough 9423...	Sept. 30, '38. 17....	
Andy Clyde		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4, '38. 17 1/2..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4, '38. 16 1/2..	
(All Star)		
Sue My Lawyer 9422.....	Sept. 16, '38. 17....	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406.....	Apr. 1, '38. 18....	
(3 Stooges)		
Termites of 1938 (1-22-38)		
8404.....	Jan. 7, '38. 17....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29, '38. 17 1/2..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18, '38. 16 1/2..	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901...	Sept. 2, '38. 18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18, '38. 17 1/2..	
(3 Stooges)		

## BROADWAY FOLLIES

Brokers' Follies (12-11-37)		
8904.....	Dec. 15, '37. 10 1/2..	
COLOR RHAPSODIES		
Animal Cracker Circus		
(10-8-38) 9502.....	Sept. 23, '38. 7....	
Big Birdcast, The		
(6-4-38) 8508.....	May 13, '38. 7....	
Bluebird's Baby (3-12-38)		
8504.....	Jan. 21, '38. 7....	
Foolish Bunny, The		
(4-2-38) 8506.....	Mar. 26, '38. 6....	
Frog Pond, The 8512.....	Aug. 12, '38.....	
Hollywood Graduation		
(9-10-38).....	Aug. 26, '38. 7....	
Horse on the Merry-Go-Round, The (3-26-38)		
8505.....	Sept. 17, '38. 8....	
Little Moth's Big Flame		
9503.....	Oct. 25, '38. 17....	
Poor Little Butterfly		
(7-23-38) 8510.....	July 4, '38. 7 1/2..	
Poor Elmer 8511.....	July 22, '38. 7 1/2..	
Snowtime 8507.....	June 3, '38. 7 1/2..	
Window Shopping (7-2-38)		
8509.....	Apr. 14, '38. 7....	

## COLUMBIA TOURS

Bermuda—Isle of Paradise		
9551.....	Sept. 9, '38. 1 r.l.	

Title	Rel. Date	Min.
Provincial Quebec 9552...	Oct. 21, '38. 1 r.l.	
COMMUNITY SING		
No. 5 (1-22-37) 8655.....	Feb. 5, '38. 10....	
(Song Parade)		
No. 6 (3-5-38) 8656.....	Feb. 25, '38. 9 1/2..	
(Cowboy Songs)		
No. 7 (4-2-38) 8657.....	Mar. 18, '38. 10....	
(Gus Van Song Shop)		
No. 8 8658.....	May 6, '38. 10 1/2..	
(Songs of the Southland)		
No. 9 (6-18-38 8659).....	June 25, '38. 9 1/2..	
(Spanish Songs)		
No. 10 (6-18-38) 8660.....	July 4, '38. 10....	
(Patriotic Songs)		
No. 11 8661.....	Aug. 26, '38. 10....	
Songs of Yesteryear		
No. 12 8662.....	Sept. 15, '38. 10....	
Scotch Songs		
(New Series)		
No. 1 (College Songs)		
9651.....	Oct. 1, '38. 1 r.l.	
No. 2 (South Seas) 9652...	Nov. 4, '38. 1 r.l.	
No. 3 9653.....	Dec. 2, '38. 1 r.l.	

## HAPPY HOUR

Jungle Babies 8473.....	June 1, '38. 1 r.l.	
New Nation, The (Czechoslovakia) 8472.....	June 1, '38. 10....	
KRAZY KAT CARTOONS		
21. Sad Little Guinea Pigs		
8702.....	Feb. 22, '38. 6 1/2..	
22. Auto Clinic, The 8703.	Mar. 4, '38. 6 1/2..	
23. Little Buckaroo 8704...	Apr. 11, '38. 6....	
24. Krazy Magic (6-4-38)		
8705.....	May 20, '38. 6 1/2..	
25. Krazy's Travel Squawks		
(6-25-38) 8706.....	July 4, '38. 6 1/2..	
26. Gym Jams (10-8-38)		
9701.....	Sept. 9, '38. 6 1/2..	
27. Hot Dogs On Ice 9702.	Oct. 21, '38. 1 r.l.	

## PICTUREGRAPH

No. 1 9951.....	Sept. 23, '38. 1 r.l.	
SCRAPPY CARTOONS		
City Slicker (7-23-38)		
8758.....	July 8, '38. 6....	
Early Bird (10-1-38) 9751.	Sept. 16, '38. 1 r.l.	
Happy Birthday 9752.....	Oct. 7, '38. 1 r.l.	
New Homestead, The		
(2-12-38) 8755.....	Jan. 7, '38. 7....	
Scrappy's Playmates 8757...	Mar. 27, '38. 6....	
Scrappy's Trip to Mars		
8756.....	Feb. 4, '38. 7....	

## SCREEN SNAPSHOTS

No. 5 (1-22-38) 8855.....	Jan. 7, '38. 9 1/2..	
No. 6 (3-5-38) 8856.....	Feb. 4, '38. 10....	
No. 7 (4-2-37) 8857.....	Mar. 4, '38. 10....	
No. 8 (5-14-38) 8858.....	Apr. 1, '38. 9....	
No. 9 8859.....	Apr. 29, '38. 9 1/2..	
No. 10 (6-18-38) 8860.....	May 27, '38. 9 1/2..	
No. 11 (7-30-38) 8861.....	June 24, '38. 10 1/2..	
No. 12 8862.....	July 29, '38. 10....	

## (New Series)

No. 1 9851.....	Sept. 16, '38. 1 r.l.	
No. 2 9852.....	Oct. 14, '38. 1 r.l.	
No. 3 9853.....	Nov. 4, '38. 1 r.l.	

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811.....	July 29, '38. 1 r.l.	
Demons of the Deep		
(9-24-38) 8812.....	Aug. 19, '38. 9....	
Feminine Fun 8805.....	Feb. 18, '38. 10....	
Fistic Fun (7-30-38) 8810.	July 1, '38. 9 1/2..	
Football Giants (10-8-38)		
9801.....	Sept. 28, '38. 1 r.l.	
Play Ball (4-23-38) 8807...	Apr. 15, '38. 10....	
Ski Legs		
Snow Foolin' (2-12-38)		
8804.....	Jan. 21, '38. 10....	
Sport Stamina (6-12-38)		
8808.....	Apr. 10, '38. 9 1/2..	
Thrilling Moments		
(6-25-38) 8809.....	June 10, '38. 9 1/2..	
Unusual Hunting (3-26-38)		
8806.....	Mar. 15, '38. 10....	

## STRANGE AS IT SEEMS

Boy Who Saved a Nation,		
The (1-22-38) 8603.....	Dec. 10, '37. 9 1/2..	

## WORLD IN COLOR

Friendly Neighbors		
(Ontario) (6-18-38) 8553.	Apr. 29, '38. 9 1/2..	

## EDUCATIONAL

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## SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910.	Feb. 25, '38. 10....	
Cabin Kids		

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520.....	May 12, '38. 6 1/2..	
Bugs Beetle and His		
Orchestra 8512.....	Jan. 21, '38. 6 1/2..	
Eliza Runs Again 8526.....	July 29, '38. 6 1/2..	
Gandy the Goose (3-19-38)		
8515.....	Mar. 4, '38. 6....	
Happy and Lucky 8516.....	Mar. 18, '38. 6 1/2..	
Here's to Good Old Jail		
8522.....	June 10, '38. 6 1/2..	
His Off Day 8513.....	Feb. 4, '38. 6 1/2..	
Just Ask Jupiter (2-19-38)		
8514.....	Feb. 18, '38. 6....	
Last Indian, The 8523.....	June 24, '38. 6 1/2..	
Lion Hunt, The (1-15-38)		
8511.....	Jan. 7, '38. 7....	
Maid in China 8519.....	Apr. 29, '38. 7....	
Milk for Baby 8524.....	July 8, '38. 6 1/2..	
Mountain Romance, A		
(4-39-38) 8517.....	Apr. 1, '38. 6 1/2..	
Mrs. O'Leary's Cow 8525...	July 22, '38. 6 1/2..	
Robinson Crusoe's Broad-		
cast (4-23-38) 8518.....	Apr. 15, '38. 6 1/2..	

## TREASURE CHEST

Kingdom for a Horse		
(5-7-38) 8604.....	Apr. 22, '38. 10....	
Music from the Stars		
(4-30-38) 8610.....	Mar. 25, '38. 11....	
Horace Lapp and Orch.		
Return of the Buffalo 8608...	Apr. 8, '38. 9 1/2..	
Sky Fishing (3-26-38) 8607.	Feb. 25, '38. 9 1/2..	
Songbirds of the North		
Wood (2-12-38) 8606.....	Feb. 11, '38. 10....	
We Live in Two Worlds		
(8-20-38) 8609.....	July 22, '38. 11....	

## TWO-REEL COMEDIES

Air Parade (2-12-38) 8113	Jan. 14, '38. 19....	
Niela Goodell		
Beautiful But Dummies		
8117.....	Mar. 25, '38. 17....	
Buster West-Tom Patricola		
Cactus Caballeros 8206...	May 27, '38. 19....	
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday		
(2-19-38) 8115.....	Feb. 4, '38. 15....	
Danny Kaye		
Cute Crime 8118.....	Apr. 29, '38. 18....	
Jefferson Machamer		
Getting an Eyeful (1-22-38)		
8204.....	Jan. 21, '38. 18....	
Charles Kemper		
Hi-Ho Hollywood 8203.....	Jan. 7, '38. 16....	
Harriet Hutchins-Margt. Johnson		
Jitterbugs 8119.....	May 20, '38. 16....	
Buster West-Tom Patricola		
Love and Onions (3-26-36)		
8308.....	Mar. 11, '38. 19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Miss They Missed, The		
(2-12-38) 8114.....	Jan. 28, '38. 18....	
Willie Howard		
Money On Your Life 8205		
(12-4-37) 8108.....	May 13, '38. 18 1/2..	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120.	June 10, '38. 17....	
Willie Howard		
Sing for Sweetie 8309.....	Apr. 15, '38. 19....	
Lee Sullivan		
Uncle Sol Solves It 8303...	Feb. 11, '38. 15....	
Wanna Be a Model? 8116...	Feb. 25, '38. 16....	
Jefferson Machamer		
Winner Lose All 8310.....	June 17, '38. 19....	
Charles Kemper		

## MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIOS		
(In Sepia)		
Blue Monday (4-2-38)		
W-682.....	Apr. 2, '38. 9....	
Buried Treasure W-689...	Sept. 17, '38. 8....	
Captain's Pup W-684.....	Apr. 30, '38. 9....	
Cleaning House (3-5-38)		
W-681.....	Feb. 19, '38. 8....	
Day at the Beach, A		
W-685 (8-13-38).....	June 25, '38. 10....	
Old Smokey W-688.....	Sept. 3, '38. 7....	
Pygmy Hunt, The W-687...	Aug. 6, '38. 8....	
Poultry Pirates W-683...	Apr. 16, '38. 9....	
What a Lion! W-686.....	July 16, '38. 9....	
Winning Ticket, The		
W-690.....	Oct. 1, '38. 9....	
CRIME DOESN'T PAY		
No. 14—What Price Safety		
P-611.....	Feb. 5, '38. 21....	
John Wray-George Huston		
No. 15—Miracle Money		
(5-21-38) P-612.....	Mar. 26, '38. 21....	

Title	Rel. Date	Min.
No. 16—Come Across		
(6-4-38) P-613.....	May 14, '38. 21....	
No. 17—Criminal Is Born,		
A (8-27-38) P-614.....	June 25, '38. 21....	
No. 18—They're Always		
Caught (10-8-38) P-615.	Sept. 3, '38. 22....	
No. 19—Think It Over		
P-616.....	Sept. 24, '38. 20....	

## FITZPATRICK TRAVEL TALKS

Beautiful Budapest		
(5-7-38) T-659.....	Apr. 16, '38. 9....	
Cairo, City of Contrast		
T-851.....	Sept. 10, '38. 9....	
Czechoslovakia On Parade		
(7-2-38) T-661.....	June 11, '38. 9....	
Glimpses of Austria T-657.	Feb. 19, '38. 9....	
Glimpses of New Brunswick		
(4-2-38) T-658.....	Mar. 19, '38. 8....	
Madeira—Isle of Romance		
T-851.....	Oct. 1, '38.....	
Paris On Parade T-662		
(8-20-38).....	July 9, '38. 9....	
Rural Sweden T-660.....	May 14, '38. 8....	

## HARMAN-ISING

(Happy Harmonies)		
37—Little Bantamweight...	Mar. 12, '38. 8....	

## HISTORICAL MYSTERIES

Bravest of the Brave, The		
(8-27-38) H-728.....	Aug. 6, '38. 11....	
Face Behind the Mask, The		
(4-9-38) H-725.....	Mar. 19, '38. 11....	
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38)		
H-726 (sepia).....	June 11, '38. 11....	
Man the Rock, The		
(10-8-38) H-729.....	Sept. 3, '38. 11....	
Nostradamus H-730.....	Sept. 24, '38. 11....	
Ship That Died, The		
H-724.....	Feb. 19, '38. 10....	
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38)		
H-727.....	July 2, '38. 11....	
Frank McGlynn		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
<b>PETE SMITH SPECIALTIES</b>			<b>Find What's Wrong</b>			<b>No. 5 L7-5</b>			<b>No. 6—Count of Ten</b>		
Anaesthesia (8-6-38)			(7-9-38) V7-12	June 17, '38	10....	No. 6 (6-8-38) L7-6	Apr. 15, '38	10....	(7-16-38) 84,606	June 17, '38	10....
S-711	July 9, '38	10....	Gold (3-12-38) V7-8	Feb. 25, '38	10....	(New Series)	June 10, '38	10....	No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38)	Aug. 12, '38	10....
Follow the Arrow S-712			Jungle Glimpses (color)			No. 1 (8-27-38) L8-1	Aug. 5, '38	10....	<b>PATHE REVIEWS</b>		
(8-20-38)	July 30, '38	10....	V7-9	Mar. 25, '38	10....	<b>RKO RADIO</b>			Released once a month		
Football Thrills of 1937			Mildewed Melodramas	Sept. 9, '38	1 r.l.	<b>LEON ERROL COMEDIES</b>			<b>PATHE TOPICS</b>		
(10-1-38) S-714	Sept. 10, '38	10....	Rube Goldberg's Travelgob. Oct.	14, '38	1 r.l.	Berth Quake 83,705	May 6, '38	16....	Released seven times a year		
Fisticuffs (10-1-38)	Aug. 27, '38	10....	Silver Millions V7-13	July 15, '38	10....	His Pest Friend 83,704	Mar. 11, '38	18....	<b>RADIO FLASH COMEDIES</b>		
Friend Indeed (1-1-38)			Tannhauser (6-4-38)			Jitters, The (6-25-38)			Photographer, The		
S-703	Jan. 1, '38	10....	V8-1	Aug. 12, '38	16....	83,706	July 1, '38	19....	83,203		
Grid Rules S-715	Oct. 15, '38	1 r.l.	<b>PARAMOUNT PICTORIAL</b>			Major Difficulties 93,702	Nov. 18, '38	19....	Jack Rice		
Jungle Juveniles, No. 2			No. 6—The New Washing-ton-Arizona Magic—Four-footed Flyers P7-6	Jan. 7, '38	1 r.l.	Stage Fright (9-3-38)			<b>RADIO MUSICAL COMEDIES</b>		
(2-5-38) S-704	Jan. 29, '38	9....	No. 7—Let's Visit the Moon—Autumn in the Alps—Shadow Man (2-26-38)			93,701	Sept. 23, '38	18....	Twenty Girls and a Band (1-22-38) 83,502		
La Savate (4-9-38) S-706	Mar. 12, '38	8....	P7-7	Feb. 4, '38	10....	<b>HEADLINERS</b>			Nick Stuart and Orch.		
Modeling for Money S-708	Apr. 30, '38	10....	No. 8—Styles in the Sun—Sleeping City—Pulchritude for Pups P7-8	Mar. 4, '38	1 r.l.	No. 3—Picketing for Love	June 3, '38	17....	<b>RAY WHITLEY COMEDIES</b>		
(Exploitation: June 4, '38, p. 85.)			No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1, '38	10....	83,603			Western Welcome, A,		
Penny's Party (color) S-707	Apr. 9, '38	9....	No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (6-4-38)			1938-39			93,501		
Prudence Penny—Gwen Lee			P7-10	May 7, '38	1 r.l.	No. 1—Sea Melody	Oct. 21, '38	19....	<b>REELISMS</b>		
Story of Dr. Carver			No. 11—Water Symphony—Nothing But Seals—Vineyards of California (7-23-38) P7-11	June 4, '38	10....	No. 2—Romancing Along	Dec. 30, '38	21....	Trans-America 94,602		
Surf Heroes (7-23-38)			No. 12—Gigantic Farming—Steaming Scenery—Nobody's Pal (7-9-38)			93,602			Submarine Circus (10-8-38)		
S-709	May 28, '38	10....	P7-12	July 1, '38	1 r.l.	No. 3—Swing Vacation	Feb. 24, '39	19....	94,601		
Three on a Rope (3-26-38)			<b>POPEYE THE SAILOR</b>			<b>EDGAR KENNEDY COMEDIES</b>			<b>RKO PATHE SPORTSCOPE</b>		
S-705	Feb. 19, '38	10....	Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15, '38	7....	Beaux and Errors (10-8-38)			Bit and Bridle 84,306		
<b>ROBERT BENCHLEY</b>			Bulldozing the Bull	Aug. 19, '38	7....	False Roomers 83,404	Mar. 25, '38	17....	Brother Golfers (8-6-38)		
Courtship of a Newt, The			Goonland	Oct. 21, '38	1 r.l.	Fool Coverage (8-13-38)			84,309		
(8-27-38) F-757	July 23, '38	8....	House Builder—Upper, The			83,406	July 15, '38	16....	Fisherman's Paradise		
Evening Alone, An F-755	May 14, '38	10....	E7-8	Mar. 18, '38	1 r.l.	Kennedy's Castle 83,405	May 28, '38	17....	(10-8-38) 94,301		
How to Figure Income Tax			I Yam Love Sick E7-10	May 20, '38	7....	<b>MARCH OF TIME</b>			Flying Feathers 84,308		
(4-9-38) F-753	Mar. 19, '38	8....	Jeep, The E7-12	July 15, '38	7....	1937-38			In the Swim (5-5-38)		
How to Raise a Baby			Learn Politeness (2-26-38)			No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile	Feb. 18, '38	19....	84,302		
(8-20-38) F-756	July 2, '38	9....	E7-7	Feb. 18, '38	7....	No. 8—Brain Trust Island—Arms and the League	Mar. 18, '38	19....	Pinchurst 84,305		
How to Read F-758	Aug. 27, '38	9....	Mutiny Ain't Nice E8-2	Sept. 16, '38	1 r.l.	83,107			Swinging Mallets 84,304		
How to Watch Football			Plumbing Is a Pipe	June 17, '38	7....	No. 9—Nazi Conquest, No. 1—Crime and Prisons	Apr. 15, '38	21....	Underwater (6-25-38)		
F-951	Oct. 8, '38	1 r.l.	<b>PARAMOUNT SOUND NEWS</b>			83,109			84,307		
Music Made Simple			<b>POPULAR SCIENCE</b>			No. 10—Racketeers vs. Housewives—Friend of the People—England's Bankrupt Peers 83,110	May 13, '38	19....	Windward Way 84,303		
(4-30-38) F-754	Apr. 16, '38	8....	<b>SCREEN SONGS</b>			No. 11—Men of Medicine: 1938, 83,111	June 10, '38	17....	<b>SHEILA BARRETT COMEDIES</b>		
<b>SPECIAL</b>			Beside a Moonlit Stream	July 29, '38	1 r.l.	No. 12—U. S. Coast Guard	July 8, '38	17....	Week-End Guest 94,401		
Jimmy Fidler's Personality			Thanks for the Memory	Mar. 25, '38	8....	No. 13—Man at the Wheel—Threat to Gibraltar (8-6-38) 83,113	Aug. 15, '38	19....	<b>SMART SET</b>		
Parade (1-29-38) J-771	Jan. 8, '38	20....	Bert Block and Orch.			1938-39			Buckaroo Broadcast, A....		
New Audioscopsiks, The			You Leave Me Breathless	May 27, '38	8....	No. 1—Prelude to Conquest—Father Divine (9-3-38)	Sept. 2, '38	2 r.l.	(6-18-38) 83,203		
(2-5-36) A-761	Jan. 15, '38	8....	Jimmy Dorsey and Orch.			No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38)	19....		Ray Whitley		
<b>PARAMOUNT</b>			You Took the Words Right	Jan. 28, '38	7....	<b>NU-ATLAS PRODUCTIONS</b>			Hunting Trouble (8-13-38)		
<b>BETTY BOOP CARTOONS</b>			Out of My Heart			Carnival Show 84,212	June 24, '38	10....	83,303		
Be Up to Date (2-28-38)			<b>GRANTLAND RICE SPORTLIGHTS</b>			Jan Pearce			Jed Prouty		
T7-7	Feb. 25, '38	7....	No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25, '38	10....	Hockshop Blues (8-6-38)			<b>SPECIAL</b>		
Buzzy Boop T7-12	July 22, '38	1 r.l.	No. 48—Cops and Robbers	Mar. 25, '38	10....	84,213	July 15, '38	10....	Quintupland (2-26-38)		
Buzzy Boop at the Concert			R7-9			Brad Reynolds & Orch.			83,801		
(10-8-38)	Sept. 16, '38	7....	No. 49—Win, Place or Show R7-10	Apr. 22, '38	10....	International Rhythm			Dionne Quintuplets		
Honest Love and True T7-8	Mar. 25, '38	7....	No. 50—Red, White and Blue Champions R7-11	May 20, '38	1 r.l.	(7-2-38) 84,211	June 3, '38	10....	<b>WALT DISNEY CARTOONS</b>		
Lost Kitten (7-23-38)			No. 51—Strike! (6-25-38)	June 17, '38	10....	Roy Smeck and His Aloha Islanders			Boat Builders 84,108		
T7-11	June 24, '38	7....	No. 52—Horseshoes R7-13	July 15, '38	1 r.l.	Latin Rhythm (3-5-38)	Feb. 18, '38	11....	Brave Little Tailor		
Out of the Inkwell T7-9	Apr. 22, '38	7....	No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5, '38	10....	84,206			(10-1-38) 94,101		
Pudgy the Watchman (G)			No. 54—Hunting Thrills			Jan Pearce			Donald's Better Self		
(8-20-38) T8-1	Aug. 12, '38	1 r.l.	No. 55—Champion Airhoppers	Oct. 28, '38	1 r.l.	Maids and Music 84,209	Apr. 22, '38	10....	(2-26-38) 84,109		
Sally Swing	Oct. 14, '38	1 r.l.	<b>UNUSUAL OCCUPATIONS</b>			Ray Fabing's Ingenues			Donald's Golf Game		
Swing School T7-10			<b>IN COLOR</b>			No. Say (4-2-38) 84,207	Mar. 11, '38	11....	94,103		
(6-18-38)	May 27, '38	7....	No. 4 J7-4	Mar. 18, '38	8....	Gogo De Lys			Donald's Lucky Day		
<b>COLOR CLASSICS</b>			No. 5 (6-11-38) J7-5	May 13, '38	1 r.l.	Salt Shakers 84,210	May 13, '38	11....	(10-1-38)		
All's Fair at the Fair			No. 6 J7-6	July 8, '38	1 r.l.	J. C. Flippen			Donald's Nephews 84,111		
C8-1	Aug. 26, '38	7....	<b>SCREEN SONGS</b>			Skyline Revue 84,200	Apr. 1, '38	11....	Farmyard Symphony		
(9-3-38) C8-1	Aug. 26, '38	7....	Beside a Moonlit Stream	July 29, '38	1 r.l.	Styles and Smiles 94,202	Sept. 30, '38	11....	(10-1-38) 94,102		
Hold It C7-5	Apr. 29, '38	7....	Thanks for the Memory	Mar. 25, '38	8....	Virginia Verrill			Ferdinand the Bull		
Hunky and Spunky			Bert Block and Orch.			Sweet Shoe (1-1-38) 84,203	Nov. 26, '38	11....	(10-1-38)		
(7-23-38) C7-6	June 24, '38	7....	You Leave Me Breathless	May 27, '38	8....	Talent Auction 94,203	Oct. 28, '38	10....	Fox Hunt, The (6-18-38)		
Playful Polar Bear	Oct. 28, '38	1 r.l.	Jimmy Dorsey and Orch.			Under a Gypsy Moon			84,116		
Tears of an Onion C7-4	Feb. 25, '38	8....	You Took the Words Right	Jan. 28, '38	7....	(9-3-38) 94,201	Sept. 2, '38	10....	Good Scouts (6-25-38)		
<b>COLOR CRUISES</b>			Out of My Heart			J. Harold Murray			84,115		
Guatemala (8-27-38)			<b>UNUSUAL OCCUPATIONS</b>			<b>PATHE NEWS</b>			Goofy and Wilbur		
<b>HEADLINERS</b>			<b>IN COLOR</b>			Released twice a week			(10-1-38)		
Bob Crosby and Orch.			No. 4 (2-26-38) L7-4	Feb. 11, '38	10....	<b>PATHE PARADE</b>			Mickey's Parrot (9-10-38)		
A7-12	May 6, '38	10....	<b>UNUSUAL OCCUPATIONS</b>			No. 4—Air College			84,118		
Busse Rhythm	Oct. 7, '38	1 r.l.	<b>IN COLOR</b>			(2-26-38) 84,604			Mickey's Trailer 84,112		
Easy on the Ice A7-13			<b>UNUSUAL OCCUPATIONS</b>			No. 5—Ventriloquist's Dummy—ASCAP-Ballet			Moth and the Flame, The		
(6-18-38)	June 3, '38	10....	<b>UNUSUAL OCCUPATIONS</b>			School 84,605			(3-9-38) 84,110		
H. King's Orch.—S. Foster			<b>UNUSUAL OCCUPATIONS</b>						Mother Goose Goes Hollywood (10-1-38)		
Hall's Holiday (4-23-38)			<b>UNUSUAL OCCUPATIONS</b>						Polar Trappers, 84,114		
A7-11	Apr. 8, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						Practical Pig, The		
George Hall and Orch.			<b>UNUSUAL OCCUPATIONS</b>						(10-1-38)		
Lights! Action! Lucas!			<b>UNUSUAL OCCUPATIONS</b>						Self Control (1-22-38)		
(9-10-38)	Sept. 2, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						84,107		
Clyde Lucas and Orch.			<b>UNUSUAL OCCUPATIONS</b>						Ugly Duckling, The		
Listen to Lucas (2-26-38)			<b>UNUSUAL OCCUPATIONS</b>						(10-1-38)		
A7-9	Feb. 18, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						Whalers, The (8-10-38)		
Moments of Charm			<b>UNUSUAL OCCUPATIONS</b>						84,117		
(8-13-38) A8-1	Aug. 5, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						Wynken, Blynken and Nod		
P. Spitalny & Girl Orch.			<b>UNUSUAL OCCUPATIONS</b>						84,113		
Queens of the Air (7-23-38)			<b>UNUSUAL OCCUPATIONS</b>						May 27, '38		
A7-14	July 8, '38	11....	<b>UNUSUAL OCCUPATIONS</b>						<b>20TH CENTURY-FOX</b>		
Vincent Lopez			<b>UNUSUAL OCCUPATIONS</b>						<b>ADVENTURES OF THE NEWSREEL CAMERAMAN</b>		
Star Reporter, No. 3			<b>UNUSUAL OCCUPATIONS</b>						Filming Big Thrills 9202		
A7-10	Mar. 11, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						Recording Modern Science		
<b>PARAGRAPHS</b>			<b>UNUSUAL OCCUPATIONS</b>						9201		
Bike Parade V7-10	Apr. 22, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						<b>FASHIONS (in color)</b>		
Crime Fighters V7-11			<b>UNUSUAL OCCUPATIONS</b>						Fashion Forecasts (Autumn Styles) 9601		
(6-4-38)	May 20, '38	10....	<b>UNUSUAL OCCUPATIONS</b>						Sept. 16, '38		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Every Girl Should Know 9402	Nov. 25, '38	1 r.l.
No. Title 9602	Nov. 11, '38	1 r.l.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2, '38	1 r.l.
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14, '38	1 r.l.
Golden California 9101	Aug. 5, '38	1 r.l.
TERRY-TOONS		
Chris Columbo 9501	Aug. 12, '38	1 r.l.
Goose Flies High, The	Sept. 9, '38	1 r.l.
String Bean Jack 9521	Aug. 26, '38	1 r.l.
(in color)		
Wolf's Side of the Story 9503	Sept. 23, '38	1 r.l.
EO THORGERSEN (Sports)		
Thoroughbreds 9301	Sept. 30, '38	1 r.l.

## UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 46 2377	Feb. 28, '38	9
No. 47 2378	Mar. 21, '38	9 1/2
No. 48 2379	Apr. 11, '38	9
No. 49 2380	Apr. 25, '38	9
No. 50 (4-30-38) 2381	May 9, '38	9
No. 51 (6-11-38) 2382	June 13, '38	10
No. 52 (6-25-38) 2383	June 27, '38	9
No. 53 3351	Aug. 22, '38	9
No. 54 3352	Sept. 12, '38	9 1/2
No. 55 3353	Oct. 3, '38	9
LANTZ CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1, '38	7
Big Cat and the Little Mouse, The 2293	Aug. 15, '38	7
Cat and the Bell, The 3241	Oct. 3, '38	7
Cheese Nappers (7-2-38) 2288	July 4, '38	7
Feed the Kitty 2281	Mar. 14, '38	7
Ghost Town Frolics 2294	Sept. 5, '38	7
Happy Scouts (7-2-38) 2395	June 20, '38	7
Man Hunt (2-26-38) 2278	Feb. 7, '38	7
Movie Phony News 2285	May 30, '38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6, '38	7
Nellie, The Sewing Machine Girl (5-14-38) 2282	Apr. 11, '38	7 1/2
Pixie Land 2295	Sept. 12, '38	7
Problem Child, The (5-14-38) 2284	May 16, '38	7
Queen's Kittens 2292	Aug. 8, '38	7
Rabbit Hunt 3241	Oct. 17, '38	7
Silly Seals (8-27-38) 2283	July 25, '38	7
Tail End (5-21-38) 2283	Apr. 25, '38	7
Trade Mice 2280	Feb. 28, '38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21, '38	7
Voodoo in Harlem (7-9-38) 2289	July 18, '38	7

## MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38) 3222	Sept. 28, '38	19 1/2
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23, '38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27, '38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18, '38	17
(James Barton)		
Latin Hi-Hatin' (4-30-38) 2169	Apr. 27, '38	17
Gorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15, '38	19
Bleck and Sully		
Rhythm Cafe 3221	Sept. 7, '38	20
Virginia Verrill		
Slide Show Fakir 3223	Oct. 12, '38	20
Clyde Hager-Charlotiers		
Somewhere In Paris (3-5-38) 2168	Mar. 23, '38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6, '38	17 1/2
Ed. East-Ralph Oumke		

## STRANGER THAN FICTION SERIES

No. 47—Novelty 2391	Mar. 14, '38	9
No. 48—Novelty 2392	Apr. 4, '38	8 1/2
No. 49—Novelty (5-7-38) 2393	Apr. 18, '38	8 1/2
No. 50—Novelty 2394	May 2, '38	9

Title	Rel. Date	Min.
No. 51—Novelty (6-11-38) 2395	June 6, '38	9
No. 52—Novelty (7-2-38) 2396	June 20, '38	9
No. 53—Novelty 3364	Aug. 29, '38	9
No. 54—Novelty 3365	Sept. 19, '38	9
No. 55—Novelty (10-8-38) 3366	Oct. 10, '38	9 1/2

## UNIVERSAL SPECIAL

Breathless Moments (2-26-38) 2160	Feb. 28, '38	19
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## VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Little Me 3010.....	Mar.	5,'38..2 rls.
Wini Shaw		
Romance of Louisiana 3005.....	Mar.	12,'38..2 rls.
Addison Richards		
Under the Wire 3022....	Mar.	26,'38..2 rls.
Joe and Asbestos		
Got a Match 3016.....	Apr.	9,'38..2 rls.
Joan Abbott		
Hold That Ball 3028.....	Apr.	23,'38..2 rls.
Preisser Sisters		
Forget-Me-Knots 3011....	May	7,'38..2 rls.
Bernice Claire		
Stocks and Blondes 3023....	May	21,'38..2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004.....	May	28,'38..2 rls.
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012....	June	11,'38..2 rls.
Hal LeRoy		
Rise and Sing 3029.....	June	25,'38..2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017.....	July	2,'38.22....
Eddie Peabody		
My Pop 3024.....	July	16,'38..2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006.....	July	30,'38.19....
Mauch Twins		
Up in Lights.....	Aug.	13,'38..2 rls.
Pat Rooney		
There Goes the Bride.....	Aug.	27,'38f.2 rls.
Fifi O'Orsay		
Zero Girl 4009.....	Sept.	3,'38f.2 rls.
Evelyn Chandler		
Campus Cinderella 4001....	Sept.	17,'38f.2 rls.
Johnnie Davis		
Murder with Reservations 4010.....	Sept.	24,'38f.2 rls.
George Campo		

## COLOR PARADE

Miracles of Sport 4601	Sept. 10, '38	1 r.l.
China Today	Oct. 1, '38	

## COLORTOUR ADVENTURE

(In Color)

What the World Makes 3502	Mar. 12, '38	1 r.l.
Crossroads of the Orient (4-30-38) 3508	Apr. 2, '38	1 r.l.
Toradja Land 3510	Apr. 30, '38	1 r.l.
Pearl of the East 3509	May 21, '38	1 r.l.
Mechanix Illustrated (7-23-38) 3511	June 4, '38	10
Isles of Enchantment 3512	June 25, '38	1 r.l.
Hermit Kingdom 3513	Aug. 27, '38	1 r.l.

## FLOYD GIBBONS'

## "YOUR TRUE ADVENTURE"

Shopgirl's Evidence 3307	Mar. 19, '38	
Dear Old Dad 3308	Apr. 16, '38	12
Wanderlust 3309	May 14, '38	1 r.l.
Dream Comes True, A 3310	June 6, '38	1 r.l.
Fighting Judge, The (8-6-38) 3311	July 2, '38	13
Night Intruder (7-30-38) 3312	July 23, '38	14
Trapped Underground	Aug. 20, '38	1 r.l.
Identified 4301	Sept. 17, '38	1 r.l.

## LOONEY TUNES

No. 48—What Price Porky 3607	Feb. 26, '38	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19, '38	11
No. 50—Porky's Five and Ten 3609	Apr. 16, '38	
No. 51—Porky's Hare Hunt 3610	Apr. 30, '38	
No. 52—Injun Trouble 3611	May 21, '38	1 r.l.
No. 53—Porky the Fireman 3612	June 4, '38	1 r.l.
No. 54—Porky's Party 3613	June 25, '38	1 r.l.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16, '38	7

Title	Rel. Date	Min.
No. 56—Porky and Oaffy (7-30-38) 3615	Aug. 6, '38	7
No. 57—Wholly Smoke 3616	Aug. 27, '38	1 r.l.
No. 58—Porky in Wackyland 4801	Sept. 24, '38	1 r.l.

## MELODY MASTERS

Benny Meroff and Orch.	3707	Mar. 5, '38	1 r.l.
Mike Riley and Orch.	3711	Mar. 26, '38	1 r.l.
Rubioff and His Violin	3712	Apr. 16, '38	10
Carl "Deacon" Moore and Orch.	3713	May 7, '38	1 r.l.
Freddie Rich and Orch.	3714	May 28, '38	1 r.l.
Clyde Lucas and Orch.	3715	June 18, '38	1 r.l.
Don Bestor and Orch.	3716	July 9, '38	1 r.l.
Saturday Night Swing Club	3717	July 30, '38	1 r.l.
Clyde McCoy and Orch.	3718	Aug. 20, '38	1 r.l.
Musie with a Smile (7-30-38)	3719	Aug. 20, '38	10
"Happy" Felton and Orch.	3720	Aug. 20, '38	10
Larry Clinton and Orch.	3721	Sept. 3, '38	1 r.l.
Ray Kinney and Hawaiians	3722	Oct. 1, '38	

## MERRIE MELODIES

(In Color)			
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12, '38	7	
No. 54—A Star Is Hatched 3410	Apr. 2, '38		
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23, '38	7	
No. 56—Now That Summer Is Gone 3412	May 14, '38	1 r.l.	
No. 57—Isle of the Pingo Pongo 3413	May 28, '38	1 r.l.	
No. 58—Katnip Kollege 3414	June 11, '38	1 r.l.	
No. 59—Have You Got Any Castles 3415	June 25, '38	1 r.l.	
No. 60—Love and Curses (7-23-38) 3416	July 9, '38	7	
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23, '38	7	
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13, '38	1 r.l.	
No. 63—A Lad-in Bagdad 3419	Aug. 27, '38	1 r.l.	
No. 64—Cracked Ice 3420	Sept. 10, '38	1 r.l.	
No. 65—A Feud There Was 4501	Sept. 24, '38	1 r.l.	
No. 66—Little Pancho Vanilla	Oct. 8, '38		

## PICTORIAL REVUES

No. 7—Dogs—Billiard—Lithography 3807	Mar. 5, '38	10
No. 8—Song Writers—Bowling 3808	Apr. 2, '38	1 r.l.
No. 9—Silverware—Ice Beating (4-23-38) 3809	Apr. 30, '38	10
No. 10—Beavers—Polo—Woolens 3810	June 4, '38	1 r.l.
No. 11—Plastics—Perfume 3811	July 9, '38	1 r.l.
No. 12—Hollywood—Sculpting—Furs 3812	Aug. 13, '38	1 r.l.
VITAPHONE VARIETIES		
Vitaphone Gambols 3907	Mar. 19, '38	1 r.l.
Chaz. Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr. 9, '38	9
Juggling Fool, The 3910	May 14, '38	1 r.l.
Bobby May		
Vitaphone Capers 3911	June 18, '38	1 r.l.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6, '38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10, '38	1 r.l.

## OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)	10	
Beautiful and Gay Budapest (5-14-38)	June 15, '38	10 1/2
Fabulous Marseilles (6-8-38)	June 15, '38	10 1/2
Historic Sites, Normandy Coast (6-25-38)	June 15, '38	10 1/2
Hong Kong, Gateway to China (2-19-38)	May 15, '38	11
Makassar (8-6-38)	10	

Title	Rel. Date	Min.
Manila (2-26-38)	May 15, '38	11
Old Towns of Normandy (4-9-38)	July 15, '38	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15, '38	10 1/2
Rio de Janeiro (8-13-38)	10	
Singapore (2-26-38)	May 15, '38	11
Venice (8-13-38)	10	
Voyage to Cebu (7-2-38)	July 15, '38	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15, '38	28

## LENAUER

Datelines (6-18-38)	8	
REGAL		
Youth Marches On (9-24-38)	Sept. 24, '38	20

## SACK

(with Negro Cast)		
Brown Gravey	July 30, '38	21
Framing of the Shrew, The	July 30, '38	19
Lady Fare, The	July 30, '38	20
Melancholy Dame, The	July 30, '38	19
Musie Hath Harms	July 30, '38	21
Off in the Silly Night	July 30, '38	21
Old Black Joe	Sept. 15, '38	17
On a Plantation	Sept. 1, '38	20
Pickin' Cotton	Oct. 1, '38	8
Road Back, The	Oct. 1, '38	19
Slave Days	Sept. 15, '38	9
Welcome Home	Sept. 1, '38	10

## SCREEN MEMORIES

Memory Lingers On, The (8-13-38)	9	
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## SERIALS

12 Episodes Each Unless Otherwise Specified

## COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes)	June 30, '38	20
Gordon Elliott-Kermit Maynard		
Secret of Treasure Island, The (4-9-38) 8160	Mar. 17, '38	19
Don Terry-Gwen Gaze (15 episodes)		
Spider's Web, The 9120	Oct. 22, '38	
Warren Hull-Iris Meredith (15 chapters)		

## REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20, '38	16
Ralph Byrd-Lynn Roberts (15 episodes)		
Fighting Devil Dogs, The 7501 (5-28-38)	May 28, '38	18
Lee Powell-Herman Brix (each)		
Hawk of the Wilderness H. Brix-J. Martin-Malo 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18
Lee Powell-Herman Brix (15 episodes)		
(Exploitation: July 16, '38, p. 86.)		
Lone Ranger Returns	Jan. 25, '39	
Lone Ranger—Silver (15 episodes)		

## UNIVERSAL

Title	Rel. Date	Min.
Eagle Scout 3781-92		
Jackie-Cooper-Lucy Gilman		
Buck Rogers 3881-92		
Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95	July 5, '38	20
Johnny Mack Brown-E. Hansen (each)		
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar. 21, '38	20
Larry Grabbe-Jean Rogers (15 episodes)		
(Exploitation: Sept. 3, '38, p. 59.)		
Red Barry (10-8-38) 3681-3792	Oct. 18, '38	20
Buster Crabbe—Frances Robinson (cash) (11-27-37) 2881		



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 129

Conducted by

F. H. RICHARDSON

Question No. 129 was: (A) What qualities must projection carbons possess? (B) Must carbons be free from moisture when used. If so, why? (C) What is the luminosity of carbon at the point of volatilization? Does conductivity of carbon increase as temperature is increased? (D) Which has the higher conductivity, the carbon core or its surrounding shell?

The following made acceptable answer: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; L. H. Kelley; M. and J. Devoy; R. Feasel; J. A. Zachritz; G. Burdis; L. Johnson; W. Schoeneman; R. R. Lee (who also answered 128 acceptably, but too late for credit at the time); W. W. Limmroth; O. H. Schmidt; M. B. Stout; R. W. Groton; P. E. Shell; C. A. Whitlock; S. Hewitt; G. Thompson; F. H. S. and P. Dalbey; P. Slobodny; M. and B. Walker; H. R. Carson; C. Umphrey; R. and K. Wells; L. F. and G. Brown; D. R. Spencer; N. D. Logman and G. L. Bradley; E. Exline; H. Bunker; K. Irwin; T. and W. Turk; H. T. Plum and D. A. Shea; K. L. Brant; W. R. Allen and M. Samuels; L. D. Tomlinson; R. R. Robbins and W. Winkler; A. and B. Richardson; J. M. Kelner and A. W. Baxter; T. S. Anderson; D. and W. Porter; F. W. Brandenburg; G. T. Jones and A. Leonard; C. H. Lowrie; L. Day; B. L. Kent; H. H. Todd and L. E. Dodson; E. and F. Wentworth; B. Hoskins; S. True; B. B. Hornstein and R. R. Jacobs; E. Davis; L. M. Richardson; B. B. Kent; L. A. Beachwood and M. F. Robinson; L. B. Daniels and M. A. Cordell; P. L. Goldstein and M. Samuels; G. L. Goss; R. D. Baker, L. C. Collins and S. T. Adams; H. J. Benjamin; J. R. Davidson and W. R. Matthews; M. D. McGuire; W. R. Davis; L. and S. Saylor; W. B. Hunter; M. F. Brown and R. Davis; H. A. Ames and F. E. Dorp; W. B. Hennesy; E. Lomax; H. D. Julian; H. T. Randolph; N. S. Reid and H. T. Watkins; R. Smith and B. L. Odeon; G. L. Baxter; T. L. Ward and W. Jones; S. L. Maxwell; H. M. Jackson and B. L. Morris; S. T. Logan; W. V. Henderson; A. C. Greene; L. F. Bennett.

(A) J. R. Prater says: "To give maximum, dependable results projection carbons must possess the following qualities: (1) STRAIGHTNESS. To obtain the best illumination, carbon tips must be maintained in exactly the correct relation to each other and to the optical system of the lamp. The arc is often several inches from the carbon holders, newer crooked carbons would require frequent readjustment as they burn shorter. In lamps where carbons are supported at both ends, crooked carbons might bind or break. (2) UNIFORMITY. Any change in the texture or density of a carbon would cause erratic burning and unstable light. Cores, although made of a different

### BLUEBOOK SCHOOL QUESTION NO. 135

(A) What is a "musroom" tip? What causes it?

(B) Do properly stored carbons suffer any harm because of length of storage?

(C) Name proper SRA carbon combinations and proper amperage for each.

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

material than the outer shell, must likewise be uniform in composition and density. (3) PURITY. Any unintended foreign material in the carbons or cores not only will disturb the burning of the arc, but also will change the quality of the light produced. (4) ACCURACY OF SIZE. Any given diameter of carbon will give satisfactory results only when burned within a very few amperes of its rated capacity. At the same d.c. amperage the negative carbon must have considerably less diameter than the positive for best results, but if too small it will spindle. Each amperage rating requires an exact size of both positive and negative carbons and these sizes must be maintained within very narrow limits."

(B) L. Cimikoski says: "To produce best results carbons must be absolutely free from moisture when in use for projection. Among the ill effects produced by moisture is sputtering and hissing of the arc."

L. H. Kelley says: "It is essential to best results that carbons be free from moisture when used for projection. The carbon is very dense, hence moisture cannot escape rapidly. It will be converted into steam under the intense heat, thus setting up high internal pressures that, since they cannot be expelled with sufficient rapidity, are, or some of them may be and usually are retained until the floor of the crater approaches whereupon a minute particle of the floor thereof is blown off. This results in flickering light, which of course is highly objectionable. It is termed "sputtering of the arc." It is much more objectionable when the moisture is contained in the positive carbon, though moisture in the negative will produce undesirable results in lesser degree."

M. B. Stout (Alaska) injects a new thought concerning which I would not care to pass judgment. What do some of you think about it? He says: "Carbons used for projection should be wholly free from

moisture, since otherwise the applied heat will form steam, with result that the light will flicker. Steam and carbon have widely different conductivity, hence as particles of steam are encountered in many minute "pockets," conductivity of the carbon is caused to be variable instead of uniform. This, in the nature of things, produces flickering light. All carbons should be subjected to high temperature for a considerable space of time before use. Storage on top of or inside the lamphouse serves this purpose very well."

Note: I have almost wholly changed the wording of friend Stout's answer, but, I believe, have not in any degree altered his meaning.

(C) G. E. Doe says: "This question might be interpreted as meaning either of two or three things, Dad. I think, however, it must refer to the luminosity per unit area at point of volatilization, which is understood to lie between 3650 and 3700 degrees centigrade. At this temperature, it is around 175 to 200 candle power to the square millimeter. This does not include the high intensity arc, in which gaseous temperature within the crater is raised much above the carbon volatilization point. Another way of considering the question that would, I think, be wrong, would be to take it as meaning the luminosity as refers to light delivered to the collecting-diverging element of the lamp's optical system. This, I believe, would mean the light source considered as a whole, and the direction taken by the same considered as a beam."

(D) Almost all answers concede the somewhat higher conductivity of carbon cores as compared with the shell. C. Umphrey puts the matter thus: "This question has me 'stuck.' Neither the Bluebook nor anything else I have been able to consult, including the book 'National Projector Carbons' seems to answer the question directly. All authorities say the core is softer and tends to stabilize the arc."

### Motiograph Sued By J. E. Robin

J. E. Robin, Inc., theatre equipment manufacturer and distributor, has filed suit in the New York supreme court against Motiograph, Inc., and Victor V. Coster, and asked the court to restrain Motiograph from breach of contract.

The complaint stated that Motiograph had made an agreement on March 21, 1938, with the plaintiff, giving the plaintiff an exclusive three year agency to distribute Motiograph products, including its projectors, in Central and South America. The complaint said that Motiograph had refused to carry out the contract and had employed Coster.



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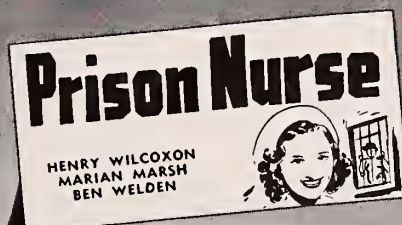
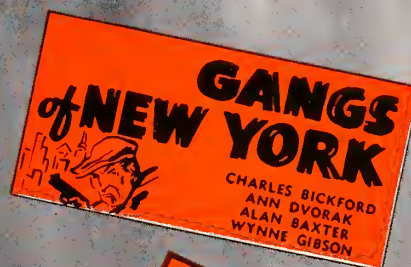
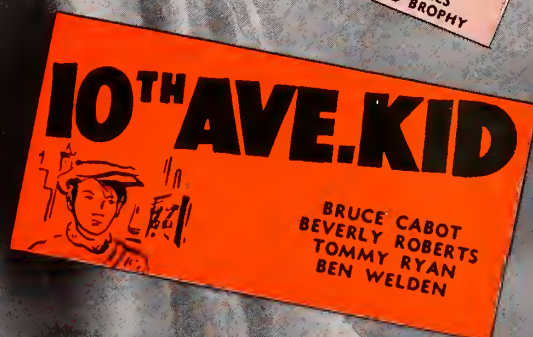
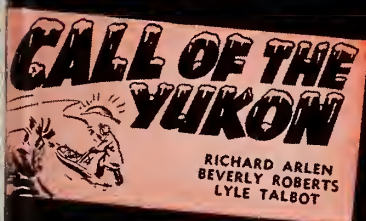
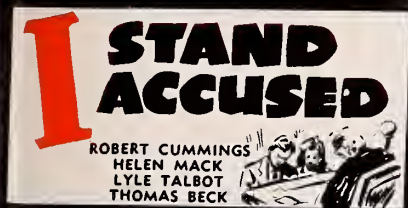
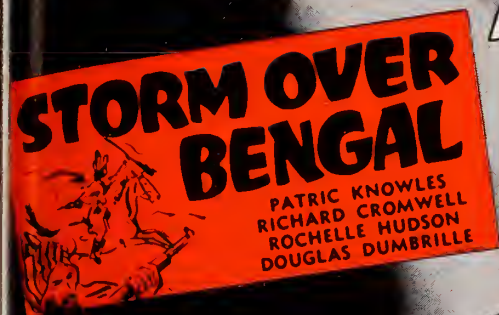
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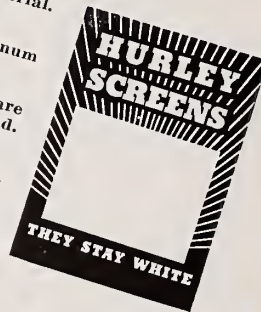
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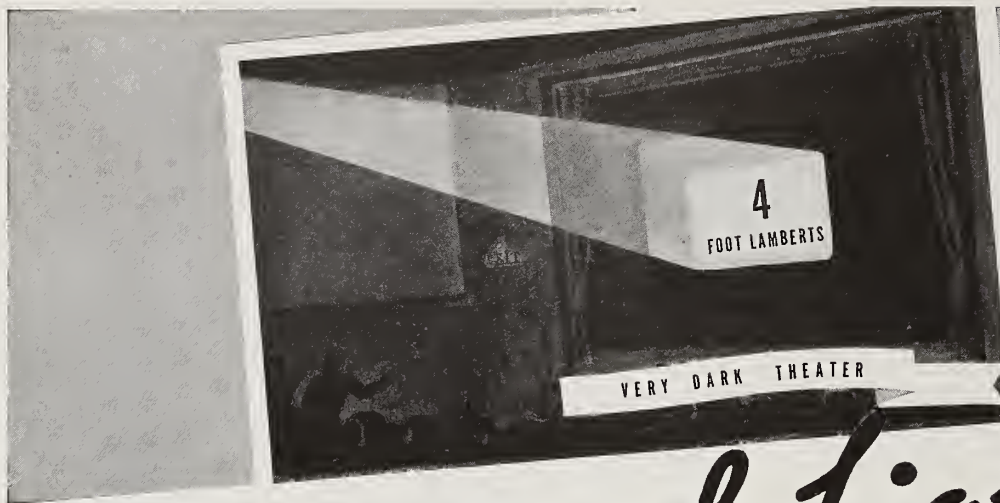
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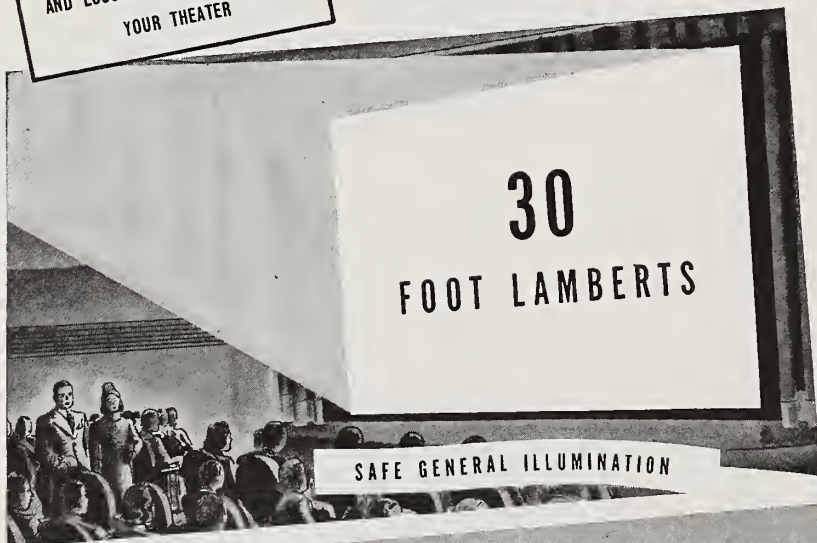
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# BRINGING NEWS BY SCREEN AND TICKER



Entrance. Note directional soffit lighting.



The auditorium, seating 514, with rows spaced 36 inches. Below, the lobby.



Detail of film and reel pattern in aisle and standee carpeting.



■ The second newsreel theatre to open in New York in September, the 72nd Street Newsreel theatre, takes the topical cinema to uptown Broadway. It gives a second New York house to Newsreel Theatres, Inc., which began with the Embassy Newsreel theatre on Times Square and now also operates a similar theatre in Newark, N. J. Designed by Peter Copeland, the new house has a simple modern scheme throughout. Dominated by a cantilevered marquee of stainless steel (by Continental Sign Company, with Adler silhouette attraction boards), the entrance area has a side box office and turnstile. Marquee soffit lighting is definitely directional toward the entrance, and this directional effect is picked up by vestibule ceiling "ribs" of light. The lobby has walnut flexwood walls, blue-painted plaster ceiling lighted by cornice coves. Treatment of the auditorium consists principally in curved forms painted on hard plaster walls and acoustic plaster ceiling. The rear wall is covered in fabric over rock wool. The auditorium seats 514, with 36-inch row spacing. Chairs, by Irwin, have blue mohair padded backs, tan leather-covered, spring-edge seats. Below rear of the auditorium is a lounge with walls of flexwood and rose-painted plaster, pink-tinted plaster ceiling, and gray and blue twist wool carpet. This room is equipped with a news ticker. The theatre is completely air-conditioned, with distribution from the ceiling through Anemostat outlets. Projection equipment includes two Simplex projectors with Peerless Magnarc lamps supplied by Hertner motor-generator. Sound system is RCA, image 16 feet wide.

At right: The lounge in sublevel, equipped with a news ticker.



## REVERSAL OF REEL WINDING IS REVIVED AS A LIVELY ISSUE

WHETHER FILM should be wound on reels in reverse, or with "tail out," is being argued in projection and exchange circles. Discussion of the method, which has been tried in a small way and has also received some attention from distributors in years past, has begun again as the result of the proposal of W. Lee Beckley, a Minneapolis projectionist, that it be adopted generally, in order to assure proper inspection in the theatre and the use of the theatre's own reels in actual projection. Mr. Beckley's suggestion was published by F. H. Richardson in his "Comment" in the July 23d issue of BETTER THEATRES.

Brought to the attention of a number of local unions, the proposal has been endorsed by most of those which have already responded. Among others who

have expressed themselves in favor of the change are Dr. Alfred N. Goldsmith, past-president of the Society of Motion Picture Engineers; Harry Rubin, chairman of the Projection Practice Committee of the SMPE and supervisor of projection for Paramount; and Charles F. Horstman, supervisor of projection for RKO Theatres

Pointing out that the SMPE Exchange Practice Committee made a survey two years ago to get data on which the feasibility of the "tails out" winding by exchanges might be judged, A. W. Schwalberg of Warner Brothers has stated that opinion among representatives of leading distributors has been that they would be willing to send out films wound in reverse if the theatres would return the reels wound "heads out."

*[Having grown beyond the bounds of F. H. Richardson's Comment, opinion and action developed from this proposal are discussed at some length in an article leading off the Modern Projection department, page 53.—THE EDITOR.]*

## TELEVISION FUTURE STILL OBSCURE; SEE THEATRE AN OUTLET

WHEN WILL television come? What will it be like? Will it operate in the theatre? How? What provisions in the plan of a theatre should be made for it? Or will it be confined to the home, and be close enough to theatre performances to be competitive?

Such questions represent what most theatre people want to know, as evidenced in inquiries to BETTER THEATRES. Conflicting prophecies have appeared in print, for opinions naturally differ; furthermore, in any industry there are obviously many "axes to grind."

It is noteworthy, however, that the larger radio companies, who have carried almost the entire investment made in television research, are highly conservative in their statements. More liberal forecasts (some of them quite "wild") arise in other circles. The picture is further complicated by securities which the patent situation makes necessary, and the complete truth is exceedingly hard to find.

### Present Enlarged Image

Ordinary television results at the present time consist in a picture normally a little less than half the size of this page, fairly sharp at that size, and moderately bright. Ordinary optical enlargement—that is, projecting the picture just described on a screen of greater dimensions—is practicable, and occasionally used. There are other methods of enlargement; the optical procedure is cheapest up to certain limits, and about as effective as any. Enlargement does not improve detail—at equal viewing distance the "grain" becomes that much more conspicuous, but just as in theatre projection, it enables more people, located farther from the screen, to see the picture. Enlargement by optical means involves sacrifice of brightness, which is not regarded as good even at best.

Disturbances such as those caused in the theatre by dirty film are encountered now and then, traceable chiefly to man-made static. Flicker and travel ghost are not excessively troublesome. The





results are judged by many to be about equal to poorly screened home movies in image quality.

The possibilities of home television at the present moment seem superficially more promising to many observers, but closer inspection of the practical commercial side reveals some formidable obstacles. The difficulties involved in any method of transmission that must reach millions of homes have been mentioned. Cost is another factor. The least expensive television receiver, it is believed in the trade, will certainly cost several hundred dollars.

### Theatre Advantages Cited

The opinion that television, when it does arrive commercially, will come via the theatre, rather than the home, is therefore expressed in both television and theatre circles. Theatre use involves only the difficulties of picture detail and illumination, it is pointed out, and these have already been found fairly satisfactory on a screen 8 feet by 10 feet, though, of course, not comparable to the motion picture image obtainable today. Home use poses only slightly less exacting requirements on those two points, while enormously increasing the difficulty of transmission, whether by wire or radio, and it involves a twelve-fold increase in program costs. Further, the apparatus for a thousand homes will cost more.

Today, however, the most serious restriction on home television is considered to be the program cost, which, as some observers point out, suggests that eventual development may see television used in the home for news events but confined to the theatre for the more expensive classes of television entertainment.

The cost of apparatus and replacements in theatre use, combined with a performance that is relatively imperfect (as, for example, in the absence of color), would mean that there would be no advantage in changing over from the present method of producing entertainment by means of films. Opinion is, theatres would be likely to retain their established projection apparatus, adding television equipment only for the reproduction of exceptionally important news events and various novelties.

Very little data of value are available concerning the structural changes that might be required to accommodate television equipment in the theatre. The final form the apparatus will take, particularly the receiving scanner, is a matter of vague conjecture only among engineers dealing with television. Should the scanner prove to be a piece of apparatus embodying the screen within itself—something in the nature of a glorified cathode ray tube—which is at present impossible, no doubt a good deal of

space will be needed behind the proscenium. If on the other hand the scanner provides a small source of very intense light which can be projected in optical enlargement (the method used at present), then the only change needed will be one of adding the necessary ports to the projection room and making space therein for a few, not very bulky, pieces of apparatus.

## DRIVE-IN'S HIT BY HURRICANE INCLUDE ODD DUAL THEATRE

ALTHOUGH THERE is little enough to a drive-in theatre structurally, the outdoor car-parking film-exhibiting establishments in New England, where they flourish as nowhere else, were generally damaged, some put out of business, by the West Indies hurricane that cut through this area. The newest, that of George Swartz and Joseph Cifre called the Merrimack Park Auto theatre and located at Methuen, Mass., was one of those severely hit. The ponderous screen housing, a structure characteristic of drive-in theatres, was flattened into a heap of kindling, critically injuring three employees.

The Weymouth theatre, forerunner of the New England drive-in places, suffered the least. Shingles were stripped from sections of the screen house, while the surrounding fence was flattened in places. The theatre reopened the next night, however.

The Weymouth house is operated by a corporation in which Thomas DiMaura and James Guarino are principals, which is at present engaged in litigations over

the ownership of the theatres under its direction, and questioning the validity of its claims to a New England franchise from the Park-In Theatres Corporation of Camden, N. J., which controls patents on ramp construction for outdoor theatres of this type.

An outdoor theatre of yet quainter character was that being constructed in Shrewsbury, Mass., since it was planned to combine outdoor and indoor operation, and the wind glutted itself on its structures also. Here the screen housing was to form one end of an 800-seat theatre to be used after the summer season closed, which arrangement was calculated to give the operators not only a twelve-month income, but to circumvent the difficulty of drive-in theatres to get suitable product by the booking of pictures the year around. The indoor theatre building had not been completed when the storm struck, but what there was of it, as well as the screen housing, soon became a mass of broken timber and scrambled cinder blocks.

The Shrewsbury innovation was also a DiMaura and Guarino enterprise.

E. M. Loew's drive-in theatre at Providence, R. I., which is also involved in the franchise suit, was shut down by the interruption in electrical service from which all Providence theatres suffered. The Loew drive-in at Lynn, Mass., however, was severely damaged by the wind, while rising marsh waters ruined the turf.

## PROTECTIVE DEVICES SEEN AMPLE TO END AIR DUCT HAZARDS

TRYING TO SAVE a relatively small amount of money by using inflammable duct construction and unsafe air filters may mean the difference "between long usefulness and a ventilating system that will soon need revamping," the International Association of Fire Chiefs, in convention in New Orleans the latter part of September, was told by L. Logan Lewis, vice-president of the Carrier Corporation, manufacturers of air-conditioning equipment.

"The safety of a duct system," he said, "may be assured by the use of protective devices."

Among the fire control measures that he suggested were (1) uniform safety requirements throughout the country, (2) unit equipment or central systems in the larger buildings used by the public and in theatres, (3) elimination of non-combustible materials throughout the air supply system, (4) periodic cleaning of ventilation ducts, (5) automatic stopping of the fans when fire breaks out, and (6) filters of non-combustible materials.

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# THEATRE CONSTRUCTION COSTS TODAY

THE COST OF theatre construction today is discussed in the material presented here in the only practical way that this important subject can be discussed—by letting the figures speak more or less for themselves. Costs are highly variable. There is no good answer to the question, "What will a 1,000-seat theatre cost?" One must know where it is to be built, very precisely; what the competitive conditions are, what the geological conditions of the site present, and just what kind of a theatre is wanted. Every project must be analyzed for itself, and by itself.

It is possible, however, for one to be greatly helped in such calculations by a background of knowledge concerning general construction factors obtaining. It is for that purpose that the experience of three leading theatre architects has been called upon in this discussion.

■ ■ ■

By John Eberson

IN DISCUSSING theatre costs, it is well to understand what the purpose is of the theatre we are talking about. Is it to be a theatre for a man in the motion picture exhibition business in all sincerity, making it his life work, so that he wants a structure which will have some permanence, as little wear and tear as possible, and designed to meet the average tastes of the public? Or is it to be a theatre built for speculative purposes, to make a big showing for a year or two, then "unload"? The distinction is a fundamental one, importantly affecting costs.

I have learned by experience, covering more than 38 years, a good many of them in designing motion picture theatres, that every project must be individually analyzed as to location, conditions of local labor, the building material market, the taste of the public, the pocket book of the exhibitor, and the prospect of arousing undeveloped patronage.

I want to point out here, that it is just as easy to over-build and over-estimate as it is to do the contrary. There is no theatre architect of standing who does not know how to figure costs very accurately. If his estimates miscarry, it is usually less the fault of the architect than of the exhibitor who hasn't given the architect a proper voice in the decisions that had to be made.

Every motion picture theatre operator, in every community, must face serious com-



JOHN EBERSON



ROBERT BOLLER



S. CHARLES LEE

Offered on this and the following two pages is the testimony of three prominent architects specializing in the designing and construction of motion picture theatres, on what it costs to build representative theatres today. John Eberson, who has offices in New York, has designed many of the leading theatres in the United States, as well as abroad, and is the architect of many of those more recently constructed in the East. Robert Boller, who also has specialized in theatre design for many years, has offices in Kansas City and is represented by theatres of all types throughout the Middle West. S. Charles Lee, of Los Angeles, is prominent on the Pacific Coast.

mercial obligations for which he is accountable—it is well for the architect to remember that also in the planning of a theatre. The exhibitor must have the support of the architect and the artisans whom he calls upon to create for him the theatre structure and its environment. Successful theatre operation means successful service to a community, and this depends, first, upon the supply of product, and second, on the overhead expense of operation. One of the first factors in determining this "nut" is the cost of the building and of the equipment. After the theatre is opened this matter is more or less a closed issue.

The cost figures which I present are complete, nothing left out. They were not arrived at by estimate on any basis. And here I should like to say that the theatre operator should not discuss costs with anyone on a basis of cubical contents. There simply is no such basis for an estimate of theatre costs. The figures presented here are based on the costs of actual theatres. They should cover the field of practical inquiry as to theatre construction costs today quite thoroughly.

First, let us dispose of the big, ostentatious downtown theatres in large cities. They are of a rare species today, and are

'way out of line with what is now considered sound exhibition costs. At best they are on the fringe of the business. We can just forget them.

## TYPE A.—Metropolitan neighborhood or suburban theatre, seating 1,000.

WITH RESPECT to the larger city we can confine ourselves to the neighborhood and suburban theatre, of the popular type in a good "middle class" community, seating 1,000. We aim to make a fully functional job of it, answering the needs of a *real* investment with low upkeep. The workmanship and materials such a theatre would call for may be listed as follows:

Reinforced concrete foundations, steel skeleton, tile and brick curtain walls, reinforced concrete main floor, tile partitions, gypsum roof, tile floors in vestibules and toilets, tile wainscoting in toilets, countersunk aisles, plaster ceiling, galvanized iron and lath hangers, Keene cement wainscot and standee rail, Rockwool and fabric, side walls, brick or terra cotta fronts, copper sheet metal, hardwood display frames, marble box offices, rubber mats and floors (for lobbies and men's room), colored toilet fixtures, drinking fountain with cooler, special designed lighting fixtures, complete air-conditioning with positive refrigeration and automatic controls,

Figures on the cost of basic building materials and building labor in cities throughout the country appear on page 20.



complete stage set with remote controlled curtain, complete set of house drapes, spring edge seats (34-inch to 36-inch spacing), decorative furniture, theatre quality carpet on ¾-inch lining, aisles countersunk, standard emergency lighting system, Formica front doors, candy booth, adequate help and storage rooms, oil burning or stoker-fed coal heating system, courts paved, marquee with silhouette letters and all metal ceilings, with ample flasher animation; special theatre hardware, including best type panic bolts, floor hinges, door checks, kick plates, all master keyed and outside hinges in bronze; wall safe, vacuum cleaners, portable electric equipment, automatic ticket choppers, lockers, hard-of-hearing installation, intercommunicating house phones, special booth signal system, one footlight, one border light.

But before presenting a cost break-up on a theatre of this style and classification, I would like to present another list, not so much of what is included as of what is sometimes left out. I refer to a type of theatre that, while of metropolitan neighborhood and suburban classification, is built on a speculative basis, flashy but shoddy, built without the slightest concern for what may happen to it a few years later. For example:

Plain concrete foundations, steel skeleton, concrete block or cinder block stucco curtain walls, plain concrete floor on dirt, cinder block partitions, steel deck roof, terrazzo floors in vestibule and toilets, Keene cement wainscoting in toilets, aisles not countersunk, no carpet strips, plaster ceiling black iron lath and hangers, plain plaster wainscoting, acoustic plaster walls, sheet iron or brick fronts, galvanized iron sheet metal work, pine or Kalamein metal moulding and cardboard display frames, wood or pressed fibre board box office, no rubber mats, white toilet fixtures, no drinking fountain cooler, no air-conditioning, no automatic controls, hand-operated stage curtain, box spring seats with 30-inch and 32-inch spacing, retiring rooms sparingly furnished, cheap carpet on skimpy lining, projection underpowered and no emergency service or equipment, wood doors throughout, except where Kalamein demanded by law, no acoustical treatment in booth, no special candy booth, no adequate help or storage space, no automatic control or firing of heating installation, courts cinder only, dead canopy with tin letters, stock undersize hardware, buzzer system only, no lighting on stage or attic spaces, etc., etc.

Now to return to the soundly constructed and substantially appointed theatre that the first specifications referred to. In giving probable costs on such a metropolitan neighborhood or suburban theatre of 1,000 seats, I have seen fit to divide the figures into two groups, one (designated "100%") referring to a more pretentious theatre, using the best materials; the other (designated "60%"), a theatre of more "standard" character, using good materials, but with an eye to pretty strict economy.

#### CONSTRUCTION COSTS:

	100%	60%
Building permit, bond, contractor liability insurance, general conditions, superintendent, night watchman, etc.....	\$5,700	\$4,500
Excavating and backfilling.....	2,000	2,000
Concrete, formwork, reinforcing steel .....	8,400	6,100
Cement finish.....	1,300	1,300
Roofing, gypsum.....	2,100	2,000
Cut stone work, face brick, common brick, backup tile, cleaning down.....	15,000	12,000
Structural steel (including erection and cartage).....	8,000	5,800
Miscellaneous Iron work.....	2,700	1,400

Plastering, plain and ornamental Compo. Roof, Waterproofing, sheet metal work.....	6,500	5,300
Steel sash and fire doors.....	4,300	2,800
1,200	1,000	
Mill and cabinet work, wood floors, rough carpentry, miscellaneous lumber, scaffolding, finish hardware, screens and weather stripping, including labor .....	13,000	7,500
Glass and glazing.....	900	450
Marble or tile work.....	1,600	1,100
Metal partitions.....	350	250
Painting (plain).....	900	500
Heating .....	8,600	4,500
Plumbing .....	6,500	4,300
Ventilation (including mechanical refrigeration).....	15,000	13,000
Electric wiring.....	9,500	7,000
Coal and current for temporary heating .....	700	500
Total Building.....	\$114,000	\$83,400

As to the equipment costs, I would say that, according to my data on actual theatres of recent erection, the *basic* or major equipment and furnishings of such a theatre would run to about \$31,000 for the "100%" type, and about \$21,000 for the "60%" type. For the former these costs may be itemized as follows:

Opera chairs .....	\$7,500
Projection and sound equipment.....	7,500
Portable electric equipment.....	100
Stage equipment (curtain control, etc.)..	500
Carpeting .....	2,200
Draperies .....	1,800
Decorative furniture .....	800
Wall fabric and rock wool.....	2,200
Electric lighting fixtures.....	2,600
Sign and marquee.....	2,400
Lockers, service equipment, etc.....	1,000
Decorating (miscellaneous) .....	2,600
Total .....	\$31,200

It is to be pointed out that all of the figures given represent actual theatres having the characteristics indicated in these particular items. However, were these not specified, there would be others of similar cost significance in their place. It should further be noted that these figures represent average composite costs experienced during the last 24 months, covering 27 theatres in the area east of Chicago.

#### TYPE B.—Provincial theatre (small city business section or comparable location), seating 700.

The general specifications are similar to those of Type A, with, however, differences that are indicated in the cost itemization. Moreover, from the "60%" grade in the provincial type many of the features of that designated "100%" are eliminated. The general specifications for these cost figures are as follows:

Concrete foundations, steel skeleton, cinder or concrete block and brick sidewalls, front of porcelain-enamel or other modern material comparable in cost, with brick and copper cornices; steel beam roof, wood balcony; concrete main floor, partition of wood, millwork pine for paint, ceilings Compo boards or plaster, wainscotings plywood, box office and standee rail, wood and Tarso, combination blast heating system with extra capacity summer ventilating fans, well-water cooling, terrazzo or asphalt tile toilet room floors, rockwool and fabric for sidewalls (or compo patent boards), stock lighting fixtures, standard plumbing fixtures, BX electric wiring installation where permitted,

no special stage lighting, "trick" decorative scheme, wood base throughout, stock millwork, stock display frames, steel frame wood joist construction, marquee with stock galvanized iron metal finish, buzzer system only, steel or transite projection room construction, rubber runners only, no draperies except single stage set and for box office, no drinking fountain.

#### CONSTRUCTION COSTS:

	100%	60%
Building permit.....	\$ 100	
Contractor liability insurance..	400	300
General conditions.....	1,000	800
Superintendent, watchman, etc.	1,500	1,300
Excavating and backfilling....	1,000	900
Concrete .....	2,500	2,300
Formwork .....	800	700
Reinforcing steel.....	1,000	800
Cement finish.....	1,500	1,000
Cut stone work, face brick, common brick, backup tile, cleaning down.....	14,000	11,000
Structural steel (including erection and cartage).....	2,500	2,000
Ornamental Iron work.....	400	300
Plastering, plain and ornamental	6,000	3,500
Acoustical treatment.....	300	
Compo. Roof.....	800	800
Waterproofing .....	300	
Sheet metal work.....	600	500
Metal windows.....	50	
Fire doors.....	350	300
Mill and cabinet work, wood floors, rough carpentry, miscellaneous lumber, including labor	4,500	4,000
Scaffolding (interior).....	400	300
Finish hardware.....	500	400
Weather stripping.....	200	
Glass and glazing.....	200	200
Marble work .....	300	100
Tile work .....	1,000	500
Metal partitions .....	300	250
Painting (plain) .....	500	400
Decorating .....	1,800	1,500
Heating .....	3,300	3,000
Plumbing .....	2,000	1,700
Ventilation .....	3,200	3,000
Electric wiring .....	3,500	3,000
Total building .....	\$56,800	\$44,850

The basic equipment and furnishings cost for the "100%" type would run to about \$22,000, and to about \$18,000 for the other.

In using these figures for general calculation, a variation of about 10%, up or down, should be taken into consideration to account for local and special building codes, and labor and material cost conditions.

#### Theatre seating 1,100 in a Middle Western city of 20,000 population.

By Robert Boller

I HAVE selected a theatre in a Middle Western city of 20,000 that I believe represents typical costs in that area. There are three theatres in this city, including the one under discussion, which was built this year.

The dimensions of the site are 48x125 feet. The building, which has a total cubic content of 240,000 cubic feet, includes two shops having a total area of 264 square feet.

The owners wished to obtain a capacity of 1,100 on a lot of a size and form imposing limitations, and later desired the addition of store area.

The plan is of typical central entrance type. Balcony is larger than usual owing to two-price policy and necessity of space



for colored patrons; balcony accordingly is of easy access, with separate stairway for colored patrons. There is a mezzanine lounge 17x45 feet with toilet rooms adjacent. Another lounge, 13x30 feet, is provided for colored patrons. Basement contains air-conditioning and heating plant, and storage space. Lobby is shallow, 8 feet deep, and 23 feet wide; foyer is 14x36 feet, stage 15x36 feet.

The architecture is *classic-moderne*, with decorations carried out in blue, silver and gold, painted on plaster throughout the interior. Tile trim is used in lobby and lounges.

Construction: Foundations of reinforced concrete. Building has steel frame throughout. Retaining walls are brick cement-plastered on inside. Flooring is reinforced concrete on bar joists. Roof is of twenty-year built-up type on insulated steel decking; 4-inch rock wool insulation above ceiling. All lathing is metal. Partitions are of tile and gypsum block; Kalamein and tin-clad doors.

### CONSTRUCTION COSTS:

Building permit .....	\$50
Liability insurance and workmen's compensation .....	1,700
Temporary construction sheds .....	500
Excavation .....	750
Concrete foundation, including forms .....	2,500
Reinforcing steel, fabric, and Hyrib .....	3,500
Reinforced concrete floors .....	3,300
Sidewalks .....	300
Structural steel (60 tons at \$120) .....	7,200
Steel deck roof .....	1,875
Common brick, in place (250,000 at \$30) .....	7,500
Cast stone trim .....	500
Cement plastering exterior .....	1,250
Tile partitions, in place .....	600
Interior plastering (3,500 square yards at \$1) .....	3,500
Lathing .....	1,350
Ornamental run plastering .....	500
Scaffolding .....	1,000
Interior tile and marble trim .....	750
Interior mill work .....	600
Miscellaneous carpentry .....	1,000
Roofing .....	900
Sheet metal and fire doors .....	750
Plain and etched plate glass and mirrors .....	750
Rock wool insulation .....	600
Steel windows, manager's office only .....	100
Wood floor on stage only .....	63
Finish hardware .....	850
Waterproofing .....	300
Contractor's fee .....	5,000
Painting and decorating .....	3,500
Lighting fixtures .....	2,500
Marquee and signs .....	6,000
Heating .....	2,000
Ventilating and air-conditioning .....	16,000
Plumbing .....	3,000
Electric wiring .....	3,500
Incidental items .....	2,000

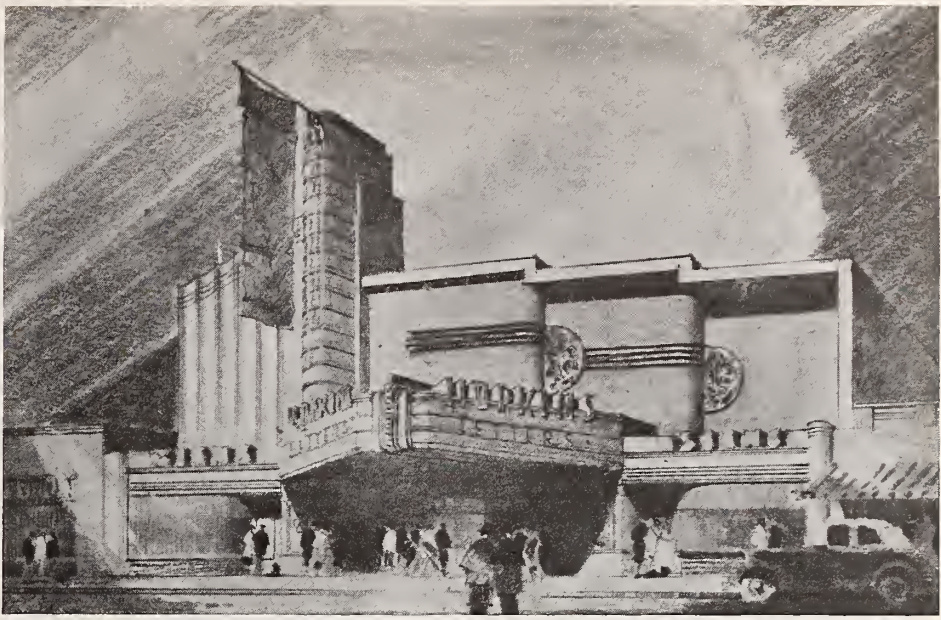
TOTAL ..... \$88,038

### Theatre in a California community of 10,000 population; 850 seats.

By S. Charles Lee

THE THEATRE for which the construction costs are itemized below, was designed for a California community of 10,000 population. The site measures 62 x 150. (See drawing for plan data.)

The theatre seats 850 on a single floor. The building contains 221,000 cubic feet, including two stores at the sides of the lobby amounting to 576 square feet. The



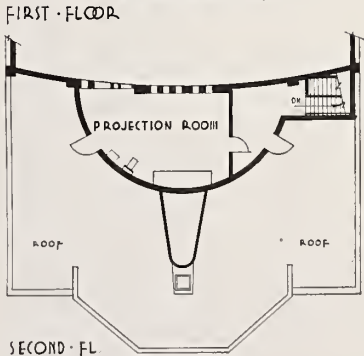
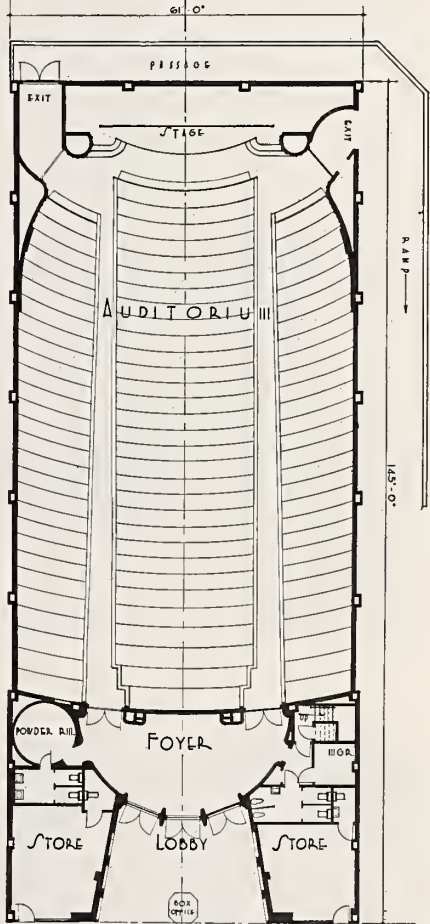
Front elevation of a theatre recently designed by S. Charles Lee, reproduced here only to indicate the general type of modern attention-attraction front included in a scheme like that for which he has given the accompanying building cost figures.

design is modern, with a front ornamentally developed and well illuminated for advertising purposes, and an interior of simple but colorful treatment.

### CONSTRUCTION COSTS:

Bond .....	\$470
Permit .....	75
Toilet accessories .....	50
Core test .....	75
Finish hardware .....	500
Telephone, water, power, light .....	125
Insurance .....	500
Security pay roll tax .....	240
Excavation, steam shovel .....	580
Concrete material, rock, sand, cement .....	1,660
Reinforcing steel and mesh .....	1,560
Lumber .....	1,480
Structural and miscellaneous iron and steel .....	1,730
Hardware, bolts, paper, wire, etc. ....	390
Floor hardener .....	140
Guniting work .....	887
Sheet metal work .....	350
Metal clad doors .....	120
Weather stripping .....	150
Roofing .....	460
Roof trusses .....	741
Flooring .....	90
Mill work .....	800
Metal toilet partitions .....	195
Ticket booth .....	567
Poster frames .....	363
Formica kick plates .....	60
Painting .....	300
Glass .....	480
Brick work .....	3,250
Terrazzo .....	395
Plastering and acoustical treatment .....	2,530
Brush coating .....	150
Plumbing .....	1,165
Sewer .....	60
Labor .....	6,945
Wool insulation .....	200
Tools and equipment .....	300
Contractor's fee on above .....	1,750
Ventilation .....	2,000
Electric wiring .....	2,300
Electric fixtures .....	500
Decorating .....	1,100
Marquee .....	1,500
Marquee letters .....	400
Architect's fee .....	2,381

TOTAL ..... \$42,064



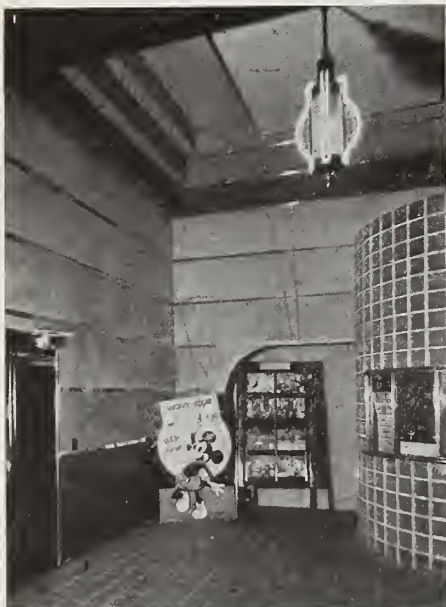
Floor plan of theatre on which cost figures submitted by S. Charles Lee are based.



# Color and Novelty in Light and Form To Make a Small Town Showplace



The front, photographed before completion of marquee lighting.



The lobby, arcade entrance to adjoin box office.



Foyer, seen from one of the two staircases.

• With a population of only 2,700 and very ordinary economic resources, Barbourville, Ky., now has a theatre of original and impressive design, built by a father for his son

FROM THE ruins of a plain little theatre that had served the citizens and neighboring farmers of tiny Barbourville, Ky., for sixteen years, has risen another as different as original, sometimes curious, use of modern architectural devices could make it. Fire destroyed most of the first structure, built by Charles R. Mitchell in 1922. Called the National, it was the only theatre in Barbourville, which even now has a population scarcely more than 2,500, and was operated by Mr. Mitchell with the close assistance of his wife and, when the lad reached the ripe age of twelve, his son.

After the fire Mr. Mitchell began immediately on the construction of a new theatre, one that would be a Barbourville showplace in both meanings of the word. To the theatre in which he has sought to achieve that intention, he has given his family name, which is deep-rooted in the history of this Cumberland River region.

"Maybe this theatre won't pay as it should," Mr. Mitchell comments, "but I wanted to build a nice theatre and turn it over to my son Paul. It is written off the books."

The Mitchell theatre was constructed and decorated at a cost declared to be \$25,000. It had been possible to salvage three brick walls, most of the stage end of the burned structure, boiler and steam pipes, and roof steel, as well as some of the equipment. Wages of both skilled and unskilled labor are low in Barbourville, and all the dimension lumber was supplied by local sawmills. Architects were B. F. Churchill & Son of Iola, Kans.

## Construction and Facade

The building, which is 161 feet long and 40 feet wide, fronts on the principal business street, adjoining a store and apartment building, now under construction and also owned by Mr. Mitchell, all of this property occupying an entire block. The side of the block opposite that along which the theatre extends, it having a corner location, is on the town's Public Square, and here is also a developed entrance, with a V-shaped marquee and vertical sign with the word *Theatre*, leading into an arcade





## The Mitchells and Their Town



Mr. and Mrs. Mitchell and their son, Paul, and their first theatre, the National.

giving access to the vestibule at the theatre front (see drawing of plan scheme, and vestibule photograph, which shows arcade opening temporarily sealed pending completion of the passage.)

Construction is of brick and steel with exterior finish in white stucco throughout. Even the marquee, which does not extend to the sidewalk edge, is of stucco, which is laid on wooden framework suspended on steel rods concealed in rounded sections forming motifs of the design. The general architectural effect of the facade is attained by apparently overlaid planes above the marquee, which contributes its own forms to the scheme, by a vertical sign receding over the roof, and by the use of glass block "windows," in a projecting horizontal panel acting as an extension of the marquee, and in a vertical slightly recessed panel above the latter. Formed by Insulux structural glass, the lower panel, immediately above the front of small store area, supplies some light to the manager's office above the store space, but is also illuminated from behind by red and blue neon; the upper panel is chiefly decorative.

Insulux glass blocks are also used to form a box office at the right of the entrance area, extending from the vestibule into the lobby, with a ticket window in both. The lobby ticket window is for patrons coming through the arcade (see lobby photograph).

The vertical sign, of metal construction, is painted in four blending shades, from dark red at the bottom to orange at the top. Stamped metal letters spelling the name on either side are placed in front of red neon "stripes." The front fascia is decoratively lighted in blue neon. The marquee, carrying no attraction boards, is only decoratively lighted, red and blue neon being used.

### Vestibule and Lobby

The soffit of the marquee is continuous with the vestibule ceiling, and vestibule walls are in the same white stucco finish. The only soffit-ceiling lighting consists in nine parallel neon tubes centrally extending toward the entrance doors, alternately white and gold. The doors are of cyprus

■ Barbourville, in the foothills of the Cumberland Mountains about 35 miles from the junction of the states of Kentucky, Virginia and Tennessee, was laid out in 1800. Following the trail blazed by Daniel Boone, settlers from the seaboard had come into this valley of the Cumberland River long before that. The Boone Trace itself ran hard by what was to be Barbourville, passing right by where Martha Lewis's gasoline filling station stands now. It ultimately brought James Barbour, after whom the town is named. Later came Robert Tyner Mitchell, Jr., an ancestor of the Charles R. Mitchell whose new theatre in Barbourville is here described.

Since 1800 the seat of Knox County, Kentucky, Barbourville, with a population now of only about 2,700, is supported principally by the trade of farmers, whose produce consists chiefly in swine, corn, potatoes and hay. A little trade is derived from the coal fields farther west, while a few wood products factories are located in the town. Barbourville tradesmen also benefit by the presence of Union College, which has about 400 men and women students; however, they are for the most part from families of very moderate means.

The nearest larger town is Corbin, located seventeen miles west of Barbourville. With a population of about 8,500, Corbin has two theatres, locally owned. Most Barbourville people, however, as well as the neighboring farmers, own automobiles.

Charles R. Mitchell was born in Barbourville, attending the public schools there and Union College. Learning the telegrapher's trade, he became the Barbourville station agent for the Louisville & Nashville railroad, and by 1932, when he retired, he had been in its service 22 years.

But it was ten years before that, in 1922, that he became a motion picture exhibitor. He built the National theatre, operating it with the help of Mrs. Mitchell. There was also a younger showman in the making, an only son, Paul, who finally became "assistant manager" when still just a lad. Graduated this year, at the age of eighteen, from a military school, he is attending business college in preparation to assume full charge of the new theatre. "He's been buying and booking pictures since he was twelve," relates his dad, "and I find he is also a good publicity man."

Charles Mitchell has other interests as well. One is a hotel, the Faulkner. He also operates several dwelling and commercial buildings in Barbourville, a coal company, and a dairy farm.

painted black and trimmed in chrome. Display frames, which are not illuminated, are also of black-painted, chrome-trimmed wood. The vestibule floor, which is continuous with the lobby floor, is laid in rust-colored tile.

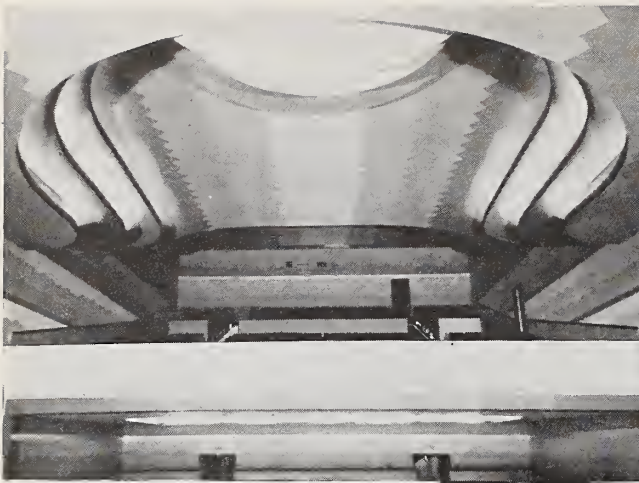
Lobby walls and ceiling are in light and dark tones of brown, of plaster finish, the walls being divided into horizontal panels by chrome mouldings, the ceiling being given a "coffered" effect by use of stepped cornice. From the ceiling is suspended a panel from the center of which hangs a pendant fixture consisting in an opaque glass embraced by decorative forms made up of red neon tubing. Doors to the foyer

are of pine, painted black, with chrome trim plates on the lobby side, chrome quarter-rounds on the foyer side.

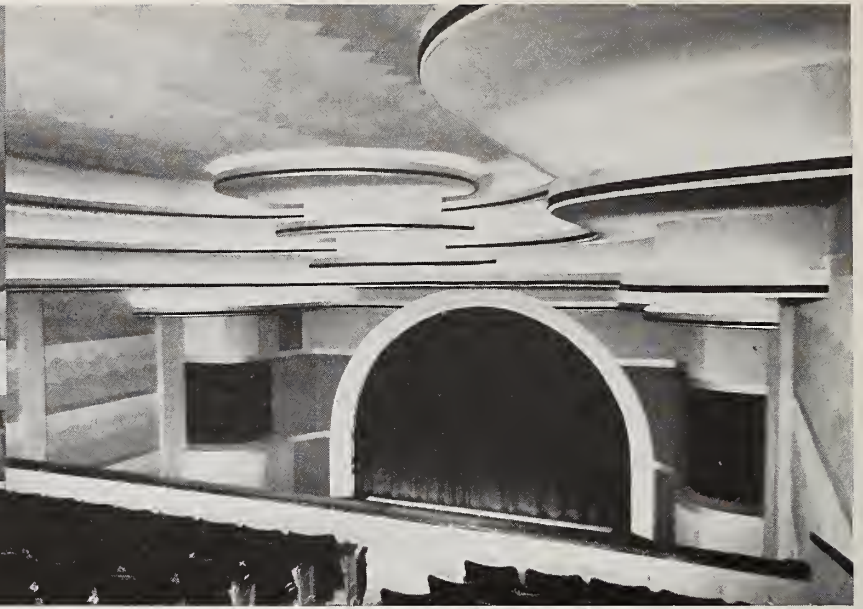
### The Foyer

The foyer, which is shallow but relatively high, is also finished in plaster, painted in light tones of brown, which at the walls form faintly distinguished bands following the general curvature of staircase balustrades. The staircases are dominant architectural features, there being one at the inner wall, crossing above the right aisle entrance and turning twice over the men's lounge to reach the right side





View of the auditorium from the balcony (right), showing wall and ceiling scheme. How these steppings originate, to proceed forward in a horseshoe formation, is pictured above. They conceal neon tubing.



of the balcony; and another at the outer wall similarly giving access to the left side of the balcony. The balustrades are of wood painted black and trimmed with chrome mouldings, nailed on.

The foyer is illuminated by a central pendant fixture consisting of a shallow metal, chrome-finished bowl above which is a vertical cluster of yellow neon tubes in a decorative pattern. Carpeting here, on stairs and in aisles, has light brown and red line and curve figures, forming an abstract modern pattern, against a dark brown ground.

Small lounges, with adjoining toilet rooms, open off the foyer. They are plastered and painted buff. Flooring is rust tile. Illumination is by small chrome and glass ceiling fixtures. Furnishings consist in metal chairs with leather upholstery, and circular mirrors.

### The Auditorium

The auditorium, which seats approximately 500 on the main floor, and 300 in a balcony, is finished entirely in U. S. G. Weatherwood (a gypsum composition material, the characteristics of which include some capacity of absorbing sound). This is glued to the plaster walls in a horizontal panel formation, each panel being further divided into painted strips in differentiating shades of blue. Interrupting these panels, to form relatively square sections, are Weatherwood-finished blue-painted pilasters, which are H-posts supporting the steel roof trusses. Flanking the proscenium arch, the Weatherwood is laid in a series of narrow vertical planes ("silo" construction) to form projecting rounded cornices, painted blue, in which are grilled openings, one of which is a true air outlet, the other a false one effecting decorative balance. The proscenium arch is plastered and painted white, with chrome moulding along the inner edge. A series of steps lead up to the stage, which is fully equipped for stage shows.

It is the ceiling, however, which con-

tributes the novel decorative scheme of this auditorium. Beginning at a point on either side midway between the projection room and the balcony parapet, and extending to within 15 feet of the proscenium wall, the ceiling is stepped in a horseshoe formation. There are three overlapping steppings, which embrace, at the proscenium, three concentric disc-like structures, of similarly stepped formation (different diameters). All of these structures, which are painted blue, are edged with strips in the same Weatherwood material, these strips, however, being painted aluminum and trimmed with 4-inch strips of Weatherwood, glued on and painted black. These edge pieces, rising above the "floor" of the steppings, conceal neon tubing, three to each stepping, and each line of tubing on a different color circuit—red, green and blue. There is still another such stepping, immediately ahead of the proscenium, which brings the total of these triple lines of concealed neon tubing to seven, and since the three colors available in each stepping can be combined variously to make seven different single tones of light, color effects possible throughout the ceiling reach a prodigious number.

The remainder of the ceiling, inside the steppings, likewise finished in Weatherwood, is painted blue. The balcony parapet fascia, in the same material, is also blue,

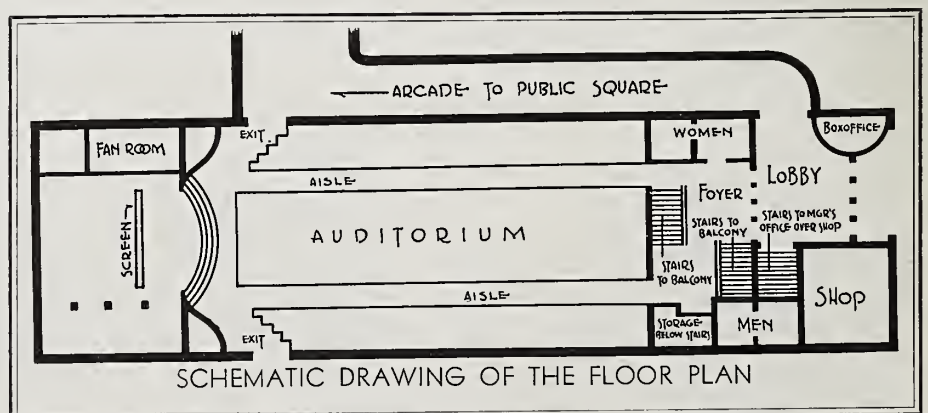
with a wood railing along the top of it, painted black.

Balcony seating was salvaged from the National theatre fire, but the main floor has been newly seated by the American Seating Company with modern chairs having black veneer backs edged with aluminum, and spring-edge seats covered with blue leather. Row spacing is 32 inches.

### Projection and Air Supply

The projection room (projection and sound equipment is that used in the National) is 14x40 feet. The floor is concrete painted brick red; walls are plaster painted buff. The screen image is 16 feet wide, projection angle 20°, distance from the screen to the first row 15 feet, to the last row approximately 80 feet.

The heating plant for the Mitchell is located in the basement of the adjoining apartment building, which was not damaged by the fire. This supplies steam to a large blast coil located in a room off one side of the stage. This supplies heated air to fan equipment connected with one of the grilles noted above, for heating the auditorium only. The lobby and foyer are heated by a gas-fired unit heater. An air washer is employed for summer cooling.





# MARQUEE: Medium of Attraction

## No Longer a canopy

● It was in the canopy—protection from the rain—that the marquee had its origin. Thus it harks back to the horse and buggy days, when the carriage drove up bringing milady to the theatre. A far cry from that era is the "canopy" of today, which has been developed by the theatre of this new era—the cinema. On this and the following page the function of the theatre marquee today, and how it serves it, is pictorially demonstrated by installations.

An example (at right) of the adaptation of the marquee form to an entrance that leads between the theatre building and another. An Artkraft installation, it is essentially an attraction medium, with green, red and blue neon illumination and silhouette attraction lettering. The theatre is the Governor in Somerset, Pa., operated by Blatt Brothers.



With the attraction function predominating over that of a mere "roof," the marquee has become more flexible, adapting itself without loss of effectiveness to such narrow entrances as in this Artkraft installation on the Ohio theatre in Norwood, Ohio, operated by the Willis Vance Circuit.

Demonstrating the old and new conception of the principal function of a marquee today: Comparative pictures at the right, showing in the inset the Parkdale theatre in suburban Toronto as its front originally was treated, and in the larger picture as remodeled by Kaplan & Sprachman, Toronto architects. The original entrance was a one-story box-like projection at the corner, the structure being 12 feet back from the street line. This set-back afforded the architects good conditions for developing advertising facilities, which take the form of attraction boards in two sets, both with Adler silhouette letters, a vertical sign, an illuminated clock, and decorative as well as functional lighting, in neon and lamps. The upper attraction boards are associated with the latter by neon ornamentation in four tones of red. Colored neon is also used for decoration where the upper attraction boards converge.





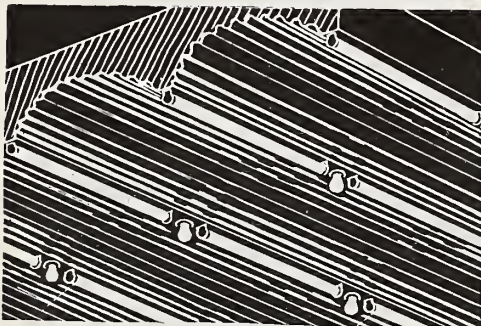
# LIGHTING THE MARQUEE SOFFIT

MARQUEE: continued from preceding page

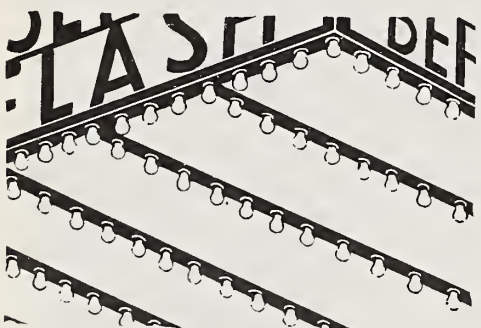
● New developments in reflector devices and reflective metallic forms encourage departure from the arrangements which have become commonplace—merely rows of lamps screwed into sockets in a monotonous formation. Illustrated below are some of the new schemes suitable to soffit lighting. They were developed by the Nela Park engineering department of the General Electric Co.



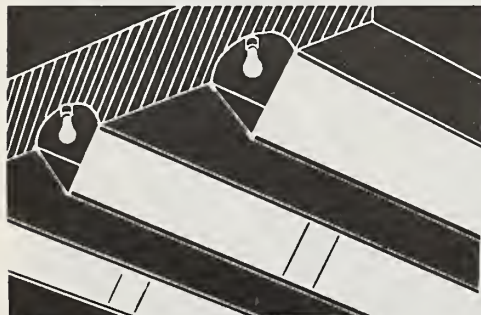
Combination of exposed lamps and flush-mounted reflector units.



Curved corrugated polished metal soffit with lumiline lamps.



Large translucent panels bordered with exposed incandescent lamps.



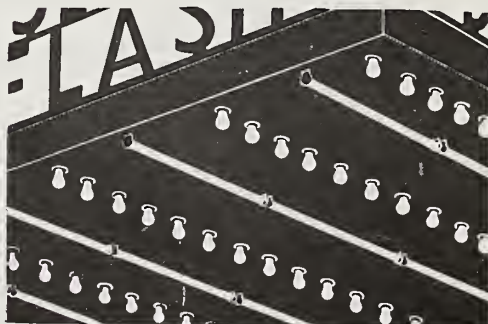
Recessed trough cavity with V-shaped translucent elements.



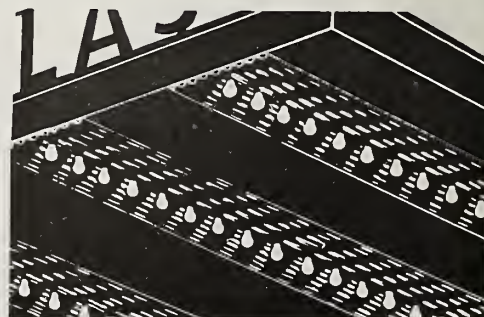
Departing radically from conventional forms, this marquee tends to reduce the effectiveness of the attraction boards and makes little use of the resources of modern illumination. This, however, was somewhat advised by the nature of the residential community of Tulsa, Okla., in which the theatre, the Delman, is located. The theatre front is finished entirely in Carrara structural glass, in black, ivory and jade, with laminated insignia on the face of the box office. Porcelain enamel is used for the marquee, including the soffit, the extensions of which have flush-set lamps. The soffit behind the attraction board structure, sparingly lamped, is continuous with the vestibule ceiling. Attraction boards are of Wagner silhouette type, with metal surfaces in the colors used in the Carrara glass.



An example of the marquee that is essentially an attraction board, with brilliantly lighted opaque glass forming the background for black Adler cast aluminum letters, with attachment provisions for letters in three sizes. This installation is at the Hamid's Million Dollar Pier in Atlantic City.



Alternate row of regular lamps and lumiline lamps.



Flat corrugated polished metal backgrounds for exposed lamps.



# . about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

L. A. MILLER, manager of the Lake View theatre, Lake View, Iowa, for nine years, has succeeded GUY A. MONTGOMERY at the State theatre in Allison, Iowa. Mrs. Miller will assist in the operation of the State.

Baum Enterprises, Inc., of Kinston, N. C., has been chartered with authorized capital of \$50,000, and subscribed stock of \$5,000, to operate theatres. The principals include ROBERT L. BAUM, GEORGE WEILAND and FRED I. SUTTON, all of Kinston.

The State theatre, in Charlotte, N. C., is being remodeled and when finished will have a new front, two new lounges and three business offices. G. C. MITCHELL, owner of the theatre, said that buildings on each side would be transformed into lobbies.

GEORGE BARBER is remodeling his 325-seat Empire theatre in Chrisman, Ill.

RALPH SHAFFER, formerly manager of the Palace in Canton, Ohio, has been shifted to the managership of the new Park theatre in Mansfield, Ohio. Mr. Shaffer was tendered a farewell party, which was arranged by FRANK HENSON

of LOEW's, and BEN SCHWARTZ of Warner's Ohio theatre in Canton.

The Hialeah theatre, at Hialeah, Fla., has been refurbished at a cost of \$3,000. A new marquee and box office have been installed, the foyer has been renovated, and a men's lounge added. CARL MOTT is manager.

C. V. HUNERBERG, owner and manager of the Princess theatre in Parkersburg, Iowa, for the past thirteen years, has leased a theatre building in Clarksville, Iowa. New sound equipment has been installed and the front of the building has been remodeled. The theatre, called the Clark, is managed by Mr. Hunerberg's son, Robert.

Community Theatres, Inc., has purchased the Glendale theatre in Glendale Ariz. The house, which was formerly operated by BERNARD HIRSH, will be remodeled.

A. E. MEYER, general sales manager of the International Projector Corporation, began a four-week trip the first of October, covering branches of National Theatre Supply Company between Chicago and the Pacific Coast.

Promotion of CHARLES MIZELL to the managership of the Strand theatre in Montgomery, Ala., has been announced by WILLIAM N. WOLFSON, city manager of Alabama Theatres, Inc. MR. MIZELL, former assistant manager at the Paramount in Montgomery, takes the place of F. J. NICKENS, who resigned. The vacancy left at the Paramount has been filled by JAMES GAYLORD, also of Montgomery, who was formerly an assistant at the Empire in Montgomery.

DICK FOY, formerly manager of the Arcadia in Dallas, will manage the Lakewood theatre in Dallas, Texas, new Interstate circuit house opening November 1. The theatre will seat 1,000.

The Elton, a new theatre in Elton, La., has been opened. The house seats 350 and is managed by G. GUILLORY.

The Capitol theatre in Calgary, Canada, operated by Famous Players Canadian Corporation, is being modernized. Included among the renovations is a new marquee.

M. LEVINSON has renovated the Rialto in Toronto, with the installation of the latest type of RCA sound equipment, a new front and marquee.



As friends of J. E. Robin, who has been connected with the theatre equipment business for 33 years, gathered at the Pennsylvania Hotel in New York to wish him bon voyage on a trip he is now making through Central and South America in the interests of several equipment manufacturers in the United States. Reading around the table from foreground: Edwin Neu, Neumade Products; Paul Reiss, National Carbon Company; Ray Duport, Forest Manufacturing Company; Lou Francis, Heywood-Wakefield Company; Frank Hohmeister, National Carbon Company; George Schutz, editor of BETTER THEATRES; Ed Altman, Capitol Stage Lighting Company; Jerry

Shaw, Charles Thomas, Charles Happel, Ray Gallo, advertising manager of BETTER THEATRES; Frank Ryan, Arthur Bottlieb of DuArt Laboratories; Charles Alicoate of *Film Daily*; Herbert Griffin, International Projector Corporation; Oscar Neu, Neumade Products; Mr. Robin, John Keating, Nate Golden, chief of Motion Picture Division, U. S. Department of Commerce; Jack Norling, John Hughes, Frank Cahill, supervisor of projection, Warner Theatres; J. K. Elderkin, Forest Manufacturing Company; Charles Shultz, Heyer-Shultz; Milton Krause, Lee Jones, Neumade Products; Charles Schatten, George F. Reid.



The Fox theatre at San Bernardino, Calif., has reopened under the management of BERT HANSEN.

BOB SNYDER, formerly assistant manager at the Garden theatre in Guthrie Center, Iowa, has been named manager of the Varsity in Des Moines.

Arlene Theatres, Inc., of St. Louis, Mo., has been incorporated to own, lease, control and manage theatres and other amusement places. Incorporators are HUGH MACLEAN, JOHN A. SARTORIUS, and JESSE E. BISHOP.

JERRY HORACEK has opened the Model theatre at Bancroft, Neb.

FRANK CASEY has been made manager of the Mission theatre, San Juan Capistrano, Calif.

MRS. ODEAL SPEAKER has purchased the Pearl theatre at West DePere, Wis., from GEORGE E. HANNON, who operates the Grand in nearby Green Bay. With the acquisition of the new house, Mrs. Speaker, who also runs the Majestic in DePere, assumes operation of the theatre that she and her late husband, JOSEPH SPEAKER, managed for many years.

JACK FITZWATER, manager of the Capitol, a Sparks United house in Clearwater, Fla., reports renovation of the theatre with the installation of additional seats, improvement of the cooling and heating systems, and complete repainting job.

LAWRENCE LASKEY of Brookline, Mass., is listed as president of the Mt. Vernon Theatre Corporation, which has been chartered to conduct a general amusement business in Fairfax county, Va. Other officers include ELIAS M. LOEW of Boston, Mass., as treasurer, and HERMAN A. MINTZ of Brookline, as secretary. The new corporation's authorized maximum capital stock is \$40,000 preferred, and 100 shares common without par value.

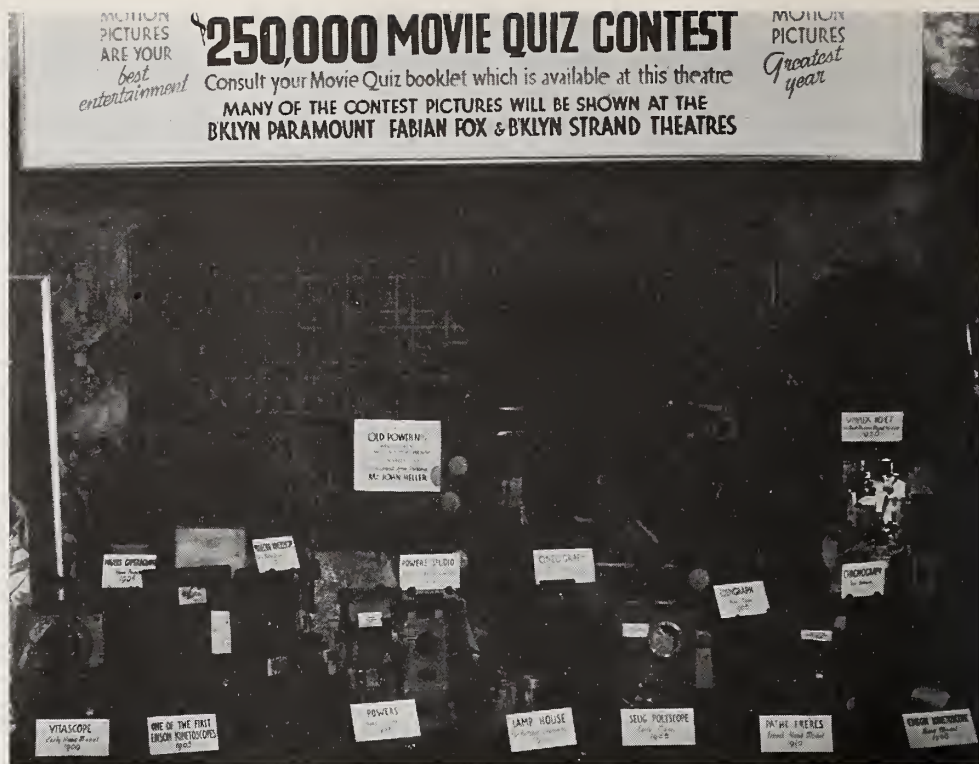
EDITH A. PAGE has succeeded MARIE R. HILL as owner of the Ritz theatre at Exeter, Calif.

■ ■ ■

JAMES FAIR is building a new \$20,000 theatre at Odgen, Iowa, with a seating capacity of 300. Mr. Fair will continue to operate his house at Laurens, Iowa.

L. O. MARSHALL has purchased the Empress theatre at Verdigrée, Neb., from ANTON JECIMINEK and has renovated the 200-seat house.

The Lime Springs theatre in Lime Springs, Iowa, has been leased to J. F. CASS and his son, J. E. CASS, of Sumner, Iowa, who operate a circuit of twelve theatres in northeastern Iowa. The house is to be modernized with the installation of new seats, new ventilating system and sound equipment.



Exploiting "Motion Pictures" Greatest Year" with a display of theatre equipment from the early days of the art to date. The exhibit is in the lobby of the Paramount theatre in Brooklyn, N. Y., and was arranged by Harold Fisher, the manager. Among the early types of equipment displayed are an Edison Kinetoscope of 1905, a portable lamphouse of 1902, and a manually operated Power's projector. Contrasted with the latter is the latest model Simplex projector. The equipment was loaned to Mr. Fisher by the International Projector Corporation, Capitol Motion Picture Supply Company and John Heller.

BENJAMIN PERELMUTTER reports that plans for the building of a 600-seat theatre on the site of the old Dewitt theatre in New Haven are being considered. The building, which at one time was operated by MORRIS HADELMAN, is under lease to the Howard Theatre Company.

CHARLES E. PEASE has taken a lease on the Exeter theatre, Exeter, Calif., from the Sequoia Corporation, Ltd.

W. J. LADWIG, operator of theatres in Princeton and Montello, Wis., and SAM LEVINSOHN, manager of the Milwaukee Seating Company, have reopened the Rex in Oshkosh. Mr. Levinsohn is manager of the 475-seat house.

WILLIAM GUN has given up his lease on the Poppy theatre in Calipatria, Calif., and the house has been reopened by E. B. STURDIVANT.

A. & S. Amusement Company, headed by STANFORD S. KOHLBERT, has taken over the Falls theatre in Sheboygan Falls, Wis., from MIKE LENCIONE. The new operators plan extensive improvements, including a new front and marquee.

LAWRENCE HOOVER, manager of the King theatre in Belle Plains, Iowa, was recently married to Miss Lyda Bennett of Keystone, Iowa.

F. H. HATHAWAY, former Warner film salesman, has taken over the Palace theatre in Hibbard, Ohio, from LOUIS J. FRISCH.

C. A. SCHULTZ and O. K. MASON, executives of the Commonwealth Amusement Corporation, have opened the remodeled Wareham theatre, Manhattan, Kansas, in partnership with RALPH WAREHAM. Commonwealth has also acquired the 500-seat Ritz in Garden City, Kansas, from LEE SPROULE. The new acquisitions bring the circuit's theatre holdings to a total of 41, all in Kansas, Missouri, Arkansas and Iowa. ROBERT SHELTON, mayor of Warrensburg, Mo., and circuit manager of Commonwealth, has reopened the Star in Warrensburg following remodeling.

EDWARD RICHARDSON, treasurer of Loew's theatre in St. Louis, Mo., has been transferred to Loew's Penn in Pittsburgh, Pa. Mr. Richardson is succeeded by CHESTER B. VICKERY, who comes to his new position from the Pittsburgh house. Before his departure, Mr. Richardson was given a wrist watch by the Loew employes in St. Louis.

LEROY R. BOOMER has been named distributor for Motiograph projectors in the St. Louis territory. Mr. Boomer has managed theatres in Spokane, Wash., has been connected with Warner Brothers, and was general manager of Joe Goldberg, Inc., Chicago equipment dealers.

AL MACKLER has reopened the Folly in Brooklyn, N. Y.

MRS. LUCILE KEPLER of Waukon, Iowa, who recently purchased the State theatre in Calendonia, Minn., from L. B. WEST, has completed remodeling.





# TONIGHT

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*\* You can now buy a popular priced chair of reliable manufacture. Illustrated is The Metropolitan.*

**IDEAL SEATING COMPANY, GRAND RAPIDS, MICH.**

Export Office: 334 West 44th Street, New York City—Attention: J. E. Robin



# BASIC BUILDING LABOR WAGES

These wages are neither necessarily union nor non-union. In some instances there is a mixture. Theoretically, to the best knowledge of local sources of information in each city these are the wages actually paid building trades crafts on the bulk of construction work in each area.

	Brick-layers	Carpenters	Cement Finishers	Composition Roofers	Electricians	Painters	Common Labor	Plasterers	Plumbers	Structural Iron
Atlanta	1.25	1.00	1.25	1.00	1.25	1.25	.30	1.25	1.25	1.25
Birmingham	1.50	.90	1.00	1.00	1.50	.90	.50	1.50	1.50	1.375
Boston	1.50	1.375	1.45	1.375	1.50	1.25	.85	1.666	1.50	1.50
Buffalo	1.50	1.30	1.25	1.25	1.375	1.25	.65	1.50	1.375	1.50
Chicago	1.70	1.625	1.625	1.75	1.70	1.666	1.025	1.70	1.70	1.70
Cincinnati	1.625	1.45	1.375	1.25	1.40	1.35	.75	1.625	1.50	1.525
Cleveland	1.625	1.375	1.375	1.425	1.65	1.50	.90	1.625	1.50	1.625
Dallas	1.25	.75-1.00	1.25	1.00	1.00	.75-1.00	.35	1.25	1.25	1.00
Denver	1.25	1.10	1.10	1.20	1.25	1.10	.60	1.25	1.43	1.43
Des Moines	1.50	1.15	1.25	.60	1.375	1.125	.725	1.375	1.375	1.375
Detroit	1.50	1.25	1.25	1.50	1.60	1.25	.75	1.55	1.50	1.50
Hartford, Conn.	1.15	1.06	1.15	.95	1.06	1.00	.55	1.15	1.10	1.45
Houston, Texas	1.00	.875	1.00	.75	1.25	.75	.40	1.50	1.50	1.65
Kansas City, Mo.	1.50	1.375	1.375	1.25	1.375	1.25	.85	1.575	1.375	1.50
Los Angeles	1.25	1.10	1.25	1.00	1.125	1.05	.625	1.50	1.25	1.375
Miami	1.50	1.125	1.50	1.25	1.50	1.25	.40	1.50	1.50	1.50
Milwaukee	1.45	1.25	1.45	1.00	1.30	1.125	.85	1.375	1.325	1.375
Minneapolis	1.375	1.25	1.25	1.15	1.75	1.25	.85	1.50	1.375	1.50
Montreal	.80	.70	.55	.50	.75	.66	.40	.80	.75	.75
New Orleans	1.25	1.00	1.00	.90	1.25	.875	.45	1.125	1.125	1.30
New York	1.8857	1.75	1.75	1.60	2.00	1.50	.95	2.00	1.75	1.925
Omaha	1.375	1.125	1.125	.90	1.25	1.10	.50	1.375	1.375	1.25
Passaic, N. J.	1.50	1.25	1.50	1.40	1.50	1.00	.875	1.50	1.40	2.00
Philadelphia	1.625	1.25	1.25	1.00	1.375	1.125	.60	1.50	1.44	1.375
Pittsburgh	1.75	1.50	1.50	1.375	1.65	1.375	.80	1.75	1.50	1.50
Portland, Ore.	1.25	.875	.875	.75	1.00	.875	.50	1.125	1.25	1.00
San Francisco	1.75	1.25	1.25	1.21	1.375	1.2142	.75	1.6666	1.375	1.50
Seattle	1.60	1.25	1.25	1.25	1.50	1.25	.90	1.60	1.50	1.50
St. Louis	1.50	1.50	1.575	1.375	1.50	1.50	.875	1.625	1.4375	1.75
Topeka	1.375	1.00	1.25	1.00	1.00	.875	.45	1.375	1.25	1.00
Washington, D. C.	1.85	1.50	1.375	1.30	1.80	1.5714	.75	2.00	1.50	2.00
Watertown, N. Y.	1.50	1.00	1.25	1.00	1.50	.70	.40	1.50	1.50	1.00
Wichita, Kansas	1.25	1.00	1.00	1.00	1.00	.875	.40	1.25	1.00	1.10
Wilmington, Del.	1.10	1.00	.60	1.00	1.00	.75	.40	1.375	1.21	1.65
Worcester, Mass.	1.25	1.00	1.00	1.00	1.10	.90	.50	1.25	1.25	1.25

[Figures compiled by The Dow Service, Inc., 420 Lexington Avenue, New York]

# BASIC BUILDING MATERIALS PRICES

## CONTRACTORS' DELIVERED PRICES

CITY	Brick Per M	Cement Per Bbl.	Plaster Per Ton	Lumber Per MBM	1"x6"	2"x4"	2"x10"
Atlanta, Ga.	\$12.00	\$3.00	\$20.00	\$25.00	\$22.50	\$25.00	
Baltimore, Md.	16.00	2.30	12.00	27.50	27.50	30.00	
Birmingham, Ala.	15.00	3.00	20.00	24.00	22.40	24.80	
Boston, Mass.	15.00	2.40	15.00	45.00	47.00	57.00	
Charlotte, N. C.	15.00	2.80	20.00	22.50	20.00	22.50	
Chicago, Ill.	10.50	2.35	14.50	30.00	35.00	40.00	
Cincinnati, Ohio	18.50	3.12	20.00	26.00	28.50	40.00	
Cleveland, Ohio	16.50	2.40	15.40	39.00	40.00	42.00	
Columbus, Ohio	16.00	2.60	17.00	31.00	33.00	34.50	
Dallas, Texas	11.50	2.60	20.00	32.50	41.00	41.50	
Denver, Col.	15.50	2.75	16.50	33.00	36.00	40.00	
Des Moines, Ia.	16.50	2.64	17.20	38.00	44.00	44.00	
Detroit, Mich.	16.00	1.78	13.00	34.00	37.00	44.00	
Grand Rapids, Mich.	14.00	1.90	15.90	36.00	35.00	37.00	
Houston, Texas	9.50	2.75	21.50	25.00	28.00	30.00	

## CONTRACTORS' DELIVERED PRICES

CITY	Brick Per M	Cement Per Bbl.	Plaster Per Ton	Lumber Per MBM	1"x6"	2"x4"	2"x10"
Kansas City, Mo.	16.00	2.92	23.00	33.00	36.00	38.00	
Los Angeles, Cal.	12.00	2.42	18.00	34.00	34.00	36.00	
Memphis, Tenn.	15.00	3.00	23.00	27.50	27.50	32.50	
Milwaukee, Wis.	13.75	2.50	17.00	32.00	42.00	45.00	
Minneapolis, Minn.	11.50	2.71	17.00	40.00	40.00	40.00	
Montreal, Can.	18.75	2.07	22.50	31.00	32.00	45.00	
New Orleans, La.	17.25	2.70	21.00	25.00	30.00	34.00	
Philadelphia, Pa.	15.00	2.75	14.00	31.00	35.00	37.00	
Pittsburgh, Pa.	17.50	2.34	19.00	44.00	39.00	42.00	
Portland, Ore.	15.00	2.40	20.00	17.00	19.00	18.00	
San Francisco, Cal.	15.50	2.72	19.40	28.00	28.00	28.00	
Seattle, Wash.	16.50	3.40	22.00	19.50	20.50	20.50	
St. Louis, Mo.	14.00	2.60	17.00	30.00	30.00	37.50	
Washington, D. C.	15.00	2.45	13.50	24.00	24.50	29.00	
Wichita, Kan.	14.00	2.35	18.00	38.25	40.00	40.00	

[Figures compiled by The Dow Service, Inc., 420 Lexington Avenue, New York]



# THE BUYERS' INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

## Territorial Dealers in Equipment and Furnishings

### ALABAMA

QUEEN FEATURE SERVICE, INC., 1212½ Morris Avenue, Birmingham. *All classes equipment. General repair service.*

### ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson. *All classes equipment.*

### CALIFORNIA

ARMSTRONG CORK PRODUCTS CO., 1206 Maple Ave., Los Angeles. *Composition flooring.*

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 225 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER CO., B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 2155 E. 7th St., Los Angeles. *Carpeting.*

SMITH, ALEXANDER, Sales Div., 10th and Market Sts., San Francisco. *Carpeting.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 222 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

### COLORADO

ARMSTRONG CORK PRODUCTS CO., Interstate Trust Bldg., Denver. *Composition flooring.*

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 1130 16th St., Denver. *Carpeting.*

### CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States, and of Canada by Provinces; the other section listing manufacturers alphabetically by classes of product.

Territorial dealers, which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings, or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to the various classes of product for the purpose of ascertaining names of manufacturers, it should be noted that a manufacturer listed in bold-face type has an advertisement in this issue which may give information desired concerning the classes of product being referred to. The page on which the advertisement appears is indicated in the listing.

For the further convenience of readers referring to The Buyers' Index, a cross-reference index of advertisers in this issue appears on page 65.

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

### DISTRICT OF COLUMBIA

ARMSTRONG CORK PRODUCTS CO., 810 18th St., N. W., Washington, D. C. *Composition flooring.*

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

### FLORIDA

ARMSTRONG CORK PRODUCTS CO., Barnett National Bank Bldg., Jacksonville. *Composition flooring.*

UNITED THEATRE SUPPLY CORP., 117 S. Franklin Street, Tampa. *All classes equipment. General repair service.*

### GEORGIA

ARMSTRONG CORK PRODUCTS CO., 424 W. Peachtree St., Atlanta. *Composition flooring.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 313 Connally Bldg., Atlanta. *Carpeting.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

### ILLINOIS

ARMSTRONG CORK PRODUCTS CO., 222 N. Bank Drive, Chicago. *Composition flooring.*

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 1245 Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Ave., Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY CO., LTD., 1318 S. Wabash Ave., Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

SMITH, ALEXANDER, Sales Div., 222 N. Bank Dr., Chicago. *Carpeting.*

### INDIANA

ARMSTRONG CORK PRODUCTS CO., 863 Massachusetts Ave., Indianapolis. *Composition flooring.*

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois St., Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY CO., Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

### IOWA

ARMSTRONG CORK PRODUCTS CO., Walnut Bldg., Des Moines. *Composition flooring.*

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*



NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th St., Des Moines. *All classes equipment. Projection and sound equipment repairing.*

## KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

## KENTUCKY

ARMSTRONG CORK PRODUCTS CO., Heyburn Bldg., Louisville. *Composition flooring.*

FALLS CITY THEATRE EQUIPMENT CO., 427-9 South 3rd St., Louisville. *All classes equipment. General repair service.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 722 West Jefferson Street, Louisville. *Sound and public address equipment. General repair service.*

## LOUISIANA

ARMSTRONG CORK PRODUCTS CO., 219 Tchoupitoulas St., New Orleans.

ELECTRICAL SUPPLY CO., 201-207 Magazine Street, New Orleans. *All classes equipment.*

LOUISIANA MOTION PICTURE EQUIPMENT CO., 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

## MAINE

MAINE THEATRE SUPPLY CO., 507 Forest Avenue, Portland. *All classes equipment. General repair service.*

## MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Mechanical, electrical and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3828 Tudor Arms, Baltimore. *All classes equipment. General repair service.*

## MASSACHUSETTS

ARMSTRONG CORK PRODUCTS CO., 286 Congress St., Boston. *Composition flooring.*

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. General repair service.*

CIFRE, JOE, INC., 44 Winchester St., Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47 Church Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 52 Chauncey St., Boston. *Carpeting.*

STANDARD THEATRE SUPPLY CO., 78 Broadway, Boston. *All classes equipment. General repair service.*

## MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

ARMSTRONG CORK PRODUCTS CO., 1627 W. Fort St., Detroit. *Composition flooring.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit. *All classes equipment. General repair service.*

## NOTICE

*The theatre supply dealers listed in this department have supplied, over the signature of a principal executive, the information here given concerning them. No listing of a theatre supply dealer is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 624 Book Bldg., Detroit. *Carpeting.*

## MINNESOTA

ARMSTRONG CORK PRODUCTS CO., Plymouth Bldg., Minneapolis. *Composition flooring.*

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

## MISSOURI

ARMSTRONG CORK PRODUCTS CO., 1535 Walnut St., Kansas City. *Composition flooring.*

CENTRAL THEATRE EQUIPMENT CO., 130 W. 18 St., Kansas City. *All classes equipment. Projection and sound equipment repairing.*

ERKER BROS., 610 Olive St., St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3238 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY CO., 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

SMITH, ALEXANDER, Sales Div., 1523 Grand Ave., Kansas City. *Carpeting.*

SMITH, ALEXANDER, Sales Div., 1700 Washington Ave., St. Louis. *Carpeting.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

## MONTANA

WESTERN THEATRE EQUIPMENT CO., 18 N. Montana St., Butte. *All classes equipment. Projection and sound equipment repairing.*

## NEBRASKA

ARMSTRONG CORK PRODUCTS CO., 109 S. 10th St., Omaha. *Composition flooring.*

GOODALL ELECTRIC MFG. CO., Ogallala. *All classes equipment. National distribution on mail order plan.*

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

## NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. General repair service.*

ARMSTRONG CORK PRODUCTS CO., 392 Ellicott St., Buffalo. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., 295 Fifth Ave., New York City. *Composition floor.*

ARMSTRONG CORK PRODUCTS CO., 1 Mt. Hope Ave., Rochester. *Composition flooring.*

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 West 46th Street, New York City. *All classes equipment.*

ASSOCIATED TICKET & REGISTER CO., 614 Ninth Ave., New York City. *All classes equipment. General repair service.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

BODELSON & CO., 50-60 Fortieth St., Long Island City. *All classes equipment. National distribution on mail order plan.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York City. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONSOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York City. *All classes equipment. General repair service. National distribution on mail order plan.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York City. *All classes equipment. General repair service.*

CROWN MOTION PICTURE SUPPLIES CORP., 618 Ninth Ave., New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

HOTEL & THEATRE CARPET CO., 427 West 42nd St., New York City. *Carpet jobbers. National distribution on mail order plan.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York City. *All classes equipment. General repair service.*

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail order plan.*

KAPLAN, SAM, MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY CO., 1039 Broadway, Albany. *All classes equipment. General repair service.*

S. O. S. CINEMA CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail order plan.*

THEATRE SOUND SERVICE, 65 Atlantic Avenue, Rochester. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

WHOLESALE RADIO SERVICE COMPANY, INC., 100-6th Avenue, New York City. *Sound and public address equipment. National distribution on mail order plan.*

SMITH, ALEXANDER, Sales Div., 295 Fifth Ave., New York City. *Carpeting.*



## NORTH CAROLINA

BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*  
 TAYLOR, W. R., 612 Joyner Street, Greensboro. *Scenery and general stage equipment.*  
 THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment.*  
 THEATRE EQUIPMENT CO., 211 S. Poplar St., Charlotte. *All classes equipment. Projection and sound equipment repairing.*  
 THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*  
 WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church St., Charlotte. *All classes equipment. General repair service.*

## OHIO

AKRON THEATRE SUPPLY CO., 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*  
 AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*  
 AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*  
 ARMSTRONG CORK PRODUCTS CO., Caxton Bldg., Cleveland. *Composition flooring.*  
 ARMSTRONG CORK PRODUCTS CO., 37 N. 3rd St., Columbus. *Composition flooring.*  
 DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*  
 DOEHLER METAL FURNITURE CO., INC., 2184 E. 9th St. Cleveland. *Foyer and lounge furniture.*  
 MID-WEST THEATRE SUPPLY CO., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland. *All classes equipment. General repair service.*  
 OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*  
 PICTUR-FONE COMPANY, 212 W. North, Lima. *All classes equipment. General repair service.*  
 SHECK SCENIC STUDIO, Film Exchange Bldg., Cleveland. *All classes equipment. General repair service.*  
 SMITH, ALEXANDER, Sales Div., 41 W. Spring St., Columbus. *Carpeting.*  
 STANDARD THEATRE SUPPLY CO., 3461 Franklin St., Bellaire. *All classes equipment. Projection repairing.*  
 SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

## OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*  
 NATIONAL THEATRE SUPPLY COMPANY, 700 W.

Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*  
 OKLAHOMA THEATRE SUPPLY CO., 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*  
 SMITH, ALEXANDER, Sales Div., 126 E. Grand Ave., Oklahoma City. *Carpeting.*

## OREGON

SHEARER, B. F., CO., 1109 N. W. Glisan, Portland. *All classes equipment. Projection and sound equipment repairing.*  
 THEATRE UTILITY SERVICE CO., 528 N. W. 12th Ave., Portland. *All classes equipment. General repair service.*  
 WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland. *Projection and sound equipment and staple supplies. General repair service.*

## PENNSYLVANIA

ARMSTRONG CORK PRODUCTS CO., 1520 Locust St., Philadelphia. *Composition flooring.*  
 ARMSTRONG CORK PRODUCTS CO., 24th St. Allegheny Riv., Pittsburgh. *Composition flooring.*  
 CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*  
 PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*  
 SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*  
 SEILER, ALVIN, Seiler Bldg., Greensburg. *All classes equipment. General repair service.*  
 SMITH, ALEXANDER, Sales Div., Public Ledger Bldg., Philadelphia. *Carpeting.*  
 SMITH, ALEXANDER, 140 8th St., Pittsburgh. *Carpeting.*  
 STANDARD THEATRE EQUIPMENT CO., 307 North 13th St., Philadelphia. *All classes equipment. General repair service.*  
 A. & S. STEINBERG, 82 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*  
 SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

## RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

## SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394, Greenville. *All classes equipment.*

## SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 234 S. Main Street, Sioux Falls. *All classes equipment. General repair service.*

## TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*  
 MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

## TEXAS

ARMSTRONG CORK PRODUCTS CO., Santa Fe Bldg., Dallas. *Composition flooring.*  
 ARMSTRONG CORK PRODUCTS CO., Marine Bank Bldg., Houston. *Composition flooring.*  
 HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*  
 INDEPENDENT FILM EXCHANGE, 352 E. Commerce, San Antonio. *All classes equipment. Projection and sound equipment repairing.*  
 MODERN THEATRE EQUIPMENT COMPANY, 2009½ Jackson Street, Dallas. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas. *All classes equipment. General repair service.*  
 SMITH, ALEXANDER, Sales Div., Melba Theatre Bldg., Dallas. *Carpeting.*  
 SMITH, ALEXANDER, Sales Div., Cyrus W. Scott Bldg., Houston. *Carpeting.*  
 SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston. *All classes equipment. Projection and sound equipment repairing.*

## UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 753 South Seventh East St., Salt Lake City. *All classes equipment. General repair service.*  
 NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*  
 SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

## VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

## VIRGINIA

DIXIE THEATRE SUPPLY CO., 432 Cranby Street, Norfolk. *All classes equipment. General repair service.*  
 VIRGINIA THEATRE SUPPLY, 16 S. First Street, Richmond. *All classes equipment.*

## WASHINGTON

ARMSTRONG CORK PRODUCTS CO., Terminal Sales Bldg., Seattle, Wash. *Composition flooring.*  
 GENERAL THEATRE SUPPLY COMPANY, 1127 41st Street, Seattle. *All classes equipment. General repair service.*



Rendering of the front elevation of a building of rustic architecture to house an 800-seat theatre, at Mariemont, Cincinnati suburb. The building was designed and is being built by the F. & Y. Construction Company of

Columbus, Ohio, and will be of brick and stucco beam construction. The Thomas J. Emery Memorial is the owner, while the Queen City Holding Company will operate. The estimated cost of construction is \$200,000.



MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

SMITH, ALEXANDER, SALES DIV., 2030 West Lake Ave., Seattle. *Carpeting.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT CO., 2406 First Ave., Seattle. *All classes equipment. Projection and sound equipment repairing.*

## WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

## WISCONSIN

ARMSTRONG CORK PRODUCTS CO., Majestic Bldg., Milwaukee. *Composition flooring.*

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

## CANADA

H. H. BURKO THEATRE SUPPLY CO., 1449 St. Alexander Street, Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville Street, Vancouver. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

# Classes of Product and Their Manufacturers

## ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium is often necessary, in some degree, and is properly to be taken into consideration in determining the decorative forms and materials. It is also possible to design the auditorium so as to provide suitable acoustical conditions without use of sound-absorption materials; however, to do this, acoustical engineering must participate in the planning of the auditorium both structurally and decoratively.

Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products, while some wood and synthetic veneers possess certain sound-absorptive characteristics. Which to use partly depends on the natural acoustic characteristics of the auditorium (size, relative dimensions, and forms) and the decorative scheme desired.

Most manufacturers of acoustic materials can supply an acoustical analysis of an auditorium.

Altec Service Corp., 250 W. 57th St., New York City.

Amplitone Products Company, 135 Liberty Street, New York City.

Armstrong Cork Co., Lancaster, Pa.

Atlantic Gypsum Company, Boston, Mass.

The Brush Development Co., 3311 Perkins Avenue, Cleveland, O.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.

Certain-Teed Products Corp., 100 E. 42nd Street, New York City.

Garrison Engineering Corp., 51 Church Street, Great Barrington, Mass.

General Insulating & Manufacturing Company, 370 Lexington Avenue, New York City.

The Insulate Company, 1212 Builders Exchange, Minneapolis, Minn.

Johns-Manville International Corporation, 22 East 40th Street, New York City.

Sundt Engineering Co., 4238 Lincoln Avenue, Chicago, Ill.

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.

Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.

Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.

Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

## AIR-CONDITIONING and VENTILATING EQUIPMENT

METHODS of supplying air to the theatre may be divided into two general classifications—*simple ventilation* and *air-conditioning*.

Ventilation, as commonly referred to in the theatre, involves merely the supplying and exhausting of air. A ventilating system may therefore consist only in provisions for drawing fresh air into the building and, by means of fans, propelling it into the auditorium, and expelling it from the theatre by means of fans, with other parts of the theatre receiving air from the auditorium or directly from outdoors. To such a system, however, may be added a humidifier for winter use, or cooling apparatus such as a cold-water spray chamber for extra cooling in warm weather. In no case does a ventilation system mean air-conditioning.

Air-conditioning requires a positive method of distribution, usually ducts, and mechanical apparatus providing complete, automatic control of fresh air and return air mixtures with respect to temperature, motion and relative humidity. At least some measure of mechanical refrigeration is necessary, and for cold season air-conditioning, heating facilities are an integral part of the system.

Cooling of air in simple ventilation may

be achieved in several ways. There are a few theatres in which a slight cooling effect has been attained by fans capable of introducing fresh air (with proper distribution arrangements) at extremely high velocity. Any kind of controlled positive cooling demands that air come in contact directly with a cooling agent, which may be either chemically refrigerated coils or water. Mechanical refrigeration is frequently used for cooling water and then the air brought in contact with the cold water. Where well water is available at a temperature not higher than 55°, this water may be used without mechanical refrigeration. How mechanical refrigeration may be applied depends upon local and State regulations, and its effectiveness depends upon the ability of the designing or application engineer.

Air Filters, consisting in a dust-collecting material such as paper, steel wool, or glass wool, or other type of fabric or mesh on rollers or fixed in a metal frame, are designed to filter dirt out of the air before the air is introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system, except that the quantity of air handled in a simple ventilating system is usually so much greater than in an air-conditioning system that, because of space or cost limitations, the filtering of air becomes expensive. Dirty air of course represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre,



are to varying degrees ornamental and thus prevent these openings from being unsightly. A scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through. There is a type of air distributor designed for downward distribution which is particularly well adapted to incorporation with light sources.

Air Devices Corp., Meriden, Conn.  
 Airtemp Inc., 1119 Leo Street, Dayton, O.  
 American Blower Corp., 6004 Russell Street, Detroit, Mich.  
 American Radiator Company, 40 W. 40th Street, New York City.  
 Anemostat Corp. of America, 10 East 39th Street, New York, N. Y. Page 25.  
 Autovent Fan & Blower Co., 1805 No. Kostner Avenue, Chicago, Ill.  
 Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.  
 The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.  
 Carrier Corporation, Syracuse, N. Y.  
 Clarage Fan Co., Kalamazoo, Mich.  
 Coppus Engineering Corp., Worcester, Mass.  
 Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.  
 The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.  
 Fairbanks, Morse & Co., 600 South Michigan Avenue, Chicago, Ill.  
 Frigidaire Corporation, Dayton, O.  
 Frick Company, Waynesboro, Pa.  
 General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.  
 General Electric Co., Schenectady, N. Y.  
 Ingersoll-Rand Co., 11 Broadway, New York City.  
 Kelvinator Corporation, 14250 Plymouth Road, Detroit, Mich.  
 Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.  
 National Ozone Machine Co., Inc., 523-25 Massachusetts Avenue, Indianapolis, Ind.  
 Niagara Blower Company, 6 E. 45th Street, New York City.  
 Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.  
 Peterson Freezem Mfg. Co., 2620 Charlotte St., Kansas City, Mo.  
 Progressive Reeltone Corp., P. O. Box 5, Grand Rapids, Mich.  
 Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.

Reynolds Manufacturing Co., 412 Prospect Ave., N. E., Grand Rapids, Mich. Page 26.  
 Southern Air Conditioning Corp., 101 Walton Street, Atlanta, Ga.  
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.  
 Taylor Air Conditioning Co., 804 Wealthy Street, Grand Rapids, Mich. Page 28.  
 Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.  
 The Trane Company, LaGrosse, Wis.  
 The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.  
 United States Air Conditioning Corp., 2101 Kennedy St., N. E., Minneapolis, Minn. Page 29.  
 Weather Control Corp., 441 Lexington Avenue, New York City.  
 Westinghouse Electric & Mfg. Co., Mansfield, Ohio.  
 Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.  
 Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J.  
 York Ice Machinery Corp., York, Pa.

## AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life, and its use as a purifier therefore does not cover a disagreeable smell with a (theoretically) agreeable one, but chemically removes the impurities and causes of odor by converting them into different and innocuous chemical substances.

Ozone is produced by chemical action, ultra-violet rays, electric discharge, and a

number of other means. Generators are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with central air-conditioning systems.

A minute percentage of ozone in the air produces a sense of physical exhilaration and well-being, since it is oxygen in a form very readily utilized.

Corozone Air Conditioning Corp., Hanna Building, Cleveland, O.  
 The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.  
 Kozono Company, Charlotte Theatre Building, Charlotte, N. C.  
 National Ozone Machine Company, 523-25 Massachusetts Avenue, Indianapolis, Ind.  
 Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.

## AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.  
 General Electric Company, 1 River Road, Schenectady, N. Y.

## ANEMOSTAT HIGH VELOCITY AIR DIFFUSER

The ultimate in theatre design is achieved when architect and engineer appreciate their respective problems and combine to attain functional beauty. The two most recent Trans-Lux Theatres in New York City are excellent examples of such collaboration.

Anemostats were specified in both theatres to provide draftless distribution of conditioned air and equalization of temperature.

The spun aluminum cones, strikingly modern in appearance, harmonize with the modern decorative treatment of the interiors.

The Anemostat illustrated here is set in a circular plaster plaque which is suspended from the center of a cove. This plaque conceals light members and reflectors which throw the light into the cove, resulting in a fine and unusual indirect lighting effect.

The ANEMOSTAT is an accepted scientific achievement. It has solved major problems of the Air Conditioning Industry by reducing the speed of air flow to such an extent that it is no longer perceptible as a draft and by mixing room air with conditioned air within the device. Its use, therefore, permits greater temperature differentials, smaller ducts, smaller plants, lower installation and operating costs. The ANEMOSTAT can be applied to existing systems as well as to new installations.

### ANEMOSTAT CORPORATION OF AMERICA

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*"No Air Conditioning System is better than its Air Distribution"*



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 52ND ST. AND LEXINGTON AVE., N. Y. C.  
 THOS. W. LAMB, INC., Architect  
 D. D. KIMBALL, ESQ., Engineer

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**T**HE eye-brightening beauty of a Pittco Front beckons to the passers-by. Gleaming surfaces of glass and metal inform them that "this theatre is modern" . . . bring them inside to see your show. And what a difference a Pittco Front will make in your patronage! Ask any owner how it helps to make new patronage and build profits. Puts your "standing room only" sign to work more and more frequently.

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of facts, figures and photographs. It shows you how Pittco Fronts have done all of these things for other store and theatre owners. It tells, too, how you can make use of the Pittsburgh Time Payment Plan. Pay only 20% down—the balance in monthly payments which may be extended over a two-year period.

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Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. Don't fail to see the Pittco Store Front Caravan when it comes your way.

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**PITTSBURGH PLATE GLASS COMPANY**



The Nurre Companies, Inc., Bloomington, Ind.  
Pittsburgh Plate Glass Co., 2200 Grant Bldg., Pitts-  
burgh, Pa.

## CARBONS, PROJECTION

MOTION PICTURE projec-  
tion carbons are required for projection in  
most motion picture theatres (all except  
those using incandescent projection lamps).  
The type and size of carbons required de-  
pends upon the type of arc, and in this  
connection the reader is referred to the  
several articles in The Buyers' Index on  
projection lamps.

Le Carbone Company, Inc., 400 Myrtle Avenue, Boon-  
ton, N. J.  
National Carbon Company, Inc., Carbon Sales Div.,  
P.O. Box 6087, Cleveland, O. Page 4.  
Noris Carbon Company, Inc., 160 Fifth Avenue, New  
York City.

## CARBON SAVERS

THESE DEVICES, which  
permit use of carbons down to a very short  
stub, consist in a metal rod that is clamped  
into the carbon jaws of the lamp house,  
one end of the rod being provided with  
means for holding a stub of carbon that is  
too short for use in the normal way. There  
are several methods of attaching the stub to  
the carbon saver, some of them permitting  
use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleve-  
land, O.  
The GoldE Manufacturing Company, 1214-22 W. Madi-  
son Street, Chicago, Ill.  
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis,  
Minn.  
Weaver Mfg. Co., 1639 E. 102nd St., Los Angeles,  
Calif. Page 26.  
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.  
Wenzel Co., 2509 So. State St., Chicago, Ill.

## CARPETS

CARPETS for theatres are  
according to these qualifications:

1. Appearance, which should be in har-  
mony with the general decorative scheme.
2. Durability. It has been found that  
because of the extreme wear to which the-  
atre carpets are subjected, real economy is  
seldom effected by buying the cheaper  
grades.
3. Acoustic considerations—installation  
of carpet (or of heavier carpet) may aid  
in overcoming certain acoustical defects in  
an auditorium.

The standard weaves, in order of cost  
from the most to the least expensive are  
*Chenille, Saxony, American Oriental, Wil-  
ton, Axminster, Velvet and Tapestry.*

Velvet is the weave most widely used  
in motion picture theatres, since it com-  
bines good wearing qualities and attractive-  
ness with relatively low initial cost. Wil-  
ton, which in its good grades is more  
definite in pattern and more durable than  
Velvet, is next in extent of usage, but it  
is somewhat higher-priced.

Padding under the carpet provides a  
softer and more comfortable footing; in-  
creases carpet life very materially by re-  
ducing friction and keeping the carpet out  
of direct contact with the floor; and im-  
proves sound absorbing properties, provid-  
ing increased sound absorption per unit  
area.

Bigelow-Sanford Carpet Company, Inc., 140 Madison  
Avenue, New York City.  
Sidney Blumenthal & Co., Inc., 1 Park Avenue, New  
York City.  
L. C. Chase & Co., 295 Fifth Avenue, New York City.

Charles P. Cochrane Company, Kensington Avenue  
and Butler, Philadelphia, Pa.  
Hardwick & Magee Company, Lehigh Avenue and  
Seventh Street, Philadelphia, Pa.  
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.  
Alexander Smith & Sons Carpet Company, Saw Mill  
River Road, Yonkers, N. Y.

## CHAIR FASTENING CEMENT

THE METAL pieces to  
which theatre chairs are bolted are firmly  
fastened to the floor by special cement made  
for that purpose, which hardens in ap-  
proximately ten minutes. In reseating a  
theatre, the old chair bolts are removed  
from the floor, and new ones inserted and  
re-cemented. (See *Anchors for Chairs.*)

Allied Seating Company, 358 W. 44th Street, New  
York City.  
Craftplug, Inc., 145 East 57th Street, New York City.  
General Seating Company, 2035-49 Charleston Street,  
Chicago, Ill.  
Stafford-Johnson Seating Corp., 715 W. Main St.,  
Ionia, Mich.



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for Peerless Magnarc Lamp  
At last, a Carbon Saver with BUILT-ON guides assuring  
TRUE alignment. Our "Jiffy-Jaw" lasts a year or more  
(with reasonable care) and saves up to \$2 per carton of  
positive carbons. Install Weaver "Jiffy-Jaw" Carbon  
Savers on YOUR Peerless Magnarcs immediately, and  
get better projection at lower cost!

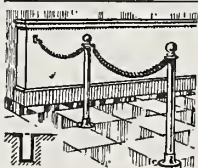
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30 CHURCH ST. NEW YORK 150 CAUSEWAY ST. BOSTON.

## CHAIR REFINISHING MATERIALS

AUDITORIUM chair seats  
and backs may be refinished without remov-  
ing them from the chair frame. Materials  
may of course be any of those used for  
upholstery coverings.

Chair pads for veneer seats are obtain-  
able, as are special chair materials which  
may help to correct poor acoustics in the  
atres having veneer chairs.

Allied Seating Company, 358 W. 44th Street, New  
York City.  
Atlantic Mercantile Co., 109-123 West 64th Street,  
New York City.  
General Seating Company, 2035-49 Charleston Street,  
Chicago, Ill.  
Independent Seat Co., 636 Eleventh Avenue, New  
York City.  
The Pantasote Company, Inc., 250 Park Avenue and  
46th Street, New York City.  
Stafford-Johnson Seating Corp., 715 W. Main St.,  
Ionia, Mich.

## CHAIRS, THEATRE

CHAIRS AND general seat-  
ing arrangements are chosen to provide the  
optimum compromise between six require-  
ments; maximum seating, maximum com-  
fort, facility of entrance and exit, proper  
sightlines, local building regulations, and  
acoustics.

Upon the last point, the ideal chair is  
one that has precisely the same sound ab-  
sorption as the human body; in a theatre  
thus seated it is not necessary to adjust  
sound volume continually to variations in  
the size of the audience. Veneer chairs  
should never be used.

The importance of well designed chairs  
to the comfort of the theatre patron—and  
all possible comfort must be provided—ad-  
vises careful selection of chairs in the first  
place, expertly supervised installation, con-  
stant maintenance and periodical reseating.  
Much scientific research with respect to  
posture and materials has gone into the  
designing and production of modern the-  
atre chairs, and a similar, painstaking at-  
titude toward seating is indicated on the  
part of the theatre owner. It is to be  
noted that the average width of chair be-  
ing used is greater than formerly. A width  
of 20 inches may be regarded as a minimum  
consistent with the present standards of  
comfort.

Chairs may be procured with full spring  
construction, or spring-edge seats, and with  
padded backs. Row end standards may be  
obtained in special designs to suit a particu-  
lar decorative scheme. Coverings, of course,  
are always selected according to the inter-  
ior treatment of the auditorium (see also  
articles in The Buyers' Index on *Chair  
Refinishing Materials and Upholstering  
Materials*).

Air-Loc Seating Co., 38 Glenwood Avenue, Minne-  
apolis, Minn.  
American Seating Company, 901 Broadway, Grand  
Rapids, Mich. Page 3.  
The A. H. Andrews Company, 59 East Monroe Street,  
Chicago, Ill.  
Arlington Seating Company, Arlington Heights, Ill.  
John L. Cable Manufacturing Company, 45 Union  
Avenue, Jamaica Plain, Mass.  
Eastern Seating Co., 49-10 Metropolitan Avenue,  
Brooklyn, N. Y. Page 59.  
General Seating Company, 2035-49 Charleston Street,  
Chicago, Ill. Page 32.  
Heywood-Wakefield Company, Gardner, Mass. Page  
29.  
Ideal Seating Company, Grand Rapids, Mich. Page  
19.  
International Seat Corporation, Union City, Ind.  
Page 31.  
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids,  
Mich.





● *To the left*, a new design in the Heywood O.C. 980 series of Streamline Theatre Chairs. Note the protective Streamline edge around the back . . . the new turned front bottom board . . . and the swanky new aisle standard available in many modern color combinations.

## THE *Tops* IN Modern Style!

**HEYWOOD Streamline Seating** gives you the absolute "tops" in style. These swanky, modern chairs will do wonders for houses that need reseating . . . will lend decorative flash and sparkle to any interior. Their well designed aisle standards . . . lustrous Streamline Edge around the back . . . trim tailoring . . . sleek arm caps . . . and other distinctive features have made Heywood Streamline Chairs the favorite with prominent showmen . . . and their patrons! May we tell you more in detail about these stylish theatre chairs and why they will pay you dividends right at your box office?

**HEYWOOD-WAKEFIELD**  
Established 1826  
GARDNER, MASS.

*Streamline  
Theatre Seating*



● **The Heywood Streamline Back** has a protective, cold-rolled steel edge which prevents upholstery from soiling and wearing. Quickens house traffic, too . . . makes it easy for patrons to "spot" vacant seats.



Kroehler Manufacturing Co., Naperville, Ill.  
 Nation-Wide Mfg. Co., 449 W. 42nd Street, New York, N. Y.  
 The Peabody Seating Company, North Manchester, Ind. Page 47.  
 Stafford-Johnson Seating Corp., 715 W. Main St., Ionia, Mich.  
 Standard Manufacturing Company, Cambridge City, Ind.  
 The Wisconsin Chair Co., Port Washington, Wis.

## CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers more or less a box office requisite.

Brandt Automatic Cashier Company, Watertown, Wis.  
 Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill. Page 28.  
 Monex Corporation, 22 W. 32nd Street, New York City.  
 Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

## CHANGEOVERS

THESE electro-mechanical devices for switching in one projector, and its corresponding sound mechanism, while switching out the other, are obtainable in a number of models. All perform their synchronized operation at the touch of a button.

A changeover time indicator is available to supply a warning (bell) at any desirable time prior to changeover, without any connection with film or equipment, the device being essentially a clock with dial provisions for presetting the alarm according to cue.

Automatic Change Over Co., 1245 So. Hope Street, Los Angeles, Calif.  
 Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.  
 Cinetymex Company, 837 Eleventh Avenue, New York City.  
 Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.  
 Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.  
 Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.  
 Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.  
 Ivan Frey, 103 West St., Minerva, O.  
 Good-All Electric Manufacturing Company, 251 Spruce St., Ogallala, Nebr.  
 GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 33.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.  
 Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

## CLEANING COMPOUNDS

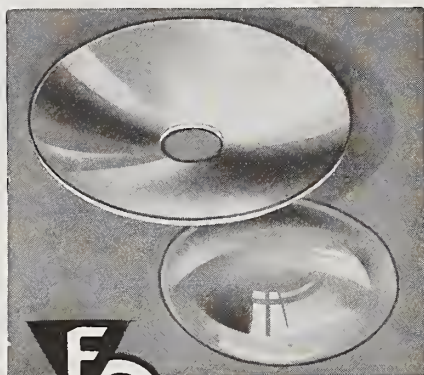
CLEANING COMPOUNDS facilitate janitor work and provide a neat appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Budge-It Products Corporation, 24 Bond Street, New York City.  
 Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.  
 Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.  
 Florozone, Inc., Brooklyn, N. Y.  
 J. B. Ford Company, Wyandotte, Michigan.  
 Franklin Research Company, Philadelphia, Pa.  
 Hewes-Gotham Company, 520 W. 47th Street, New York City.  
 Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.

Hydro-Tex Corp., 564 W. Adams Street, Chicago, Ill.  
 Pag Laboratories, Wallingford, Conn.  
 Rochester Germicide Company, Rochester, N. Y.  
 Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
 Skour-Nu, Inc., 158 W. 22nd Street, New York City.

## CLEANING EQUIPMENT, MECHANICAL

VACUUM-CLEANING equipment is necessary for the proper main-



## REFLECTORS AND CONDENSERS

FS Condensers are ground and highly polished to precision accuracy in curvature and focus. They will not discolor.

Available in extra-heat-resisting Pyrex Brand glass and also in regular glass.

FS Reflectors are accurately made for correct focus, individually tested before shipment, and protected by a heat-resisting refractory backing that is non-peeling. All FS quality optical goods are, of course, guaranteed to give satisfactory performance.

### Reconditioning Service

See your dealer about the FS service on resilvering and repolishing reflectors and condensers.

**Fish-Schurman Corporation**  
 250 East 43rd Street - New York, N. Y.

**The OZONE-AIR Electric CURTAIN CONTROL**

Silent — Rubber Cushioned — Positive Carbon Switch Contacts — Fully guaranteed.

including Motor  
**\$58.50**

**Ozone-Air Inc.**  
 953 Cherry St.  
 Grand Rapids, Mich.

**MOVIE TIME**

ADMISSION ELECTRIC PRICES—ALL METAL ALL DEALERS SPRINGFIELD 1962 E. 71st PLACE Price Complete

THE TIME IS NOW YOU WILL BE OUT

ADULTS 25 CHILDREN 10

**SIG N CLOCKS**  
 Interchangeable Construction Or Write MFG. CO. CHICAGO, ILL. \$17.50

tenance of carpeting (proper maintenance of carpeting in theatres calls for vacuum-cleaning daily), while the vacuum method is also the most convenient as well as the most effective one for cleaning upholstery, drapes and other fabrics.

When carpeting loses its luster and resilience, shampooing will do much to restore these qualities. It is not necessary to remove the carpeting, for there are services which shampoo the carpet on the floor, employing special machines.

For vacuum-cleaning, heavy-duty machines are those most generally employed in theatres. Central vacuum systems, with pipes leading to various locations, are indicated only for very large theatres. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where other equipment cannot be conveniently applied.

Continental Car-Na-Var Corporation, 1525-1825 East National Ave., Brazil, Ind.  
 General Electric Company, 1 River Road, Schenectady, N. Y.  
 Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.  
 The Hoover Company, Canton, O.  
 Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.  
 Kelly Products Corporation, 306 West 53rd Street, New York City.  
 The Kent Company, Rome, N. Y.  
 National Super Service Company, 1946 N. 13th St., Toledo, O.  
 Spencer Turbine Company, Hartford, Conn.

## CLOCKS, SHOW-TIME

A DEVICE greatly appreciated by patrons, particularly in shopping districts, consists in two clocks mounted for placement where they can be seen prior to purchase of tickets, with one clock giving the correct time, the other indicating what the time will be when the patron will have seen an entire performance.

For placement at the front of the box office, the clocks are mounted in a metal panel of attractive finish (a variety of colors are obtainable) that is weather-proof. The panel is also equipped with a placard for indication of the admission prices.

Such dual clock arrangements are also available for mounting on a portable rack for the display of stills or other advertising matter.

Albert Sprincin Manufacturing Co., 1962 East 71st Place, Chicago, Ill. Page 30.  
 Timer, 608 Metropolitan Building, Detroit, Mich.

## CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but



pairs of conductors spaced by insulation and mounted in a suitable case.)

Semon Bache & Company, Greenwich & Morton Streets, New York City.  
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.  
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.  
Century Lighting Equipment, 419 W. 55th Street, New York City.  
Fish-Schurman Corporation, 250 East 43rd Street, New York City, Page 30.  
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.  
Hugo Meyer & Company, 245 W. 55th Street, New York City.  
Hex Optical Company, 690 Portland St., Rochester, N. Y.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Projection Optics Co., Inc., 330 Lyell Avenue, Rochester, N. Y.  
Selsi Company, Inc., 43 W. 23rd Street, New York City.  
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

## CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Automatic Devices Company, 737 Hamilton Street, Allentown, Pa.  
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Peter Clark, Inc., 544 W. 30th Street, New York City.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
Novelty Scenic Studios, Inc., 320 West 48th Street, New York City.  
N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.  
Ozone-Air Company, 953 Cherry Street, Grand Rapids, Mich. Pages 30-49.  
Perkins Curtain Carrier Company, Waterloo, Ia.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.  
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.  
Vallen, Inc., 225 Bluff Street, Akron, O.  
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

## CURTAIN TRACKS

TRACKS on which the screen closing curtains travel must be noiseless and smooth in functioning to permit that flawless operation which distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Automatic Devices Company, 737 Hamilton Street, Allentown, Pa.  
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.  
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.  
Perkins Curtain Carrier Company, Waterloo, Ia.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.  
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.  
Tiffin Scenic Studios, Tiffin, O.  
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.  
Vallen, Inc., 225 Bluff Street, Akron, O.  
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

## CURTAINS, FIREPROOF

ASBESTOS CURTAINS, or combinations of steel and asbestos curtains, are now required by law in many states and nearly all cities for theatres with full-sized stages and dressing rooms.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.  
Sidney Blumenthal & Co., Inc., 1 Park Ave., New York City.  
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.  
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Dazians, Inc., 142 W. 44th Street, New York City.  
Johns-Manville International Corporation, 22 E. 40th Street, New York City.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.  
Lee Lash Studios, 707 Broadway, New York City.  
Metropolitan Scenic Studios, Inc., Omaha, Nebr.  
N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.  
Tiffin Scenic Studios, Tiffin, Ohio.  
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.  
I. Weiss & Sons, 445 W. 45th Street, New York City.

## CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordi-

# THE MOST TALKED ABOUT CHAIR IN AMERICA



Watch for  
Announcement

INTERNATIONAL SEAT  
CORPORATION

UNION CITY, INDIANA, U. S. A.



Mr.

# Cutawl

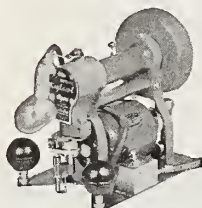


Says—  
"I am  
a  
STAR  
PERFORMER"

when it comes to making cut-out displays for your theatre."

## DOUBLE FEATURES

- ★ Two Models
- ★ Speed & Accuracy
- ★ Saves Time & Cost
- ★ for Exterior and Interior Displays



**THE K9A CUTAWL**  
The standard all-purpose, heavy duty model. Recommended for volume production of all kinds of cutout work.



**THE Q1 CUTAWL**  
A smaller less expensive machine than the K9A, but of the same high quality. Recommended for light cutting of all kinds.

**INTERNATIONAL REGISTER CO.**  
21 S. Throop St. Chicago

INTERNATIONAL REGISTER CO. 10-38  
21 S. Throop St., Chicago, Ill.

Please send me your Catalog and Theatre Literature.

Name .....

Address .....

City..... State.....

**GENERAL  
SEATING  
COMPANY**

CHICAGO

## ROTOCHROME

Six Color Automatic Baby Spots  
SPOTLIGHTS  
STREAMLITE SPOTS  
SPECIAL DISPLAY SPOTS  
ALL DEALERS

Goldf

Cross-Reference Index

—Page 65

nary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill. Page 32.  
The Martin Brothers Electric Co., 3620 Perkins Avenue, Cleveland, O.  
A. & B. Smith Co., 633 Smithfield St., Pittsburgh, Pa.

## DIMMERS

THESE electro-mechanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.  
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.  
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.  
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## DISINFECTANTS, PERFUMED

LIQUIDS THAT kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that forms in urinals and toilets are also combined with deodorants.

American Sanitary Products Co., Inc., 87 Third Ave., Brooklyn, N. Y.  
Florozone Corporation, 62-28 Forest Avenue, Brooklyn, N. Y.  
The Huntington Laboratories, Inc., Huntington, Ind.  
Molnar Laboratories, 211 E. 19th Street, New York City.  
Pag Laboratories, Wallingford, Conn.  
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.  
Rainbow Color Company, 222 Bank Drive, Chicago, Ill.  
Rochester Germicide Company, Inc., Rochester, N. Y.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
Sanozone Co., 1127 Ray St., Philadelphia, Pa.  
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

## DISPLAY FRAMES, POSTER

FRAMES for posters and stills, either for mounting on or recessing in the wall, are available in stock models and also may be (and commonly are today) obtained in special designs. They are most frequently of wood ornamentally tooled and painted, but chromium-plated and porcelain-enameled metal, certain synthetic materials available in colors, and stainless steel are also effectively used.

American Display Company, Inc., 525 West 43rd Street, New York City.  
The Artkraft Sign Company, Lima, O.  
L-Z Display System, 14½ S. Main St., Sopulpa, Okla.

Libman-Spanjer Corporation, 1600 Broadway, New York City.  
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.  
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.  
Menger, Ring & Weinstein, 72 Madison Avenue, New York City.  
National Screen Service, 630 Ninth Avenue, New York City.  
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.  
Stanley Frame Company, 442 W. 42nd Street, New York City.

## DRAIN PIPE CLEANERS

ONE OF THE problems of proper toilet room maintenance is readily solved by the use of conveniently applied drain pipe cleaners equal to the extreme conditions which may be met with in toilets and lavatories used by the public. Air pressure equipment is available especially designed for the cleaning of stopped-up drain pipes, the air being pumped into the cylinder of the device to a pressure of from 25 to 125 pounds, then released into the pipe through a nozzle, upon manipulation of a trigger.

Universal Drain Pipe Company, Inc., 90 Chauncey Street, Brooklyn, N. Y.

## EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Best Devices Co., 10516 Western Avenue, Cleveland, O.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.  
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.

## ELECTRICAL MEASURING INSTRUMENTS

THE DEPENDENCE of the modern theatre upon electricity, and the immensely varied and intricate apparatus used in the projection room, backstage and throughout the house, frequently advise having in the theatre measuring and testing equipment to assist the projectionist, stage electrician and maintenance engineer.

Voltmeters and ohmmeters are essential to finding most electrical troubles if the work is to be done with any reasonable speed. Ammeters, wattmeters, illuminometers, decibel meters and oscilloscopes are valuable adjuncts that pay for themselves in reducing current consumption, avoiding equipment breakdown, making



possible faster repairs, and minimizing maintenance costs.

Combinations of most of these instruments are available; thus, a single instrument with suitable auxiliaries mounted on the same panel may serve as voltmeter, ammeter, ohmmeter and decibel meter. Such combinations may, in the latest equipment, be further combined with an oscilloscope.

General Electric Company, 1 River Road, Schenectady, N. Y.  
General Radio Co., 30 State St., Cambridge, Mass.  
Sundt Engineering Company, 4238 Lincoln Avenue, Chicago, Ill.  
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.  
Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark, N. J.

## EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of 35-mm. trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Flo-lite Motion Picture Corp., 540 No. Michigan Ave., Chicago, Ill.  
Moving Words Projecting, 4505 North Kedzie Avenue, Chicago, Ill.

## FILM CABINETS

METAL FILM storage equipment is available in models ranging from cabinets on pedestals with fusible-link sprinkler protection and vent pipes, to single-reel holders which may be attached to each other as new holders are added, forming a unit. Available types also include cases of holders, making up units of from five to twelve single-reel compartments, each with its own door and variously designed to give convenient access to the reel wanted, and a high degree of protection from fire.

Separate stands are obtainable for film storage cabinets, designed to hold from one to several cabinets.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.  
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.  
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Wenzel Company, 2507 South State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

## FILM CLEANING MACHINES

WITH THESE devices, dirt, oil and grit are removed by running the film between pads saturated with a cleaning fluid.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Film Treatizer Corp., 117 West 63rd Street, New York City.

## FILM PROCESSING MACHINES

THESE ARE devices operated in association with rewinding. They are used to apply a special wax to the surface of green film, to prevent accumulation of the emulsion on mechanical parts during projection.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

## FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.  
Fyr-Fyter Company, 221 Crane, Dayton, O.  
Garrison Engineering Corporation, Waterbury, Conn.  
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.  
International Fire Equipment Corporation, West New Brighton, N. Y.  
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

# Electricians

## WRITE FOR CATALOG



It will come in very handy when you need flashers. Describes all types and sizes for lamps and neon.

## SANGAMO FLASHERS

The flashers with heavy silver contacts and the famous induction disk motor—all built to stand the gaff of the long hours and heavy loads of theatre signs.

## SANGAMO ELECTRIC CO.

FLASHER DIVISION  
SPRINGFIELD ILLINOIS

*Goldf*

New Automatic Changeover  
With Steel Jacket Mercury  
Tube Foot Switch  
Fast—Simple—Noiseless  
ALL DEALERS

## FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating elements is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.  
Film Treatizer Corp., 117 West 63rd Street, New York City.  
International Projector Corp., 88-96 Gold Street, New York City.  
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.  
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.  
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

## FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Best Devices Company, 10516 Western Avenue, Cleveland, O.  
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago, Ill.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.  
Trumbull Manufacturing Company, Woodford Ave., Plainville, Conn.

## FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which was found to be especially effective for marquee and sign travelling borders), and the *induction disc* type, which is regarded as readily adaptable to any type of display.

Automatic Electric Mfg. Co., Mankato, Minn.  
Betts & Betts Corp., 551 W. 52nd St., New York City.  
Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.  
The France Mfg. Co., 10325 Berea Rd., Cleveland, O.  
Outdoor Lighting Corp., Jersey City, N. J.  
Reliance Automatic Lighting Co., 1927 Mead St., Racine, Wis.  
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.  
Sangamo Electric Co., Springfield, Ill. Page 33.

## FLOOR SURFACING, COMPOSITION

COMPOSITION flooring materials based on cork or rubber, in association with suitable gums, are well adapted



to vestibules, lobbies and toilet rooms, being available today in types and patterns taking them out of the class of ordinary linoleum. Composition surfacing, preferably in a solid "battleship gray," is specifically recommended for the projection room.

American Mat Company, 1717 Adams Street, Toledo, O.  
Armstrong Cork Company, Lancaster, Pa.  
Asbestolith Manufacturing Company, 175 Fifth Avenue, New York City.  
Asbestoloid Products Company, Kalamazoo, Mich.  
Congoleum-Nairn, Inc., Kearny, N. J.  
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.  
Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.  
General Abrasive Company, College Avenue—Hyde Park Blvd., Niagara Falls, N. Y.  
Imperial Floor Company, 59 Halstead, Rochester, N. Y.  
O. W. Jackson & Co., 290 Fifth Avenue, New York City.  
Thomas Moulding Floor Manufacturing Company, 165 West Wacker Drive, Chicago, Ill.  
Stedman Rubber Flooring Company, South Braintree, Mass.  
The Trenton Mineral Flooring Company, Inc., 65 Patterson Avenue, Trenton, N. J.  
U. S. Rubber Company, 1790 Broadway, New York City.  
Uvalde Rock Asphalt Company, 510 Frost Bank Building, San Antonio, Tex.  
Weaver Proof Mat Company, 2158 Fulton Street, Chicago, Ill.

## FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.  
Century Lighting Equipment, 419 W. 55th Street, New York City.  
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
GoldE Manufacturing Co., 1214-22 W. Madison St., Chicago, Ill.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## FOUNTAINS

ORNAMENTAL fountains are sold as units for installation in lobby, foyer or lounge, alone or in conjunction with statuary. Drinking fountains are offered in plain and decorative types, recessed or pedestal.

Two types of automatic drinking fountains are available; one operating by means of a photocell (the head of the person stooping to drink interrupts a beam

of light, which interruption actuates the water valve); the other operates upon the principle of electrical capacitance, the approach of a human head upsetting the balance of a critical electrical circuit, and thus actuating the water valve.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.  
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.  
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.  
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.  
The Halsey W. Taylor Company, Warren, Ohio.  
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

## FURNITURE, LOBBY AND LOUNGE

CHAIRS, SOFAS and tables of durable materials, suitable to the hard use of the theatre lounge, lobby and foyer, can be had to match any decorative background.

Metal furniture that is entirely comfortable, yet easily and inexpensively maintained, is especially indicated where a modern interior design suggests its use. Coverings may be obtained in many fabrics, designs and colors, and in imitation leather.

Chairs and sofas of wood construction and the simple lines of modern styles are regarded as sufficiently durable for most theatres when fully upholstered with tough coverings, such as ribbed and heringbone fabrics, mohair pile, friezé and (chiefly in men's lounges and lobbies) imitation leather of good grades.

Allied Seating Company, 358 W. 44th Street, New York City.  
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.  
Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.  
Duro Chrome Corp., 1814 McNulty St., St. Louis, Mo.  
Hamden Specialty Products, Inc., Easthampton, Mass.  
Heywood-Wakefield Company, Gardner, Mass.  
The Howell Company, St. Charles, Ill.  
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.  
Royal Metal Manufacturing Company, 1138 South Michigan Avenue, Chicago, Ill.  
Troy Sunshade Company, 612 Grant St., Troy, Ohio.

## HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual vol-

ume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.  
Globe Phone Co., Inc., 2 West 45th St., New York City.  
Hearing Devices Company, Time Square Building, New York City.  
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.  
Montgomery Ward & Co., General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.  
RCA Manufacturing Company, Inc., Camden, N. J.  
Trimm Radio Manufacturing Company, 1770 West Berceau Avenue, Chicago, Ill. Page 35.  
Western Electric Company, 195 Broadway, New York, N. Y.

## HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system, and must be so operated for cold season air-conditioning (*See Air-Conditioning*).

Oil and gas are preferable as the fuel where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Air Devices Co., Meriden, Conn.  
American Blower Corporation, 6000 Russell Street, Detroit, Mich.  
American Radiator Company, 40 W. 40th Street, New York City.  
Carrier Corporation, Syracuse, N. Y.  
Fedders Manufacturing Company, Buffalo, N. Y.  
General Electric Company, Schenectady, N. Y.  
Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.  
Kohler Company, Kohler, Wis.  
B. F. Sturtevant Company, Hyde Park, Boston, Mass.  
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.  
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.

## HORN LIFTS AND HORN TOWERS

SOUND HORNS or speaker combinations may be struck to make room for stage performances by a number of means, of which one is the horn lift. When the stage is in use, the horns are concealed beneath it. When the screen is in use, an elevator working on hydraulic, drum and cable, or screw principle, lifts a portion of the stage with whatever setup may be on it toward the grid; the horns or speakers follow, rising until they are in correct position behind the screen.

Horn towers are steel structures on

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## LIGHTING

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NEW YORK, N. Y.



which the speaker equipment is mounted at the proper height above the stage; they are often mounted on rubber-tired, ball-bearing casters by means of which they can be moved silently into the wings when the stage is needed.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.  
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.  
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.  
Littleford Brothers, 443 East Pearl Street, Cincinnati, O.  
Vallen, Inc., 225 Bluff Street, Akron, Ohio.  
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.

## INTERIOR DECORATION

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work, designers and artisans should have had considerable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, advertising, projection optics, etc.

Alvin Studios, Inc., 33 W. 42nd Street, New York City.  
American Polyteck Corp., 84 University Place, New York City.  
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City.  
Frederick Blank & Co., Inc., 230 Park Ave., New York City.  
Dazians, Inc., 142 W. 44th Street, New York City.  
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.  
The Egli Company, Inc., 29 West 17th Street, New York City.  
Golde Mfg. Co., 1214-22 W. Madison St., Chicago, Ill. Page 35.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
Levinson & Son, 109 West Hubbard St., Chicago, Ill.  
New York Brass and Wire Works Co., 254 Canal St., New York City. Page 28.  
Novelty Scenic Studios, 611 W. 43rd Street, New York City.  
Peter's Studio, 287 Genesee St., Buffalo, N. Y. Page 26.  
Robert E. Power Studios, 603 S. Mansfield Ave., Los Angeles, Calif.  
Rambusch Decorating Company, 2 West 45th Street, New York City.  
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.  
Tiffin Scenic Studios, Tiffin, O.  
I. Weiss & Sons, 445 W. 45th Street, New York City.

## LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.  
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.  
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O. Page 49.  
The Patent Scaffolding Company, 1550 Dayton Street, Chicago, Ill.  
The Rich Ladder & Mfg. Company, 1028 Depot Street, Cincinnati, O.

## LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically today as having been superseded (except for existing installations) by the *low-voltage high-intensity* arc, which employs a relatively new type of copper-coated carbon of small diameter and with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Development of the low-voltage high-intensity projection arc has brought to the small as well as the medium-sized theatre, as a result of its moderate operating cost, screen illumination of a *quality* equal to that of the larger theatre using condenser type high-intensity equipment operated at 120-130 amperes and 65-70 volts.

Low-voltage high-intensity arc are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

C. S. Ashcraft Manufacturing Company, 4731-35th Street, Long Island City, N. Y.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich. Page 35.  
Hall & Connolly, Inc., 5-7 Jacob St., New York City.  
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.  
Morelite Company, Inc., 600 W. 57th Street, New York City.  
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.  
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.  
The Strong Electric Corporation, 2501 Langrange Street, Toledo, Ohio. Page 54.

## LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available 1,000-watt pre-

focus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt lamps require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids in the internal construction.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120-volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
National Lamp Works, Nela Park, Cleveland, O.  
Radiant Service Co., 17 Academy St., Newark, N. J.  
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

*Inside-colored lamps for sign and decorative service:* The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types, which are intended principally for use where the lamps themselves are visible and form the pattern of the display. Natural-colored lamps, available in four sizes and four standard colors, are more expensive than coated lamps, but produce colored light at a higher efficiency.

*Outside-colored lamps:* Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs adapted to

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Gain new patrons . . .  
Regain lost friends

Hard of hearing don't come alone—they bring their families and friends along.

Accommodate them by installing hearing aids . . .  
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Durable Baked Finishes  
Chrome Trimmed  
**ALL DEALERS**

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many decorative and ornamental fixtures. They are not recommended for outdoor use.

**Lumiline lamps:** Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The outside-coated lamps are not recommended for exposed outdoor use. The standard colors are delicate pastel shades in white, straw, orange, moonlight blue, emerald and surprise pink.

**Fluorescent lumiline lamps:** These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultra-violet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light. These lamps are available in three lengths—18, 24 and 36 inches, and in two diameters. Being arc lamps, they require a special control unit. Nominal wattages in which the lamps are available are 15, 20, and 30.

**Reflector incandescent lamps:** These are of a special type adapted to display lighting, having a pressed glass reflector and light-redirec-ting cover lens as part of a funnel-shaped bulb. It is available with two types of cover lenses, one for wide beam, the other for narrow. It fits the conventional socket.

Century Lighting Equipment, 419 N. 55th Street, New York City.  
Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.  
The Egli Company, Inc., 29 West 17th Street, New York City.  
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.  
Universal Novelty Products Company, 65 Madison Avenue, New York City.  
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## LAMPS, LOW-INTENSITY

LOW-INTENSITY projection lamps are reflector type projection light sources operated at from 15 to 42 amperes. The low-intensity arc is relatively inexpensive in both carbon and operating cost and produces illumination which has been regarded as sufficient in intensity for small theatres, but crater burning characteristics are such that the light has a yellow tint, instead of being the snow-white light produced by high-intensity type arcs. In fact, a high-intensity arc may be regarded as necessary to the satisfactory projection of color films in theatres.

C. S. Ashcraft Mfg. Corp., 4731-35th St., Long Island City, N. Y.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Hall & Connolly, Inc., 5-7 Jacob St., New York City.  
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

Morelite Company, Inc., 600 W. 57th Street, New York City.  
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.  
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.  
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

## LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.  
RCA Manufacturing Company, Inc., Camden, N. J.  
The Sonolux Company, East Newark, N. J.  
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.  
Western Electric Co., 195 Broadway, New York City.  
Westinghouse Electric & Mfg. Co., Lamp Division, Bloomfield, N. J.

## LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y. Page 37.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
Fish-Schurman Corporation, 250 East 43rd Street, New York City.

## ADLER SILHOUETTE LETTERS and STAINLESS STEEL SUPPORTING FRAMES

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**BEST SPOTLIGHTS**  
For Stage or Lobby  
SIZE 400 watt, complete less bulb, \$5  
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Automatic color wheel . . . \$7  
At your dealers or write  
**BEST DEVICES CO.**  
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*Goldf*  
**New Fresnel Spots**  
500-1000-1500-2000 Watts  
Using 6", 8" and 10" Heat  
Resisting Fresnel Lenses  
**ALL DEALERS**

G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.  
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y. Page 55.  
Kliegl Brothers, 321 West 50th Street, New York City.  
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.  
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.  
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

## LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.  
Fish-Schurman Corp., 250 E. 43rd St., New York City.  
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.  
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.  
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

## LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent (opal glass) and the surrounding panel area opaque.

The so-called silhouette marquee letter has generally supplanted other types in attraction boards. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Adler Sign Letter Co., 2909 S. Indiana Ave., Chicago, Ill. Page 36.  
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.  
The Artkraft Sign Co., Lima, O. Page 39.  
Falk Glass Products Co., 115 W. 23rd St., New York City.  
Friedley-Voshardt Company, Inc., 763 W. Lexington Street, Chicago, Ill.  
Larson's Glass Works, Inc., Ltd., 15811 So. Western Ave., Gardena, Calif.  
Long Sign Co., 853 Howard St., Detroit, Mich.  
Textlite, Inc., 500 Fifth Avenue, New York City.  
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

## LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre lighting have been established by leading manufacturers of lighting equipment, while similar service may be obtained from many theatre supply dealers. Designs can be readily developed to meet any specific decorative style, while many stock designs well suited to theatres, particularly those of modern architecture and interior treatment, are available in great variety.

Argus, Inc., 206 Film Exchange Bldg., Cleveland, Ohio.  
Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.  
The Artkraft Sign Company, Lima, O.  
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.  
Beardslee Chandelier Mfg. Co., 216 S. Jefferson St., Chicago, Ill.  
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.



Century Lighting, Inc., 419 W. 55th St., New York City.  
 Climax Reflector, Inc., 315 Reynolds Street, S. W., Canton, O.  
 Condi-Lite Corp., 43 E. 20th St., New York City.  
 Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.  
 Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.  
 The Egli Company, Inc., 29 West 17th Street, New York City.  
 Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.  
 Gruber Brothers, 72-78 Spring St., New York, N. Y.  
 The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.  
 Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City. Page 34.  
 Lighting Distributors, Inc., 428 W. 14th Street, New York City.  
 Lightolier Co., 346 Claremont Ave., Jersey City, N. J.  
 Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.  
 The Miller Co., Meriden, Conn.  
 Missouri Steel & Wire Company, 1406 No. Broadway, St. Louis, Mo.  
 Murlin Mfg. Co., 5420 Paschall Ave., Philadelphia, Pa.  
 Nation-Wide Manufacturing Corp., 449 W. 42nd Street, New York City.  
 Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.  
 North American Electric Lamp Company, 1014 Tyler Street, St. Louis, Mo.  
 The Novelty Lighting Corp., 2480 E. 22nd Street, Cleveland, O.  
 Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo. Page 36.  
 Summerour & Devine, Inc., 113-115 W. 17th St., Kansas City, Mo.  
 The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.  
 Charles J. Weinstein & Co., Inc., 2 W. 47th St., New York City.  
 Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.  
 Cecil K. White, Inc., 85 Willow St., New Haven, Conn.

## LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

The Electric Storage Battery Company, Philadelphia, Pa.  
 Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 25 to 140 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well. Spot and floodlights of incandescent type are designed for wattages of from about 75 to 2,000.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
 The Arkraft Sign Co., Lima, O.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 36.  
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.  
 Carpenter Manufacturing Co., 179 Sidney St., Cambridge, Mass.  
 Century Lighting Equipment, 419 W. 55th Street, New York City.  
 Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.  
 Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, O.  
 Day-Brite Lighting, Inc., 5401 Bulwer St., St. Louis, Mo.  
 Display Stage Lighting Company, 442 W. 45th Street, New York City.  
 General Electric Company, Schenectady, N. Y.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 36.  
 Hall & Connolly, Inc., 5-7 Jacob St., New York City.  
 Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City.  
 Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.  
 Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.  
 Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.  
 Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## MACHINES, TICKET

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for

errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Also available is a ticket dispenser which automatically prints the ticket as it is issued. This mechanism is loaded only with blank rolls of paper tape, and the printed ticket bears both the number of the ticket and the date.

Automatic ticket dispensers are obtainable with from two to five ticket channels, each issuing mechanism being a unit so that

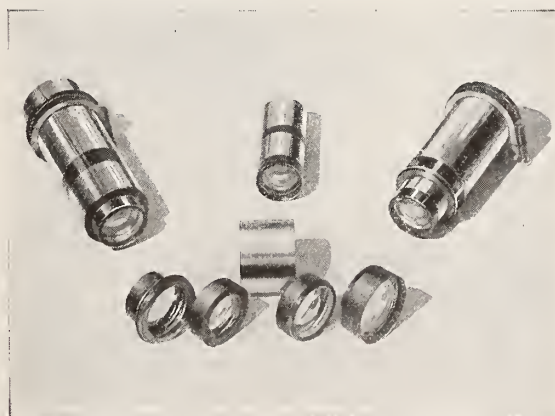


IN the United States of America last year more than 90,000,000 people attended motion picture theatres weekly. You can imagine how long it would have taken to dispense 90,000,000 tickets weekly at the box offices if the nation's leading theatres were not provided with ticket issuing machines.

Theatres equipped with General Register ticket issuing machines not only control their cash but also handle efficiently hundreds of patrons lined up at the box offices.

If you want to operate your theatre in the same efficient manner and protect your interest, write to us for further information or get in touch with our authorized dealer in your territory.

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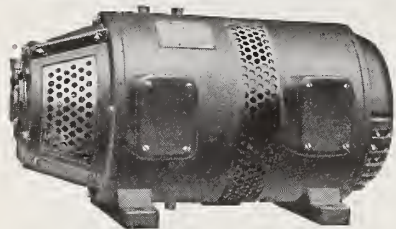


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TOLEDO, OHIO

a case for five channels will accommodate added mechanisms, up to five, as the business and price policy of the theatre call for at a time following the original installation. The cases are designed with counter tops to set flush with the counter of the box office.

General Register Corporation, 1540 Broadway, New York City. Page 37.

Nation-Wide Manufacturing Corp., 449 W. 42nd St., New York City.

The Ticket Issuing Machine Company, 1988 East 66th Street, Cleveland, O.

## MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction boards as integral parts of the structure.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.

Artkraft Sign Company, Lima, O. Page 39.

Artkraft-Strauss Sign Corp., 820 12th Avenue, New York City.

S. & E. Cassin Sign Corp., 335 East 26 Street, New York, N. Y.

Continental Signs Company, 725 East 137th Street, New York City.

Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.

Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.

Flexlume Corp., Buffalo, N. Y.

Boy Hansen Lustrilite Co., 831 West Fourth Street, Davenport, Iowa.

Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.

Superior Sign System, Inc., Elizabethtown, Pa.

Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.

Textile, Inc., 2823 Factory Street, Dallas, Tex.

Trisign Company, North E and 11th Streets, Richmond, Ind.

Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago, Ill.

## MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.  
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.  
International Projector Corporation, 88-96 Gold Street, New York City.

## MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal and magnetic microphones. The condenser microphone used in early sound recording, while less favored today, is still decidedly advantageous to meet certain conditions of stage pickup. The crystal microphone, and the various types of magnetic microphone (velocity dynamic) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.  
The Brush Development Company, 3311 Perkins Ave., Cleveland, O.

Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.

Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.

Miles Reproducer Company, Inc., 812 Broadway, New York City.

Parker Engineering Products Company, 16 W 22nd Streets, New York City.

RCA Manufacturing Company, Camden, N. J.

Remler Company, Ltd., 2101 Bryant, San Francisco, California.

Shure Brothers Company, 225 West Huron Street, Chicago, Ill.

Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.

The Webster Co., 5622 Bloomingdale St., Chicago, Ill.

Western Electric Co., 195 Broadway, New York City.

Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

## MOTOR-GENERATORS

MOTOR-GENERATORS for converting alternating current line power to direct current are available in a variety of types suited to the requirements of any type of motion picture projection arc alone, or also to spotlights and effect projectors.

They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail.

Automatic Devices Company, 737 Hamilton St., Allentown, Pa. Page 38.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Electric Specialty Co., Stamford, Conn.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O. Page 55.

Ideal Electric & Mfg. Company, Mansfield, O.

Imperial Electrical Company, Inc., Ira Avenue, Akron, O.

Janette Mfg. Co., 556 W. Nouron St., Chicago, Ill.

J. E. Robin, 334 W. 44th St., New York City.

Wagner Electric Manufacturing Company, St. Louis, Mo.

Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.



## PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Some few equipments require photoelectric cells of a certain type differing from the type generally used, and in ordering it is well to specify the make and model of the soundhead.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.  
Continental Electric Company, Geneva, Ill. Page 38.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
General Electric Company, Schenectady, N. Y.  
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.  
Hygrade Sylvania Corporation, Clifton, N. J.  
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.  
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.  
The Sonolux Company, East Newark, N. J.  
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

## POSTER LIGHTS

THESE ARE tubular-shaped reflectors mounted to the poster frame, for illuminating displays. They are available completely wired, with suitable bracket for mounting.

Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.  
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.  
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.  
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.  
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.  
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.  
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.  
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City. Page 41.  
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill. Page 40.  
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.  
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.  
Precision Machine Company, 4601 W. State Street, Milwaukee, Wis.  
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.  
Wenzel Company, 2505-09 South State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill. Page 38.

## PROJECTORS, PORTABLE

PORTABLE MOTION picture projectors are obtainable in two general types—the fully portable, which are

# WHAT MAKES ARTKRAFT SIGNS - MARQUEES - FRONTS *Better?*

When you turn on an Artkraft sign and closely inspect an Artkraft porcelain enamel front and marquee, as well as see it from afar, you realize the importance of the care with which they have been made.

Back of them are the great plants, vast resources—financial, mate-

rial and intellectual—of Artkraft, the World's Largest Manufacturer of All Types of Signs, and its hundreds of trained craftsmen, designers, and engineers.

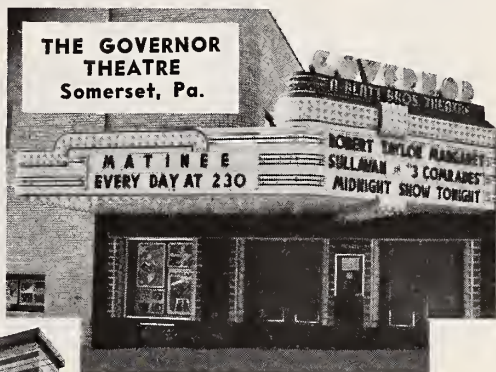
All Artkraft products must be made with such care and precision that they serve you well for years on end.



**UPTOWN THEATRE**

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A 100% Artkraft installation, including marquee, porcelain enamel front and extruded aluminum poster frames.



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**THE EMERY THEATRE**  
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**THE SOUTH-TOWN THEATRE**  
Springfield, Ill.



## ARTKRAFT V-TYPE Pre-Fabricated Marquees

... the greatest value ever offered theatremen ...  
AFFORD 100% EFFICIENCY OF ATTRACTION COPY as against 20%-60% with old-style marquee fronts

ARTKRAFT heavy die cast extruded aluminum POSTER FRAMES  
Continuous piano hinge • Illuminated or non-illuminated

## ARTKRAFT-CLIMAX REFLECTOR FLUSH BORDER CONSTRUCTION

Eliminates lamp breakage. Saves 80% in current. Easy to keep clean.

Immediately popular, the new Climax Sparkle-Lite Reflector No. 9 for soffit lighting is especially valuable in providing high illumination at side angles.

Write for catalog, prices and terms, giving width of front, width of sidewalk and name of theatre.



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150 Sales Offices Throughout America and Abroad



designed for transport in carrying cases, and semi-portable, which are much larger, sturdier and suited to permanent installation.

Except in small "home-movie" models, portable projectors have soundheads as an integral element of the mechanism. They are available for either 35-mm. or 16-mm. film. In general the 16-mm. projectors employ incandescent lamps as light sources, but arc lamps are also available for 16-mm. projection, with suitable rectification equipment supplying up to 30 amperes at 28 volts.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.  
 Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
 Andre Debrie, Inc., 115 W. 45th Street, New York City.  
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
 Edeco Electronic Device, 112 W. 21st Street, New York City.  
 The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.  
 S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
 Universal Sound System, Inc., 10th and Allegheny Ave., Philadelphia, Pa.  
 Victor Animatograph Corporation, Davenport, Ia.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
 Western Electric Co., 195 Broadway, New York City

## PROJECTORS, STANDARD THEATRE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also adapted to permanent installation in some classes of small theatres not requiring heavy-duty service, are also available (*See Portable Projectors*).

Pedestals, which are sold separately from the projector mechanism, are adapted to installation of any standard type of lamp-house.

The Cocksackie Manufacturing Corporation, Cocksackie, N. Y.  
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
 L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City. Page 41.  
 Motiograph, Inc., 4431 West Lake St., Chicago, Ill.  
 S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
 Wenzel Company, 2509 South State Street, Chicago, Ill.

## PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be designed for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Amplitone Products Company, 135 Liberty Street, New York City.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.  
 The Cine-Vox Co., 358 W. 44th St., New York City.  
 The Daven Co., 158-160 Summit St., Newark, N. J.  
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
 Display Stage Lighting Company, 442 W. 45th St., New York City.  
 Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.  
 Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.  
 Gates Radio & Supply Company, Quincy, Ill.  
 Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
 The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.  
 Miles Reproducer Co., Inc., 812 Broadway, New York City.  
 Operadio Manufacturing Company, St. Charles, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.

# GARVER KURRENT CHANGERS

save 20% - 30%  
 changing A.C. to  
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 the steady current (15  
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 to a stable  
 arc. Garver 45-60  
 Amp. Rectifiers  
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Intermittent Movement and  
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**Automatic Enclosed Rewinds**  
 First in Field—First in Qual-  
 ity—Insure Perfect Smooth  
 Running Shows with Safety  
**ALL DEALERS**

Racon Electric Company, Inc., 52 E. 19th Street, New York City.  
 S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.  
 Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.  
 The Webster Co., 5622 Bloomingdale St., Chicago, Ill.  
 Western Electric Co., 195 Broadway, New York City.  
 Wholesale Radio Service Co., 100 Sixth Ave., New York City.

## RECTIFIER TUBES

GAS-FILLED tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

They are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps. Where storage batteries are used, they function in the battery charger.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.  
 General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.  
 The Sonolux Company, Inc., East Newark, N. J.  
 Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.  
 Western Electric Company, 195 Broadway, New York City, N. Y.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

Baldor Electric Company, 4341 Duncan Avenue, St. Louis, Mo. Page 44.  
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Continental Electric Company, Geneva, Ill.  
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
 Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J. Second Cover.  
 Garver Electric Company, Union City, Ind. Page 40.  
 General Electric Company, Merchandise Dept., 1285 Boston, Ave., Bridgeport, Conn.  
 Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.  
 Kneisley Electric Company, 16 South St. Clair Street, Toledo, O. Page 38.  
 P. R. Mallory & Co., Inc., 3029 E. Washington St., Indianapolis, Ind.  
 Morelite Co., Inc., 600 W. 57th St., New York City.  
 RCA Manufacturing Co., Inc., Camden, N. J.  
 Radio Receptor Company, 251 West 19th Street, New York City.  
 The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.  
 Standard Transformer Corporation, 1500 North Halsted Street, Chicago, Ill.  
 Ward Leonard Electric Company, Mt. Vernon, N. Y.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projec-



tion room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Some reels have embossed sides, some wire welded or die cast sides, and while a particularly flexible reel (resisting so-called "dishing") has tempered band spokes and rims and is available for both 35-mm. and 16-mm. film in the 15-inch size.

Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.

Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.

Goldberg Brothers, 3500 Walnut Street, Denver, Colo. Page 40.

Neumade Products Corporation, 427 W. 42nd Street, New York City.

Taylor-Shantz, Inc., 2-4 Commercial St., Rochester, N. Y.

Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.

Wenzel Company, 2509 South State Street, Chicago, Ill.

## REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders and similar uses.

There are several types and sizes of reflectors designed for low-wattage lamps, equipped with a glass roundel, or cover, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.

National Theatre Supply Co., 90 Gold Street, New York City.

Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

## REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

In addition to reflectors made of optical glass, a metal type of reflector is now available.

Bausch & Lomb Optical Company, 652 St. Paul St., Rochester, N. Y.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.

Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 30.

Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.

Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J. Page 43.

International Projector Corporation, 88-96 Gold Street, New York City.

The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O. Page 38.

Matisse Brothers, 787 East 138th Street, New York City.

Mirror-Guard Company, 837 11th Avenue, New York City.

Morelite Company, Inc., 600 West 57th Street, New York City.

# Kaplan

## PROJECTORS

*Proven BEST by Actual TEST*



## THE NEW 'FIVE POINT' PEDESTAL...

MODERN, scientifically designed and manufactured under the Kaplan Standard of Quality, Performance and Dependability.

Incorporated in this new vibration-proof pedestal are all the important features of the highest priced projection stands.

Sturdily built, easily adjusted, sound head adaptor furnished to meet

your requirements, heavy one-piece carriage arm for all modern lamp-houses, unbeatable in quality—the "5 POINT" pedestal insures steady projection—ALWAYS.

KAPLAN PROJECTORS are adaptable to any of the leading sound systems.

Genuine Sure-Fit Parts are accepted as standard equipment . . . interchangeable with Simplex Parts.

*Complete information upon request*

### SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.

729 SEVENTH AVENUE

NEW YORK CITY



Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.  
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.

## REFLECTOR SHIELDS

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 250 East 43rd Street, New York City.  
Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.  
Mirror-Guard Company, 837 Eleventh Avenue, New York City.

## REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Automatic Film Rewinder, Harrisburg, Pa.  
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.  
Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.  
Goldberg Brothers, 3500 Walnut St., Denver, Colo. Page 38.  
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 40.  
International Projector Corporation, 88-96 Gold Street, New York City.  
The Neumade Products Corporation, 427 W. 42nd Street, New York City.  
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
Wenzel Company, 2509 S. State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

## RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Rheostats may be very large in size, suited to operation in the projection arc circuit, or extremely small for use in certain sound circuits. They are rated according to the range of resistances available, and the current or wattage with which they can safely be used.

Charles Bessler Company, 131 E. 23rd Street, New York City.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.

Cutler-Hammer, Inc., Milwaukee, Wis.  
The Daven Co., 158-160 Summit St., Newark, N. J.  
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.  
Kliegl Brothers, 321 West 50th Street, New York City.  
Metropolitan Electric Manufacturing Company, 22-48 Steinway Street, Long Island City, N. Y.  
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## SCREENS

THEATRE SCREENS of the types generally regarded as suitable for theatres are classified according to construction, surface and reflective characteristics. Four general types are available—solid, porous, perforated (consistently perforated to all edges), variably perforated (perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use a semi-

diffusive or highly diffusive type. In surface treatment screens are white, silver ("metallic") or beaded (glass). Specular screens have either of the latter two types of surface.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill. Page 42.  
Hurley Screen Company, 2415 Forty-third Avenue, Long Island City, N. Y. Second Cover.  
Raven Screen Company, 314-16 East 35th Street, New York City.  
Raytone Screen Company, Brooklyn, N. Y.  
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.  
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.  
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.  
Williams Screen Company, 1620 Summit Lake Blvd., Akron, O.

## SCREEN RESURFACING

PAINT FOR resurfacing motion picture screens is available in flat white and metallic types, adapted to fabric screens of diffusive type. Although no resurfacing material can restore the original reflective capacity of a screen, paint of proper mix and pigmentation can effect some improvement if applied with sufficient expertness to insure uniformity of surface.

In resurfacing perforated screens, care must be taken to prevent reduction of the diameter of sound transmission perforations, and also appreciable increase in the thickness of the screen.

Da-Lite Screen Company, 2723 N. Crawford Avenue, Chicago, Ill.  
R. S. Gardner, 1484 Merchandise Mart, Chicago, Ill.  
Rainbow Color Company, 222 Bank Drive, Chicago, Ill.  
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.  
Williams Screen Co., 95 North Case Ave., Akron, O.

## SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.  
American Sign Company, 1940 Riverside Drive, Cincinnati, O.  
The Artkraft Sign Company, Lima, O.  
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
The Borolite Company, 211 No. 7th St., St. Louis, Mo.  
Capitol City Electric Company, 516 West Third Street, Des Moines, Ia.  
S. & E. Cassin Sign Corp., 335 East 26th Street, New York, N. Y.  
Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.

# SPECIFY



# SCREENS

### FOR THE BEST REFLECTIVE QUALITIES

Da-Lite's pioneering experience and advanced processes assure perfect light reflective qualities and picture-presentations of highest quality. Da-Lite Screens are made in three styles—White, Beaded and Seamless Silver. Your dealer will be glad to make recommendations.

**DA-LITE SCREEN COMPANY, INC.**  
2725 N. CRAWFORD AVE. CHICAGO, ILL.

**RADIO-MAT**

TALK from your screen  
WITH your quickly  
TYPEWRITTEN  
MESSAGES.  
50 Radio-Mats \$1.50  
White, Amber or Green  
Accept no substitute

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### The Patented Typewriter Slide

For Sale by  
Your Dealer  
Samples Upon Request  
**RADIO-MAT SLIDE**  
CO., Inc., Dept. T  
1819 BROADWAY  
New York, N. Y.



Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.  
 Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, O.  
 Crystal Electric Sign Co., 3444 Lindell Blvd., St. Louis, Mo.  
 Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.  
 Eagle Sign Company, 575 Albany Street, Boston, Mass.  
 Electrolite Signs, Inc., 2159 So. Kinnickinnic Ave., Milwaukee, Wis.  
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.  
 Federal Electric Company, 8700 South State Street, Chicago, Ill.  
 Flexlume Corp., Buffalo, N. Y.  
 Boy Hansen Lustrolite Co., 831 West Fourth Street, Davenport, Iowa.  
 Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.  
 Kliegl Brothers, 321 West 50th Street, New York City.  
 Long Sign Co., 853 Howard Street, Detroit, Mich.  
 Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.  
 Luminous Structures, Inc., 6818 Avalon Blvd., Los Angeles, Calif.  
 Moving Words Projecting, 4505 North Kedzie Avenue, Chicago, Ill.  
 The Novelty Lighting Corp., 2480 E. 22nd Street, Cleveland, O.  
 Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.  
 Superior Sign System, Inc., Elizabethtown, Pa.  
 Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.  
 Textlite, Inc., 2828 Factory Street, Dallas, Tex.  
 Trisign Company, North E and 11th Streets, Richmond, Ind.  
 The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.  
 United Signs Corporation, 3728 30th Street, Long Island City.

## SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, O.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.  
 The Carpenter Mfg. Co., 179 Sidney St., Cambridge, Mass.  
 Century Lighting Equipment, 419 W. 55th Street, New York City.  
 The Egli Company, Inc., 29 West 17th Street, New York City.  
 Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.  
 Flexlume Corp., Buffalo, N. Y.  
 Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City.  
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
 Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.  
 Textlite, Inc., 2828 Factory Street, Dallas, Tex.  
 Viking Products Corporation, 330 W. 42nd Street, New York City.  
 The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

## SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a type-writer, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo.  
 National Studios, 226 W. 56th Street, New York City.  
 Quality Slide Company, 6 E. Lake Street, Chicago, Ill.  
 Radio-Mat Slide Company, 1819 Broadway, New York City. Page 42.  
 Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.  
 Workstel Studios, Inc., 34 E. 23rd Street, New York City.

## SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first introduction. Only the larger theatres now use sound power supplies dissociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeaker assembly.

More elaborate apparatus may include an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

Amplitone Products Company, 135 Liberty Street, New York City.  
 The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.  
 The Cine-Vox Co., 358 W. 44th St., New York City.  
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
 Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.  
 Gates Radio & Supply Company, Quincy, Ill.  
 General Talking Pictures Corporation, 218 W. 42nd Street, New York City.  
 Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.  
 International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.  
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
 The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.  
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.  
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth cover.  
 S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
 Ultraphone Sound System, 38 Glenwood Ave., Minneapolis, Minn.  
 United Scientific Laboratories, 440 Lafayette St., New York City.

Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 55.  
 Western Electric Company, 195 Broadway, New York, N. Y.  
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

## SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.  
 Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.  
 Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.  
 Good-All Electric Manufacturing Company, Ogallala, Neb.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Langsenkamp Wheeler Brass Works, Inc., 1200-1266 Shelby St., Indianapolis, Ind.  
 Mellaphone Corporation, 714 University Street, Rochester, N. Y.  
 Platter Sound Products Company, North Vernon, Ind.  
 S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

## SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use several types of speakers to reproduce selected bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, proper distribution of sound can-

# TIME - PROVEN DEPENDABILITY

BY MORE THAN 3 YEARS OF CONTINUOUS OPERATION IN HIGH INTENSITY LAMPS\*

BECAUSE . . . H-S PRECISION ALL-METAL REFLECTORS DO NOT PIT—DO NOT TARNISH—DO NOT BREAK

\* PERFORMANCE PROOF UPON REQUEST



heyer-shultz inc  
montclair, new jersey



not be secured without directional baffles, or trumpets, to point the sound toward locations otherwise "dead" and away from locations where it is not desired, particularly reflecting surfaces likely to cause echo or excessive reverberation. Directional trumpets or baffles are now also used for high-frequency speakers or tweeters, clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.  
The Ballantyne Co., 219 No. 16th St., Omaha, Nebr.  
Cinaudagraph Corp., Stamford, Conn.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.  
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.  
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.  
Lansing Mfg. Co., 6900 McKinley Ave., Los Angeles, Calif.  
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
Operadio Manufacturing Company, St. Charles, Ill.  
Pacnet Engineering Corporation, 79 Madison Avenue, New York, N. Y.  
Racon Electric Company, Inc., 52 E. 19th Street, New York City.  
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.  
The Rola Company, 4250 Hollis Street, Oakland, Calif.  
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.  
The Webster Co., 5622 Bloomingdale St., Chicago, Ill.  
Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.  
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

## SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
Griswold Machine Co., Port Jefferson, N. Y.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

## STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
Belson Manufacturing Company, 800 S. Sibley Street, Chicago, Ill.  
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.  
Carpenter Mfg. Co., Sidney & Erie Sts., Cambridge, Mass.  
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.  
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.  
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.



Answering a hurry call for a direct current motor—C. S. Ceglowski of the Altec Service Corporation, New York, personally delivering one of these relatively rare power sources at Newark Airport, for planning to the Majestic theatre in Providence, R. I., in response to a hurry call following the hurricane, which put the power lines there out of commission for a protracted period. Altec engineers were sent scurrying by the storm all along its path through New England.

Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.  
Display Stage Lighting Company, Inc., 442 W. 45th Street, New York City.  
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.  
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Nebr.  
C. I. Newton Company, 253 W. 14th Street, New York City.

**★ Brighter  
CLEARER PICTURES**



**RECT-O-LITE** Rectifier produces brilliant pictures and clear sound. Built for long service; engineered for safety.

No. 30-M for low intensity carbon arcs. 15-30 amps. Operates from 110 to 220-volt, 60 cycle current. Price with ammeter but without bulbs.... **\$88**

**BALDOR ELECTRIC CO.**  
4367 Duncan Ave., St. Louis, Mo.  
20 Years Electrical  
Manufacturing Experience

**RECT-O-LITE  
A BETTER RECTIFIER**

*GoldE*

**500  
1000  
WATT STEREOPTICONS**

Universal Socket Mounts

**20% More Light with New  
Adjustable Reflector**

**ALL DEALERS**

**RUSSELL UNIFORM CO.**

1600 Broadway New York City

Specializing in  
**THEATRE UNIFORMS**  
for 45 years.

Now serving leading circuits throughout the country, including Loew, RKO, Warner Bros., etc.

Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
Carl Stanley Stage and Lighting Equipment, 1245 S. State Street, Chicago, Ill.  
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.  
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.  
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.  
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Nebr.  
Novelty Scenic Studios, Inc., 320 West 48th Street, New York City.  
N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.  
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.  
Vallen, Inc., Akron, O.  
Yale & Towne Manufacturing Company, Stamford, Conn.

## STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at very moderate prices.

Bausch & Lomb Optical Co., 652 St. Paul Street, Rochester, N. Y.  
Charles Beseler Co., 131 East 23rd Street, New York City.  
Best Devices Company, 10516 Western Avenue, Cleveland, O.  
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.  
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.  
GoldE Manufacturing Company, 1214-22 W. Madison St., Chicago, Ill. Page 44.  
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Morelite Co., Inc., 600 W. 57th St., New York City.

## TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.  
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.  
International Projector Corp., 92 Gold Street, New York, N. Y.  
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.  
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.

## TICKETS

CONSECUTIVELY numbered, and always (according to law) carrying the price of admission, motion picture theatre tickets are made up in rolls (tickets can also be made up in folded forms and as coupon books). Tickets of the commoner denominations are stocked by manufacturers; others are printed to order. Price



decreases substantially with orders in large quantities.

American Ticket Corporation, 360-362 East Grand Avenue, Chicago, Ill.  
Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.  
Columbia Printing Company, 1632 North Halsted Street, Chicago, Ill.  
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.  
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.  
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Calif.  
International Ticket Company, 50 Grafton Avenue, Newark, N. J.  
Keystone Ticket Company, Shamokin, Pa.  
National Ticket Company, Shamokin, Pa.  
Weldon, Williams & Lick, Fort Smith, Ark.

## TICKET CHOPPERS

THESE ARE machines for mutilating tickets in a manner that prevents re-use but does not prevent subsequent check of ticket sales. Hand, foot, or electrically operated, they are available in wood or metal finishes to match any lobby or entrance.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.  
General Register Corporation, 1540 Broadway, New York City.  
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
Neumade Products Corporation, 426 W. 42nd Street, New York City.  
Newman Brothers, Inc., 660-670 W. 4th St., Cincinnati, O.

## TICKET HOLDERS

THESE ARE devices that hold ticket rolls under tension to keep them from unwinding. They facilitate box office handling.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.  
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.  
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.  
National Ticket Company, 201 Pearl Street, Shamokin, Pa.  
Wenzel Co., 2509 So. State St., Chicago, Ill.

## Ticket Machines

*Refer to Machines, Ticket*

## TOILET ACCESSORIES

FOR THE CONVENIENCE of patrons and reduction of confusion resulting from their loss of personal belongings while in the theatre, a shelf which practically makes it impossible for a patron to forget gloves, purse, etc., when leaving a toilet compartment, has been marketed. The door cannot be opened until the articles, which are clasped by the shelf, are released. There is also space for advertising matter.

Also available are toilet seat covers of disposable tissue. The patron purchases a cover by placing a coin in a dispensing machine.

Sanaphane, Inc., St. Paul, Minn.  
Superior Lock Company, Chicago.

## TOOL KITS

SETS OF TOOLS specifically needed for maintenance of the projector mechanism are referred to here. These kits commonly include *sprocket puller, taper pin remover, taper pin reamer, driver pins, split screw driver and "V" Block*.

International Projector Corporation, 88-96 Gold Street, New York City.  
Motigraph, Inc., 4431 West Lake Street, Chicago, Ill.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
S. O. S. Cinema Supply, 636 Eleventh Avenue, New York City.

## TRANSFORMERS, NEON

THE HIGH voltage required by neon and similar glow lamps is provided by transformers which step up a.c. voltage drawn from a power line. Resembling the common type of electrical transformer in appearance, these units must have special secondary insulation.

The Artkraft Sign Co., Lima, Ohio.  
Dongan Electric Mfg. Co., 2987 Franklin Street, Detroit, Mich.  
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.  
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.  
Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.  
The France Mfg. Co., 1035 Berea Rd., Cleveland, O.  
Morelite Company, Inc., 600 W. 57th St., New York City.  
National Transformer Exchange, 162-7th Avenue, New York City.  
Neon Products, Inc., Lima, Ohio.  
Outdoor Lighting Mfg., Jersey City, N. J.  
Sola Electric Co., 2525 Clybourn Ave., Chicago, Ill.  
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

## UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

S. Appel & Co., 18 Fulton Street, New York City, Page 47.  
Brooks Uniform Co., 143 W. 40th Street, New York, N. Y.  
Hoover Manufacturing & Sales Corp., 251 W. 19th Street, New York City.  
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.  
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.  
Russell Uniform Co., 1600 Broadway, New York City, Page 44.

## UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery coverings in a great variety of materials, patterns and colors, but the hard usage such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are mohair (which is obtainable in the low-pile type used in automobiles, as well as in luxurious deep piles) and velour. Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs. It is also suited to other theatre furniture, particularly that in men's lounges, although in white or gay colors it has been effectively employed for women's lounges as well.

Wool weaves in colorful patterns, rayon and damask are among upholstery coverings well suited to lobby, foyer and lounge furniture.

Associated Fabrics Corporation, 723 Seventh Avenue, New York City.  
Atlantic Mercantile Co., 109-123 West 64th Street, New York City, Page 59.  
Sidney Blumenthal & Co., Inc., 1 Park Avenue, New York City.  
L. C. Chase & Company, 295 Fifth Avenue, New York City.  
Collins & Aikman Corporation, 200 Madison Avenue, New York City.  
Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.  
E. I. du Pont Fabrikoid Division, Newburgh, N. Y.  
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.  
B. F. Goodrich Company, Akron, O.  
Ronald Grose, Inc., 515 Madison Avenue, New York City.  
A. Hoenigsberger, 149 No. Wacker Drive, Chicago, Ill.  
Laine Hughes Corporation, 192 Lexington Avenue, New York City.  
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.  
The Orinoka Mills, 833 Market Street, Philadelphia, Pa.  
The Pantasote Company, Inc., 250 Park Avenue, New York City, Page 45.  
Stafford-Johnson Seating Corp., 715 W. Main St., Ionia, Mich.  
Union Fibre Company, Inc., Winona, Minn.  
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

# RUSSIALOID

REG. TRADE-MARK

## Artificial Leather for Seating

Modern theatre designers and owners are specifying RUSSIALOID because it is smarter looking and wears better.

RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

Write us for samples.

**THE PANTASOTE COMPANY, INC.**

250 PARK AVENUE, at 46th Street, NEW YORK



# EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION  
ON THEATRE MANAGEMENT, MAINTENANCE AND MECHANICAL FACILITIES

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

## The Advantages of All-Year Air-Conditioning in Theatres

● Patron comfort in winter is more than a matter of heating—and there are depreciation and fuel cost factors also advising winter air-conditioning

By CARL F. BOESTER

MANY THEATRE owners look upon air-conditioning simply as a means for cooling their theatres in summer, too few realizing that the term *air-conditioning* is applicable to year-round patron comfort and embraces winter heating as well as summer cooling. An ideal theatre air-conditioning system performs the following functions:

In summer the air is filtered, cooled, dehumidified and circulated; in winter the air is filtered, heated, humidified and circulated. Unless each of these functions is performed at the appropriate season of the year, the system does not provide true *air-conditioning* at all times.

### Effect on Fuel Cost

The advantages which result from the installation of this type of real air-conditioning are numerous. In the first place, theatre owners should appreciate the fact that by considering their winter heating problem in connection with air-conditioning, they will lower their fuel costs substantially. Properly designed, the equipment should effect as much as a 30% saving in fuel cost as compared with ordinary heating methods. This percentage holds true regardless of the type of fuel burned, whether coal, oil or gas, because of the many improvements developed in the types of equipment specifically designed for burning particular fuels.

Therefore, it is a mistake to consider the purchase of summer equipment alone

simply because the theatre has been reasonably heated in the past. In many cases the difference in fuel burning efficiency of present day equipment, as compared with that installed a few years ago, is sound justification for "junking" an existing heating system. An additional consideration is the fact that engineering installation practice is so much better today than it was at the time many existing plants were installed, that considerable saving is possible by careful attention to the application engineering of the new installation.

### Elimination of Wasted Heat

A well designed system offers further economy in heating by preventing a loss of heat in spaces where it is not needed, such as the domes of theatres having high ceilings, unused areas backstage, etc. An engineer in designing an air-conditioning system for summer comfort is very careful to make sure that refrigerated air is not delivered in spaces where it is unnecessary, such as just described. Therefore, since the heated air is delivered through the same air distributing system, heating economy is thus made possible.

### Other Winter Ventilation Factors

Modern automatic controls are also heat savers by preventing overheating, yet at the same time eliminating customer complaints about underheating.

Proper filtering of the air circulated in the conditioned areas is decidedly desirable,

both to the patron and the owner. To the patron it means that the air he breathes is easy on his nose and throat; to the owner it means that cleaning, painting and re-decorating costs are greatly reduced.

Adequate ventilation is also a desirable feature, and in many states required by law. There is no question but that it is possible to increase theatre patronage by paying particular attention to keeping the theatre free from odors. An astonishing number of people purposely stay away from certain theatres because of the disagreeable odors, the continued breathing of which is conducive to severe headaches.

### Importance of Humidity Control in Winter

THE MATTER of humidification in the winter time is of great importance. Since the air at this time of the year contains very little moisture, it is necessary to add water to the air in the conditioned area. This prevents a drying out of the nose and throat passages of patrons. When an individual has a dry nose and throat, he is quite conscious of the condition of the air and does not feel comfortable. Furthermore, the nose and throat passages, when dry, are subject to irritation from cold and other disease germs. By adding a small amount of moisture to the air, this difficulty is easily overcome.

But of particular importance to the theatre operator in the humidification of the air in the winter time, is the fact that it is possible to carry a much lower temperature in the theatre and thus contribute materially to the saving in fuel required to heat the conditioned area. Humidity and air temperature are of equal importance in the resulting degree of comfort experienced by people in the conditioned area. As we have just pointed out, by carrying a high humidity in the winter time, a much lower temperature can be maintained. On the other hand, if the air is quite dry, the air temperature will have to be from 4° to 6° higher to provide comparable warmth.



For example, an individual does not feel any warmer with a temperature of 72° and a relative humidity of 20% than he does with a temperature of 66° with a relative humidity of 80%. However, it is not recommended that as high a relative humidity as 80% be maintained in winter, primarily for the reason that the walls and other parts of the building, whose temperature may be affected by outside temperature conditions, would be such as to cause sweating.

In other words, if the outside temperature were very cold and the air inside very moist, there would be a tendency to condense a certain amount of moisture from the inside air on the walls. This, of course, is not good for paint, draperies, etc. If the walls of the theatre were well insulated, or of approximately the same temperature as the air in the room, or if the theatre is located where outside temperature conditions do not become severe, then an 80% relative humidity would be permissible. For the average theatre an inside relative humidity in the winter time of 40% to 60%, with a temperature of from 72° to 76°, is very comfortable and is recommended. But even this is recommended only for theatres. It would not be practical in stores or houses because it would cause moisture to condense on cold, uninsulated windows.

### Types and Costs Of Winter Systems

IN GIVING serious consideration to the purchase and installation of a complete year-round air-conditioning system, it is of utmost importance to consider the type of equipment that will permit the circulation of water through fin coils, over which the conditioned air is circulated. Any of the following methods utilize this principle.

If the summer cooling system employs well water, this water is, of course, circulated through the coils. Another method is to purchase ice, reducing this to ice water and circulating it through the coils. A third method would be to have the water chilled by a direct expansion shell and tube cooler. A fourth method is to withdraw chilled water from an ice storage unit in which ice is accumulated on coils submerged in an insulated tank of water. A fifth source of chilled water would be from the flash chamber of a steam jet cooling unit.

By having any of these types of summer cooling apparatus, winter heating and complete air-conditioning is made quite easy, for it then becomes only a matter of installing a hot water boiler, and of cross-connecting the water circulating pump between the boiler and the source of supply of chilled water. For a typical 800-seat

house, the expense in addition to the summer cooling system for, say, an oil burning boiler, is about \$600. This includes the boiler, oil burner, oil tank and installation. Hence, not much increase in business is needed to amortize the investment in such a complete conditioning system, and the marked increase in patron comfort should bring it.

### Humidification Equipment

For winter humidification, one or two humidifying nozzles, depending upon the size of the installation, should be placed in the path of the air stream. These humidifying nozzles are connected to the city water line, in which line is installed a magnetic valve controlled by a humidistat in the conditioned space. The cost of this equipment is trivial in comparison with the results obtained. The humidifying apparatus, installed, should not exceed \$50 to \$75. The same fans, air distributing ducts, fin coils and air filters which are used in the summer cooling cycle are used to provide the additional winter comfort.

### Differential Control Apparatus

To further improve the year-round air-conditioning system it is now possible to control the temperature inside according to outside temperature conditions, for several devices are now on the market which will maintain a definite differential between inside and outside temperature conditions. In summer, patrons often complain about the theatre being entirely too cold in relation to the outside temperature. Likewise, in the winter time, many people have felt that the inside temperature was entirely too warm, and in some cases that it was entirely too cold, for the outside temperature condition. The control operates in this way:

In summer, if the theatre manager wishes to maintain a certain difference—for example, 15°—between inside and outside temperature, this control will see to it that the 15° difference is maintained; in winter, the control maintains a constant temperature regardless of falling or rising outside temperatures. It is impossible, with this control, to overheat the building and thus waste fuel.

Every theatre owner considering the purchase of summer equipment alone, or already having summer equipment of the types mentioned, owes it to himself and his patrons to consider seriously the installation of the simple, inexpensive heating equipment outlined. What he saves on winter operation by such an installation will help offset summer cooling cost.

*[The author is an air-conditioning engineer with consultation offices in St. Louis. He has had broad experience in the designing of ventilation and air-conditioning systems for motion picture theatres.—THE EDITOR.]*

### ANOTHER LIGHTING TOOL

... How to use the new fluorescent lumiline lamps, the most important development in illumination in recent years, in theatre schemes, will be told by Francis M. Falge, theatre lighting specialist, in the November 12th issue.



No. 1800

## PEABODY THEATRE CHAIRS

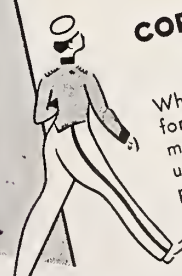
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# PRODUCTS FOR THEATRES

## Reporting New Developments in Equipment and Its Use

### Improved Mazda Projection Lamps

A NEW incandescent projection lamp rated at 1,000 watts, designed to increase by 50% the light available from a projection lamp of such wattage, has been developed by the Nela Park engineering department of the General Electric Company. According to the de-



signing engineers, the light from this lamp is also considerably whiter than that from former types.

The improvement in both quantity and quality of light is due, it is explained, to radical changes in the internal construction of the lamp, and also to the burning of the filament at higher temperatures.

It is stated that screen illumination is maintained at so high a percentage of the initial value that there is no need for the inclusion of anti-blackening collector grids in the lamp's internal construction. The construction is designed to obtain a high degree of concentration of tungsten deposit at the top of the bulb. The lamp is burned base down. The filament is no larger than the filament of the present 750-watt incandescent projection lamp.

### Changeable Letter With Neon Insert

A TYPE OF changeable sign letter which is handled like a block letter, but which employs a novel use of neon lighting, with colored background for the letter itself, has been developed by Lust-ron Lights, Inc., of New York. In using

neon, the method of supplying current to these letters dispenses with electrodes.

Physically, each letter consists in a Catalin (phenolic) base, on which the letter is mounted, with the base, in the larger sizes adapted to marquees, designed to slip into a frame in the manner of opal glass block letters. The letter, which is made of porcelain enameled metal, is centrally grooved, with the groove following the lines of the letter, and in these grooves is placed neon tubing. The tubing thus forms the letter itself, but is confined to the middle area of the metal letter. The tubing is readily affixed to the metal letter by several wires and therefore may be quickly changed according to the color desired for any particular display.

The blocks of letters placed together to spell the message of the sign, make contact with an electrically energized panel at the contact points of the neon tubing. This panel is energized from a power pack consisting in a radio-frequency oscillator built into a compact housing. Available in various sizes according to requirements, the packs may be plugged into any 110-volt a. c. outlet.

Letters are available in the usual marquee sizes, and the Catalin bases may be had in a variety of colors. Similarly, the tube illumination may be had in any of the colors available in luminous gases.

### Coin Changer in Simplified Models

COIN CHANGERS in simplified models have been marketed by the Universal Stamping and Manufacturing Company of Chicago in several types of mechan-



isms and keyboards designed to meet the requirements of specific businesses. One type is for theatres and similar installa-



tions where no pennies are used. The keyboard is in multiples of five, with red keys for making change when 50c is tendered, black eyes when \$1 is tendered, and blue keys for making change when either a quarter or 75c is tendered.

All models are equipped for cup and spout delivery on either side of the machine. Finish is in black baked lacquer metal with nickel trim.

## Base With Special Side Adjustment

A NEW five-point projector pedestal has been brought out by the Sam Kaplan Manufacturing and Supply Company of New York with a one-piece carriage arm designed to accommodate all modern lamphouses, while front plate will take soundhead and projector supports for all standard equipment.

A lifting screw and rod connect the rear end of the carriage with the base, and when locked, make the pedestal one rigid unit. The lifting screw rests on ball bearings to make tilting easy from 5° up, to 30° down.

The design includes a lateral adjusting device with knobs accessible at either front or rear. By loosening two knobs and the center column bolt, quick, smooth side adjustment can be obtained, permitting the picture to be exactly centered with the screen without moving the entire equipment. A wrench is furnished with the pedestal to be kept on the center column bolt to facilitate quick side adjustment.



Heavy cast iron or light switch boxes are optional, as well as 60- or 100-ampere switches.

## Decorative Fountain In a Stock Design

A DRINKING fountain in a modern decorative pattern highly suitable to theatre foyers and lounges has been

made available in stock models by the Voigt Company of Philadelphia.

The fountain is of jet type with mouth guard and automatic regulation of the



stream height. All exposed plumbing parts are finished in chromium, while the bowl is finished in polished black porcelain (other colors are available on special order).

Above the bowl, associated with it by decorative chromium fittings, is a mirror 26 inches in diameter, on either side of which is a chromium-plated metal bracket fixture designed to accommodate a 12-inch lumiline lamp for indirect illumination.

This mirror and illumination arrangement is also available in association with a shelf of black Vitrolite, measuring 22x6 inches, to form a dressing table suitable to women's lounges.

## New Aisle Lights Described

A FOLDER on new models in auditorium seating has been issued by the Heywood-Wakefield Company, Gardner, Mass. Three modern end standard designs, one with a "double" aisle light treatment, which permits adjustment of the beam to be confined to the edge of the aisle on the orchestra floor, and in the balcony to cover the steps and fascias of the risers, are described.

## Newsreel Theatre Equipment

AUDITORIUM seating in the new Penn Newsreel theatre on 34th Street, New York, is by the American Seating Company, not the manufacturer named in a caption accompanying pictures of this theatre in the September 17th issue.

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# Deciding Which Would Be the Cheaper Heating Fuel: Coal or Oil

AS THE YEARS roll along and conditions and prices change, the old question for theatre operators once more bobs up, "Shall we burn oil in place of coal, or shall we burn coal in place of oil?" Accompanying this discussion of that issue is a simple chart that shows at a glance which costs less as regards heat values—oil or coal.

During the early days of the oil industry in this country, practically all crude oil was handled in wooden casks or barrels. The demand was so great that manufacturers furnished barrels ranging in capacity

from 40 to 55 gallons. This led to a lot of confusion, and in 1866 the standard of 42 gallons was generally adopted. This came about because the 40-gallon barrel had become most popular, but it was usual practice to add about 5%, or 2 gallons, for tare, or the amount of oil estimated to be lost during handling.

## How to Use Chart

Let us suppose that oil in your vicinity costs \$1 per barrel. Find \$1 per barrel in *Column A* and glance across to *Column B*, which shows that the equivalent is \$3.50

per ton of coal. In other words if oil costs \$1 per barrel, and coal \$3.50 per ton, it would very likely be uneconomical to switch from one to the other. But if coal costs more than \$3.50 per ton, and you are now burning coal, it might pay to make a change. At least the cost of making the change and the advantages of oil over coal, and vice versa, should be well worth investigating.

On the other hand, if you are now burning oil at \$1 per barrel and you can buy coal at \$2 per ton, or even \$3 per ton, the cost of making a change and the difference in cost of operation should be worth investigating. The greater the difference in first cost the greater the money saving possibilities.

## Equipment Costs

Before making a change it is always wise to consider the other factors that are involved, in addition to the first cost of fuel. Thus, what will the oil burning equipment cost? Storage tanks? Piping? You can obtain such costs from the manufacturers of the equipment. Also, is it likely that oil and coal prices will continue at present levels? What is the approximate life of the equipment used for

• It is a question that many a theatre operator has been or will be prompted to consider. Here is a chart and some suggestions to help toward your own answer

By W. F. SCHAPHORST

burning oil? In other words, depreciation, and interest on the investment, should be considered.

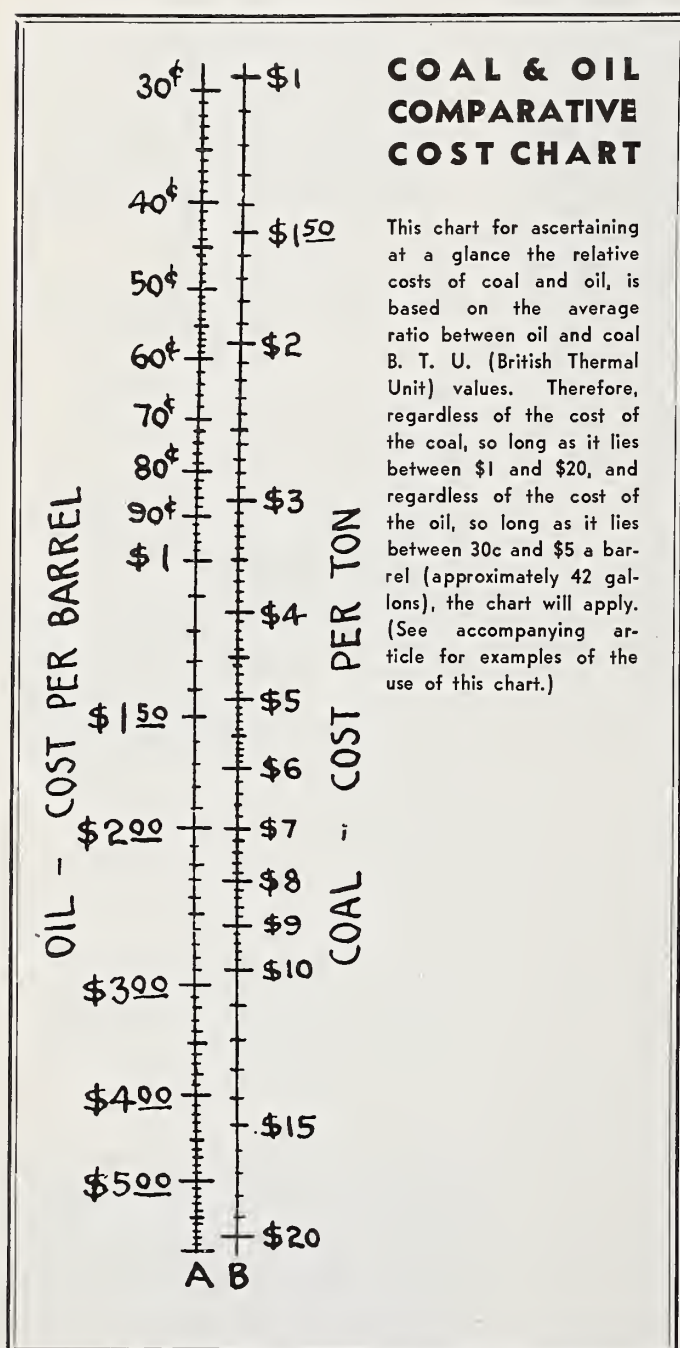
## Advantages and Disadvantages

Oil burning has several advantages over use of coal, among which are: Less time is required to start the fire. Oil fire can be shut off instantly. Oil fires need not be pulled, nor need they be banked; there are no ashes to remove or handle, no investment in ash handling equipment. Oil is fired mechanically, reducing the cost of labor considerably. Oil pumps are simpler and smaller in volume than stokers, ash handling machinery, etc. Oil burning boilers are more efficient than coal burning boilers, and oil, properly burned, is smokeless.

More or less counterbalancing the advantages of oil burning we have unreasonable laws and stringent ordinances governing the storage and burning of oil in some of our cities; it costs less to store coal; coal does not leak and can, therefore, be dumped upon the ground and stored without special facilities. Coal can be hauled in almost any vehicle. Coal does not evaporate and need not be preheated before being pumped and burned. Coal purchasing contracts can usually be extended over a longer period of time. Finally, there is less danger of explosion with coal burning.

All of the above points should be given careful study before deciding upon making a change from coal to oil, or from oil to coal. As is generally true of anything that must be purchased, first cost is less important than ultimate cost. The vital question is: Which will be more economical in the end? The question cannot be answered by rule of thumb, but as an indicator of first cost, the accompanying chart can be of practical assistance to the theatre operator.

[The author is a Newark, N. J., mechanical engineer who has had extensive experience in heating and ventilating problems and plant equipment. THE EDITOR.]







TRUE STORIES FROM ALTEC FILES



W. T. MACNEILLY, Manager  
of the Uptown Theatre,  
Utica, N. Y., and  
district manager of the  
Kallet Theatre Circuit

## Finds 2 Troubles; Show Hits Sheet in Less Than Hour

UTICA, N. Y.—“At 3:30 P. M., during a matinee recently, I lost sound completely,” said W. T. MacNeilly, manager of the Uptown Theatre here.

“I at once put in a call for Jack Sanford, the Altec man. He was in Rome, 16 miles away. He got me on the phone in less than five minutes and correctly diagnosed the trouble over the phone. Driving the 16 miles from Rome, Sanford himself arrived in the theatre 20 minutes later.

“He connected up his emergency amplifiers, cleared two separate troubles, and in a few minutes the show went on as usual—all told, less than an hour from the time the sound went dead.”

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## BOOK REVIEW

*Air Conditioning*, by Charles A. Fuller, M. E., in collaboration with David Snow. New York: The Norman W. Henley Publishing Company. 6x9. 567 pp. Index and psychrometric charts. Cloth, price, \$4.00.

AVOWEDLY WRITTEN for persons without formal training in technologies involved in air-conditioning, and therefore essentially for laymen, this book definitely provides what is needed in every theatre having complete or partial air-conditioning—that is to say, a book for both study and reference by the theatre manager and those of his staff charged with the operation and maintenance of the air-conditioning and ventilating facilities.

Although this volume, which has just been published, will prove very enlightening to many an air-conditioning engineer, it primarily supplies a foundation of knowledge which every theatre manager, assistant manager, any employee who hopes to become a theatre manager, as well as every theatre engineer, requires these days.

Mr. Fuller is a consulting engineer on air-conditioning, heating, ventilating, electromechanics and sanitation, while Mr. Snow is an air-conditioning engineer. In addition to their technological qualifications, they possess the happy faculty of clear, readable expression in the discussion of physical phenomena and mechanical processes. So successful have they been in their efforts to reduce the “mysteries” of this new art to the sensible facts of mechanical procedure, that any person intelligent enough to deal ably with the affairs of the modern cinema can, by diligent study of this book four or five hours a week, improve his knowledge of air-conditioning to the point where he is able to lend material assistance in buying such equipment, in revising existing systems, and in getting the most out of air-conditioning and ventilating facilities in his charge.

In view of Mr. Fuller's purpose, his treatment of the subject may be considered comprehensive. Beginning with a discussion of air and its properties, he deals in logical sequence with plant load calculation, ducts and air distribution, grilles, heating and dehumidification, fans, cooling coils and air washers, mechanical refrigeration processes and machinery, well drilling and well water cooling, ice cooling, storage refrigeration, evaporative condensers and water saving devices and methods generally, unit coolers, control apparatus, and air cleansing. He has thoughtfully included a chapter on codes and ordinances affecting duct and equipment installations.

Additionally, a slot attached to the inside of the back cover contains substantially printed reproductions of the American Society of Refrigeration Engineers' Freon chart, and the American Society of Heating and Ventilating Engineers' chart based on the Carrier psychrometric formula. Their application is clearly explained.—G. S.



TRUE STORIES FROM ALTEC FILES



W. E. ROBERTS, Manager  
The Lyric Theatre  
of the Public-Saenger-Sparks  
Circuit, Gainesville, Fla.

## Detects “Scratch” When Big Truck Shakes Theatre

GAINESVILLE, FLA.—“Right after completing a routine inspection, my Altec man, W. M. Shubert, noticed a trace of scratchiness in the sound, just when a heavy truck rumbled by the theatre,” said W. E. Roberts, manager of the Lyric Theatre here.

“Shubert was immediately suspicious and went back to the booth. He found that a wire to the amplifier, covered by insulation, was broken. The only reason the amplifier wasn't completely dead was because by accident the lead sheathing of another wire was touching the frame of the amplifier, making a shaky contact.

“All we would have needed, to lose a Saturday night's full house business was to have another big truck go by in the middle of the show. It's a good thing that Shubert has such a sensitive hearing—and such a suspicious nature.”

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“... THAT YOUR THEATRE MAY NEVER BE DARK.”



# modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

• Installation of modern metal lighting fixtures has been recently reported by the Roman Art Company, Inc., of St. Louis, in the following theatres:

Stockton, Minneapolis, Minn.; Melba, Houston, Mo.; Gem, Trenton, Ill.; Rivoli, Albert Lea, Minn.; Lyric, Chelsea, Okla.; Palace Theatre, Tarentum, Pa.; Royal, Danville, Ind.; Janet, St. Louis, Mo.; Circle, St. Louis, Mo.; Bridge, St. Louis, Mo.; Salisbury, St. Louis, Mo.; Mystic, Waycross, Ga.; Alameda, Alameda, N. C.; Berford, Warton, Ont., Canada; Henrico, Richmond, Va.; Rialto, Daisytown, Pa.; Roosevelt, East St. Louis, Ill.; Arcade, Salt Lake City, Utah; Strand, Clarksville, Ark.; Columbus, Whiteville, N. C.; Temple, East Jordan, Mich.; Homewood, Minneapolis, Minn.; Mission, Sacramento, Calif.; Pike, Mobile, Ala.; New Harlan, Harlan, Ky.; Kozy, Kahoka, Mo.; Longwood, St. Louis, Mo.; Strand, St. Louis, Mo.; Cozy, Wadena, Minn.; Melvin, St. Louis, Mo.; Ashton, Clarendon, Va.; Marquette, St. Louis, Mo.; Shasta, Boomtown, Calif.; DeLuxe, East St. Louis, Ill.; Pauline, St. Louis, Mo.; Katherine, Monticello, Fla.

• New auditorium chairs have been installed by the Ideal Seating Company of Grand Rapids, Mich., in the Ritz theatre, Trevorton, Pa.; Burley, Burley, Idaho; State, Elkhorn City, Ky.; and the Granada, Pearl River, N. Y.

• Included among recent installations reported by the National Theatre Supply Company are the following:

**Simplex projectors**—Elk Park, Elk Park, N. C.; Loop, Toledo, Ohio; State, Pasadena, Calif.; Smithers, Smithers, W. Va.; Escalon, Escalon, Calif.; Luling, Luling, La.; Victory, Smithfield, N. C.; Emlen, Emlenton, Pa.; Carol, Albertsville, Ala.; Coggon, Coggon, Ia.; Park, Chicago, Ill.; Disney, Disney, Okla.; New, Durango, Colo.; Park, Narrowsburgh, N. Y.; New Dixie, Dyer, Tenn.; Guild, Norwood, Mass.; Wilson, Youngstown, Ohio; St. Paul, Dayton, Ohio; Joy, Gramercy, La.; Holly, Holly Springs, Miss.; Barn, Hampton Beach, N. H.; Iowa, Iowa City, Ia.

**Super-Simplex projectors**—Royal, Akron, Ohio; Cherokee Casino, Augusta, Ga.; Howell, Howell, N. Y.; Avenue, Baton Rouge, La.; Cameo, Miami Beach, Fla.; New Lyric, Charleston, W. Va.; Williams, Union, Mo.; Granada, New Prague, Minn.

**Simplex E-7 projectors**—Fayette, Fayette, W. Va.; Community, Woodstock, Va.; Bijou, Mt. Clemens, Mich.; Colony, Hillsboro, Ohio; Dixwell, New Haven, Conn.; Markam, Columbus, Ohio; Classic, Waupun, Wis.

**American blowers**—Temple, Ardmore, Okla.; Avenue, Baton Rouge, La.; Kendall, Farmer City, Ill.; Holly, Holly Springs, Miss.; Indiana Lawrence, Bedford, Ind.

**Irwin auditorium chairs**—Ellijoy, Atlanta, Ga.; Loop, Toledo, Ohio; Europa, Europa, Miss.; Grand, New London, Wis.; Emlen, Emlenton, Pa.; Carol, Albertsville, Pa.; Disney, Disney, Okla.; Colony, Hillsboro, Ohio; Park, Narrowsburgh, N. Y.; Elite, Appleton, Wisc.; Joy's, Rayne, La.; Joy's, Gramercy, La.; Holly, Holly Springs, Miss.

**Hertner motor-generators**—Howell, Howell, N. Y.; Park, Chicago, Ill.; Palace, Luverne, Minn.; Dells, Wisconsin Dells, Wis.; Community, Woodstock, Va.; Bijou, Mt. Clemens, Mich.; Dixwell, New Haven, Conn.; Relda, Marshfield, Wis.; Fond du Lac, Fond du Lac,

Wis.; Holly, Holly Springs, Miss.; Williams, Union, Mo.

**Simplex sound systems**—State, Pasadena, Calif.; Smithers, Smithers, W. Va.; Anbert, St. Louis, Mo.; Kingsland, St. Louis, Mo.; Manchester, St. Louis, Mo.; Lafayette, St. Louis, Mo.; Shaw, St. Louis, Mo.; Europa, Europa, Wisc.; Chardon, Chardon, Ohio; Fayette, Fayette, W. Va.; Cameo, Miami Beach, Fla.; Keck, Wapello, Ia.; Roosevelt, Grand Coulee, Wash.; Community, Woodstock, Va.; Bijou, Mt. Clemens, Mich.; Colony, Hillsboro, Ohio; Park, Narrowsburgh, N. Y.; Dixwell, New Haven, Conn.

**Peerless lamps**—State, Pasadena, Calif.; Howell, Howell, N. Y.; Cameo, Miami Beach, Fla.; Park, Chicago, Ill.; Palace, Luverne, Minn.; Community, Woodstock, Va.; Colony, Hillsboro, Ohio; Dixwell, New Haven, Conn.; Relda, Marshfield, Wisc.; Fond du Lac, Fond du Lac, Wisc.; Williams, Union, Mo.

**Crestwood carpeting**—Fayette, Fayette, W. Va.; Cameo, Miami Beach, Fla.; Roosevelt, Grand Coulee, Wash.; Columbian, Electric City, Wash.; Colony, Hillsboro, Ohio; Park, Narrowsburgh, N. Y.; Wilson, Youngstown, Ohio; Joy's, Rayne, La.; Joy, Gramercy, La.

**National curtain control**—State, Pasadena, Calif.; Cherokee Casino, August, Ga.; Fayette, Fayette, W. Va.; Colony, Hillsboro, Ohio.

• Dry type and bulb rectifiers have been recently installed by the Forest Manufacturing Company, Belleville, N. J., as follows:

**Magnesium copper sulphide rectifiers**—Hipodrome, Richmond, Va.; Grand, Wausau, Wis.; Paramount, Texarkana, Tex.; Paramount, Monroe, La.; Crescent Amusement Co., Newport, Tenn.; Opera House, Millinocket, Me.; Broadway, Yonkers, N. Y.; Stork, Cleveland.

**Low-intensity rectifiers**—Tivoli, Creston, B. C.; Carlton, Manhattan, Kas.

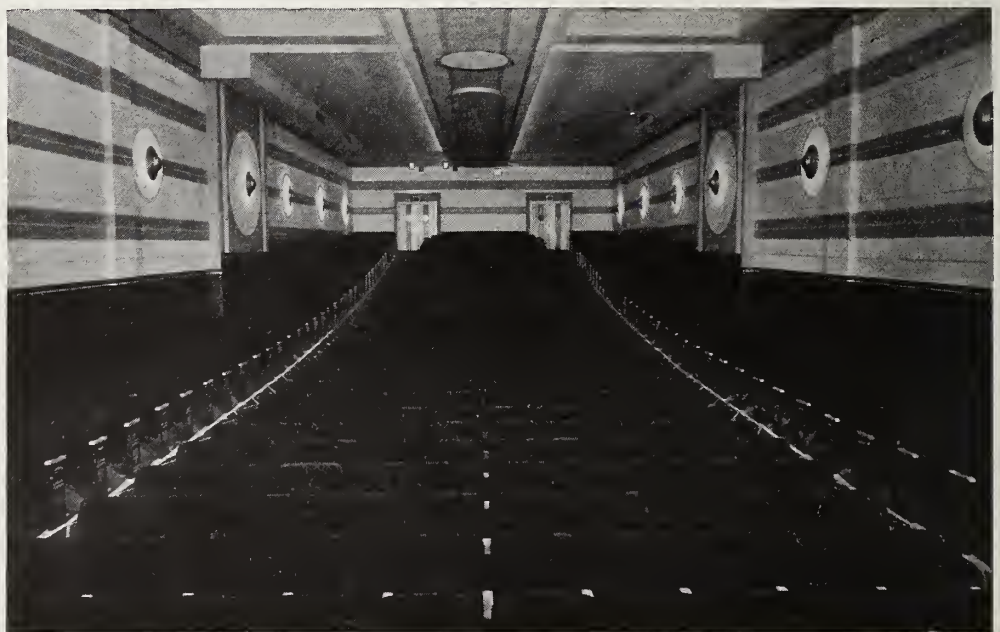
**Bulb type rectifiers**—Emory, Emory, Ga.; Jewel, Oklahoma City, Okla.; H & H, Bowdle, S. D.

• Installation of auditorium chairs is reported by the International Seat Corporation of Union City, Ind., in the New Wilby, Selma, Ala.; Olympia, Holliday, Utah; Lobo, Albuquerque, N. Mex.; Garrick, Virginia, Minn.; Grand, Minneapolis, Minn.; New Hiland, Des Moines, Ia.; Knox, Knoxville, Tenn.; RKO Orpheum, Kansas City, Mo.; University, Charlottesville, Va.; Hornell, Hornell, N. Y.; Million Dollar Theatre, Los Angeles; Fox Strand, Madison, Wis.

• Interstate Theatres has installed Model K Motiograph projectors in their Lakewood theatre in Dallas, Tex. The same model Motiograph has been installed in the Castle theatre in Manchester, Ia. Motiograph, Inc., has also installed Mirrophonic sound systems in George Hunt's new theatre in Grants Pass, Ore., and in A. Johnson's Compton in St. Louis.

• Installation of "Evenlite" screens is reported by the Hurley Screen Division of the Forest Manufacturing Company, Belleville, N. J., in the Lakewood, Dallas; State, State College, Pa.; Mohawk, North Adams, Mass.; RKO 86th Street, New York; Valencia, Evanston, Ill.; and the Paramount, Miami, Fla. The same manufacturer's standard sound screen has been installed in the Star theatre, Seattle, while a "Flexlite" special rubber screen has been supplied the Luna in Lafayette, Ind.

• Walter Easley has installed an Artkraft V-type marquee on his K-P theatre in Greensburg, Ind. The Lyric in Charleston, W. Va., also has a new Artkraft V-type marquee.



Auditorium of the Coed theatre in Champaign, Ill., which is importantly populated by students of the University of Illinois. The seating, which is by the General Seating Company of Chicago, has cast iron standards of special design carrying an emblem representative of the university. The

chairs, upholstered in blue mohair, have spring-edge seats of deep-cushion type, and spring backs, while arm rests are wood in natural finish. Both walls and ceiling are finished in fibre board in two tones. The Coed seats 800 and is owned and operated by Balaban & Alger.



# MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION

ACOUSTICS

## Should Films Be Shipped Wound For Transfer to Theatre Reels?

● Heads or tails out? That has become a lively question since first it arose in this department. Reported here is eminent opinion from both industry organizations, unions included, and individuals

W. LEE BECKLEY, projectionist at the Pioneer Theatre Corporation's Spencer theatre in Minneapolis, certainly "started something" when he proposed to F. H. Richardson that films be wound on reels in reverse. His suggestion was published in Mr. Richardson's *Comment* in this department in the July 23rd issue, and subsequently discussed by Mr. Richardson and others in those columns. It is now a genuine issue, not unlike that of the 2,000-foot reel.

Hundreds of comments have been received upon his idea that films be sent to the projection room wound "in reverse," or "with tails out," as others call it. Some favor, some oppose. Incidentally, Mr. Beckley's idea is not wholly new, having been tried and abandoned in Akron, Ohio, where the fact that it was not standard procedure added weight to the complaints of its opponents.

### Q The Arguments

Summed up, the arguments offered in favor of Mr. Beckley's plan revolve about the conviction that theatre projectionists must always rewind reels as received from the exchanges, for two distinct reasons. One is that not all exchange inspections and repairs can be trusted, and that safety requires that each theatre check up on the work supposedly done by the exchange. Second, that exchange reels, which are designed merely for shipping film and which receive rough handling in the process, are said to be unsuited to use in actual projection, often damaging the film. Since the film must be rewound on the theatre's own reels before it is shown, inspection and repair can be made simultaneously if the film is received "tail up," as proposed, one rewinding taking care of

both requirements. Received "head up," as at present, the film will be "tail up" after inspection and repair are completed, and must be rewound a second time before it can be used. This extra rewinding of a dozen or so reels of film can be saved, it is argued, by Mr. Beckley's suggestion.

Opponents of the proposal base their attitude on a number of practical considerations. It is pointed out that the exchange at present gets its film "tail up" from those theatres which either do not have reels of their own or else take up the last run once in the exchange, on the exchange's reel to save rewinding after the show. Returned reels from such theatres are now rewound once and sent out again "heads up," whereas under the proposed procedure two rewinds would be needed at the exchange.

Further, some smaller theatres, using exchange reels throughout, run their films exactly as received; those houses would in the future have to re-wind before showing (a point which proponents of Mr. Beckley's idea claim as an advantage for their side). A strong stand against Mr. Beckley's idea is taken by some who point out that the film, especially in the case of important features, is sometimes received at

the theatre only a few minutes before opening time, and that preliminary rewinding in the theatre would cause delay.

Still others assert that they always run their show exactly as received, and in years of experience with their own exchange have not experienced any kind of trouble. From such sources comes the suggestion that the new method would merely transfer the burden of proper inspection and maintenance from the exchange to the theatre. Others remark in reply to this that in their case that transfer was made years ago, that their exchanges send out film in abominable condition, and that Mr. Beckley's plan would certainly facilitate the projection room work which in their locations has always been necessary.

In general, those who receive good service from their exchanges find that only the desirability of transferring the film to thea-

YES—with reservations.

YES—100 per cent.



Herbert Griffin, vice-president and chief engineer, International Projector Corporation



Harry Rubin, chairman SMPE Projection Practice Committee and Paramount projection supervisor

tre reels justifies Mr. Beckley's idea; those whose exchanges apparently give poor service champion the proposed innovation.

### Q Exchange Viewpoint

A survey made by the SMPE Exchange Practice Committee indicated that 88% of films received back by the exchanges were





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received "tails out"—that is, were not re-wound after the final showing. The theatres involved either did not have projection reels of their own, or caught the last run on the exchange reels to avoid an after-show transfer. Comment on the attitude of the Exchange Practice Committee, as prepared by its chairman, A. W. Schwalberg of Warner Brothers, indicates that the committee will favor the new practice only if theatres return film "head out"—that is, themselves performing an extra re-wind operation after the final showing, instead of making the exchange do this. Mr. Schwalberg comments:

"About two years ago the Exchange Practice Committee of the SMPE made an extensive study of the subject. At that time the committee was primarily interested in determining the best method of splicing. Experts from the Eastman Kodak Company and the DuPont Film Manufacturing Corporation showed to the committee, by detailed drawings and specific data, that the most satisfactory patch was made when the film was being wound in the 'head-to-tail' direction, i.e., leaving the tail out.

"A survey indicated that almost 88% of the films received back by the exchanges was wound with the tails out. This meant one of two things: Either the majority of the theaters of the country were not equipped with special reels, or they could not spare the additional time required for rewinding in order to return the film to the exchanges 'heads-up'.

"The representatives of the various companies who were on the committee felt that some expense might be involved if it were decided to adopt the 'tails-out' system, which involved additional rewinding. However, they were willing to go to this expense if, as the study disclosed, the quality of the film delivered to the theatres and the resulting projection were to prove much better. However, in view of the overwhelming figures, which indicated that projection was definitely on a 'tails-out-return-to-branch' basis, the project was abandoned, and since that time it has not been brought before the committee again.

"At a meeting the other day, attended by Mr. A. S. Dickinson of the MPPDA; Mr. H. C. Kaufman, Columbia Pictures; Mr. Jack Sichelmen, Twentieth Century-Fox; Mr. William J. McShea, RKO Radio; Mr. G. Knox Haddow, Paramount; Mr. Sylvan Harris of the SMPE, and myself, this matter was gone into again. I found these various gentlemen, most of whom are supervisors of exchange operations for their respective companies, to be very courteous and only desirous, apparently (I say this after an hour of discussion), of doing what appears to be best for all concerned.

"The discussion disclosed the universal opinion that if this matter be carried forward properly by both the Exchange and the Theatre, the effect will be highly beneficial, although there are, as in most things, some points that are objectionable. In my opinion, these points are not of any considerable importance. Without going further into this matter, at this time, I can say the general opinion was that the exchanges

would be willing to adopt the proposition provided only that theatres returned the reels wound 'heads-up'—in other words, rewound after the last show."

### **Q Projection Leaders' Views**

Opinions concerning the proposed practice has come from many prominent in the projection field, including supervisors of projection of leading circuits, while Herbert Griffin, vice-president of the International Projector Corporation, responded at some length to an inquiry concerning his views.

"At least from an idealistic point of view," he said, "the proposal seems entirely sound and would give the projectionist an opportunity to rewind and inspect his film before he puts it in the projector the first time. Maybe he does that now, I don't know. However, I can foresee considerable objection to the proposal inasmuch as I believe it would involve expense to exchanges, which I do not believe they would be willing to bear."

Mr. Schwalberg, as we have just seen, has given some indication of what the attitude of the film distributors might be.

Harry Rubin, supervisor of projection for Paramount, and also chairman of the SMPE Projection Practice Committee, declares, "I am one hundred per cent in favor of shipment of prints to theatres tails up. It is much the better procedure."

Charles F. Horstman, supervisor of projection for RKO Theatres, puts his own endorsement even more strongly: "I am for the tails-up shipment one hundred per cent. In fact, I would be for it more than one hundred per cent if that were possible. It makes for lowered fire hazard and generally improved results, because the pre-projection rewinding required makes highly probable at least some pre-projection inspection. Orders have already been issued that no exchange reel be used in any projector in RKO theatres at any time."

William Glodfelter, president of projectionists' local union No. 411, wires to F. H. Richardson: "Local 411 endorses plan for film being shipped to theatres tails out."

Local union No. 306, New York City, has also voted full endorsement of the Beckley suggestion.

### **Q Former SMPE Head—**

Dr. Alfred Goldsmith, past president of the SMPE, contributes:

"The following are my views on the 'tails up' matter: If we assume that the reels upon which the films arrive at the theatre are not satisfactory for use in projection, it then is necessary that the projectionist rewind them upon his own reels before starting the first show. Viewed upon this basis the films should arrive from the exchange 'tails up'.

"It may be further assumed that during the last showing of each subject the projectionist will use his own reel in the lower magazine of the projector, afterward rewinding the print upon the exchange reel, under which procedure it would be returned



to the exchange 'heads up.' Upon inspection at the exchange the film would be rewound once and thus end 'tails up' on the reel, ready for shipment to the next theatre.

"The plan as described has the advantage that it enables the projectionist to inspect the films when rewinding from the exchange reels to the theatre reels. It has the further advantage that theatre reels are used throughout the show, thus avoiding possible trouble and damage to the films occasioned by the use of flimsy, bent reels, with possible damage to or interruption of the performance. It has the further, important advantage that the projectionist is enabled to give the prints rapid inspection when finally rewinding them for shipment to the exchange. This latter is important because he will know whether or not later possible complaints of damage to the film, made by the exchanges, are justified.

"The plan also has a few disadvantages. It involves some small amount of extra work for the projectionist, particularly at the end of the shows. If he uses the exchange reel in the lower magazine for the last showing of the print before shipment to the exchange (which is the natural temptation), and the reels happen to be in bad shape, as mostly they are, he will risk damage or breaking as before; also, he will complicate the exchange procedure by requiring an extra rewinding after inspection.

"All in all the advantages this plan presents appear to outweigh its disadvantages and if it appeals to the projectionists and their unions, and if no other disadvantages appear in connection with it, it might well be adopted into general practice."

A. S. Goodwin, Kennett Sims, Stanley Stegman and H. L. Burright, all projectionists working for Barron Theatres in Pratt, Kans., write to F. H. Richardson:

"We feel that reels should be returned to the exchange with the leader on the outside. This would leave each reel 'tails up' when exchange inspection is completed, and if shipped to us that way would reduce time in setting up our shows. We have yet to find an exchange reel that will compare favorably with the projection room reels of today."

### Q This Projectionist Votes No

But Morris Finkel, of Freeland, Pa., also a projectionist, tells Mr. Richardson, "I am not in favor of reels reaching theatres 'tails up.' In my opinion it would encourage exchanges to become more lax in their inspection, or even fail to inspect at all, in the belief that the film will in any event be inspected by the projectionist, who will make any necessary repairs. This might finally result in forcing projectionists to do all the repair work."

On the other hand Local 364 of Akron, Ohio, where the plan was tried for some months, and where some traces of it still remain in effect (inasmuch as films occasionally even now are received from the exchanges "tails up") wires approval through its business representative, J. A. Shuff, saying the method proposed would make for "better and safer projection, reduced use of damaged exchange reels."

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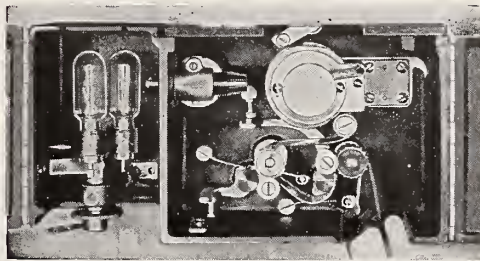
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# COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

## EACH THEATRE SHOULD USE ITS OWN REELS IN PROJECTION

FOR YEARS I have recommended that every theatre purchase a set of high grade reels, keeping them exclusively for use on its own projectors. I now go further and recommend that some reel manufacturer offer a high grade reel enameled in some highly distinctive color, such as scarlet, or even white. This latter recommendation is made as a means to preclude the possibility of the reels being shipped to the exchange through error, that possibility having been the chief objection voiced to the purchase of special reels in the past.

But I go beyond that, recommending further that *each projectionist be prohibited, by positive order, to use any other than a projection room reel on his projectors.* That such an order is fully justified is quite evident when we consider the wretched condition of a large percentage of the reels used by exchanges for shipment. Nor are the exchanges to be too much censured. I have myself watched an express handler toss a shipping case filled with film a distance of four or five feet, onto wood or concrete. Under such treatment the reels are bound to be bent and otherwise damaged, and film cannot be wound upon them, or unwound from them, without sustaining at least some damage at each operation.

It follows that each theatre that must thereafter use those prints must feel some effects of the damage, to say nothing of the possible damage to the show.

### Inspection a Projectionist's Duty

Exchange reels should not be used for projection. They should not be placed in any projector magazine at any time, except it be in a genuine case of emergency. Upon arrival, the prints should be slowly rewound upon the projection room reels before projection, with inspection during the process. This may require some extra work, but what of it? It is an important duty of the projectionist, just as much so as any other projection room operation.

Reels of film cost money, the production cost a huge sum of money, millions of theatre patrons will be dependent upon their condition for a well presented performance for which they have paid their money at the box office. No individual or group has the right to oppose anything that tends to reduce damage to them. The use of damaged reels for projection tends directly to damage the prints, particularly in the rapid rewinding prevalent in a very

large percentage of our projection rooms.

Here is an extract from a letter from a projectionist in Alabama, received just the other day: "We are serviced by the Atlanta exchanges, and most of the reels received are unfit to use, even in the take-up magazine. They either bind the film itself or rub the sides of the magazine. In some cases they are bent so badly that they do both."

When it is so easy to rectify conditions of this kind, there can be no reason for delaying to do it.

## D. C. GENERATOR BRUSH CONNECTIONS

FROM A DETROIT projectionist who requests that his name be not divulged, come these inquiries: "I have seen d.c. generators having four sets of brushes contacting the commutator. Will you please explain how this can possibly produce a single direct current for line use?"

"We are told that voltage is produced by a conductor cutting lines of magnetic force. In a recent argument it was asserted that if a conductor cut exactly the same number of such lines per unit of time, no such action would occur. Will you advise as to this?"

In answering these questions I have had the collaboration of John Hertner, president of the Hertner Electric Company. I shall present my own reply regarding some points, and his regarding both those and others.

Concerning production of a "single direct current": In the generator you viewed you may have noticed that the four sets of brushes contacted the commutator at quarters. That is to say, each set made contact at opposite diameters and each of the sets were equidistant from all other sets. As a matter of fact, either of the opposite-diameter sets might have been disconnected and the machine still would function, though with reduced power. The two opposite contacts from positive poles and each of the sets are, in usual practice at least, so connected that insofar as concerns the distributing system, they form one positive and one negative, the amperage output of each being added to the output of the other. Mr. Hertner explains the matter further, thus: "In the simplest machine usually shown in diagrams when explaining dynamo or motor action, there are two poles—a

north and a south—and two sets of brushes spaced diametrically opposite, positive and negative. In practice, instead of such bipolar construction, four, six, eight or more poles are used and generally the machine is so wound as to require a corresponding number of brushes. The machine then operates as if each pair of poles and brushes were a separate machine and all contributing current to a common pair of leads, all in parallel.

### Effect of Brush Variation

"For instance, if a six-pole machine were delivering 10 amperes in each circuit, and the voltage between neighboring brushes were 100, the total output could be figured as 100 volts, and 3 times 10 to 30 amperes. All but two brushes could be removed, but the current capacity would then be not much more than 10 amperes and there would be a tendency to spark. The same unit could be wound and connected within the armature so as to produce 300 volts and 10 amperes, in which case all the current could be drawn off one set of brushes."

As to the other question, Mr. Hertner replies: "The inquiry is not quite clear. Probably the assertion was 'if the conductor cuts exactly the same number of lines in opposite direction in any given time.' If one part of a conductor is under a positive pole cutting lines in a given direction, and another part of this conductor is under a negative pole cutting in the same direction, or under a positive pole and cutting in the opposite direction, then the two will neutralize and nothing happens. If a single wire is passed before a pole and the circuit closed through a galvanometer, a deflection will be observed. If a loop of wire is passed before this pole so that both sides of the loop are under the pole at the same time, nothing happens.

### Magnetic Fields and Current

"To explain a little differently. Suppose a long wire is carried from a galvanometer terminal back to the other terminals. This constitutes a circuit. Now just as soon as the number of lines of force passing through the circuit is altered, a current will flow and will be indicated by the galvanometer. If, say, the north pole of a magnet is held so that its lines of force pass through this loop, nothing happens as long as it is stationary; as soon as withdrawn, current will be generated. If another north pole is entered while the first is withdrawn and the two are equal and equally moved, nothing will happen. If a south pole is entered while the north pole is withdrawn, the deflection will be greater than when the north pole only is used.

"The circuit is a closed loop and every



magnetic line of force is a closed loop. When the linkage of magnetic and electric circuits varies, a voltage is induced, and if the electric circuit is closed, a current will flow through it."

## WARPED FILM OR WORN APERTURE TRACKS

FROM Van Robertson, projectionist of the Colonial theatre in Winston-Samel, N. C., comes this letter:

"Just a few lines from a friend who has benefited by your writings and books. Have a bit of trouble I want your advice about. When using old films the outer edges of the screen image seem hazy when the center is sharp, or vice versa. When we first installed our new Brenkert lamps, we got a clear picture all over. Since then we have moved the screen back 2 feet and had it painted. I don't believe in painting a screen—may be wrong, though—just an idea of mine. Would appreciate any information you can supply. Heard your lecture here some years ago and sure enjoyed it. Thanks for the information you have supplied in the past."

Moving the screen or painting it would not cause the trouble you have described. Such trouble can be due to warped film, worn aperture plate tracks, or aperture plate tracks the base of which was dirty when the plates were installed, and in such way that the plates were sprung out of line when the holding screws were tightened down.

Since from your description the trouble occurs on both projectors, the latter is unlikely. Next time it occurs, slip a bit of paper into the takeup reel and in rewinding examine the film carefully for warpage at that point. If the film seems perfectly flat, then test the aperture plate tracks with a steel rule to see if they are worn. The former is the more probable cause, since worn tracks should have the same effect on both old and new film, although I can conceive of old, dry, rather stiff film being affected differently by slight wear, so far as visibility of the fault on the screen is concerned.

## TESTING TWO-WIRE BX CIRCUIT FOR LEAKAGE

J. L. MATTHEWS of St. Louis, writes "In a rather long run of two-wire BX that has been in use about 12 years, some slight leakage is suspected. By that is meant that we think the insulation of the wires has perhaps been so damaged by time that it is no longer able to wholly withstand the voltage, which is 110, and a certain small leakage occurs. Will you advise, first, does age tend to weaken the insulation of wires inclosed in BX? Second, If so, how fast does such weakening take place? Third, is it possible to make a conclusive test as to the perfection of such installation? If it is possible, how may it be done?"

Yes, time affects BX wire as well as most things made by man—and Man himself. However, in the case of BX wire in-

sulation, provided the temperature of the wires has never been increased above 75° Fahrenheit by overload or otherwise, and provided the cable has not been in an atmosphere of a temperature abnormally high, the rate of deterioration should be very slow. How long it might hold up neither myself nor any electrician that I have ever consulted, can say. Heat above normal tends to vulcanize the rubber in which each wire is enclosed, as well as to work injury to the fibre in which the rubber is incased. The rapidity of injury will of course depend upon the amount of excess heat, and the length of time it is applied. Even in a room of high temperature, while the action may not really effect vulcanizing, the action, though slow, has a similar result.

However, even though there is hardening or partial vulcanizing, still the insulation may withstand 110 volts if the cable remains undisturbed, but if an old BX, in which the condition described is present, be bent, it is likely both the fibre and the rubber will crack, resulting in imperfect insulation.

As to testing, while such a test could be made, it is hardly practicable for theatre men. It should be made by a laboratory, where proper instruments are available. True, the cable might be wholly disconnected, the wires well separated at one end, and a high tension magneto (available in almost any electrical shop) applied to the other end. Such a test would disclose a leak, but not the point where it occurred; also, it might not be wholly conclusive, since under actual operating conditions there would be a difference.

My advice is that if you suspect leakage

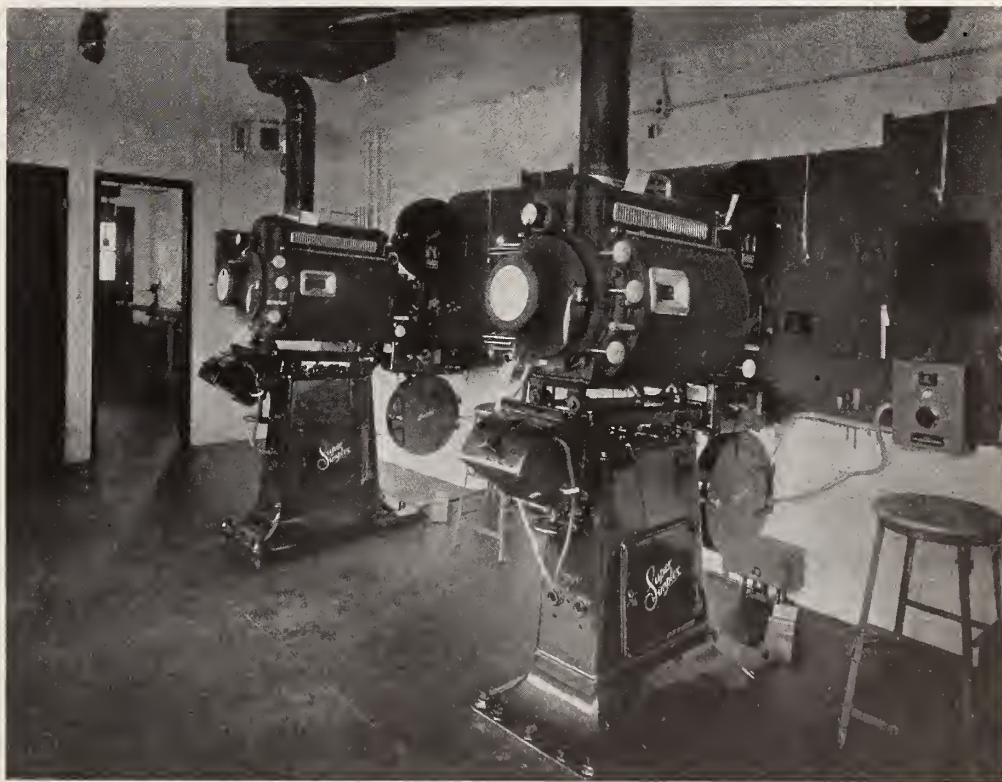
in a cable twelve years old, don't bother having it tested. Two-wire BX is not expensive. Discard the old cable, install a new circuit, BX or otherwise as conditions warrant or laws dictate.

## APPRECIATION, A PROMISE AND ACKNOWLEDGMENT

JOE T. MORROW, projectionist of the Booth theatre in Wolfe City, Tex., writes, "Your reply to my letter regarding trouble with our sound system was appreciated and your summary correct. I delayed expressing appreciation until I was able to determine how things worked out after we made the change you suggested. The answer is, it improved things much.

"Since publication of my letter, accompanied by your comment, in BETTER THEATRES, I have been literally swamped with letters. Sixty-two of them asked for detailed information with regard to the necessary changes; a lot more offered advice. Doubtless many of them think I just ignored their communications, but to answer them all would require several dollars in postage and take more time than I have to spare from my work. Please tell them that in your next issue, won't you?"

"I am preparing an article to send you, going into detail concerning various changes I have made, both before and after writing you. Very possibly some of the theories expounded therein may be all wet, but the results are what counted—and they are not even *damp*. They are as they should be. I am sure there are lots of fellows in the same boat who would like to secure first-hand information from a chap who has *been there*."



The spacious projection room of the Longwood theatre in St. Louis, Mo., operated by Julius Raabe. The equipment includes Simplex projectors on Simplex pedestals, with Peerless Magnarc lamps supplied by a Hertner motor-generator, Bausch & Lomb lenses, Walker screen, and Simplex Type-A sound system. The Longwood, a neighborhood house, seats 700.



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## Style in Theatre Carpeting



Two distinctive patterns, one obviously modern, the other more in tradition, yet both interrelating circular and squared figures. Having large figures, both are well adapted to foyer areas. And, despite the difference in "feeling", both patterns are suited to modern interiors, that on the left to the more ornamental, vividly colored, "cut-up" design, the other to simpler, neutrally colored interiors. The right-hand style well exposes the now recognized fallacy that the beauty of traditional forms cannot be utilized for treatments in the modern spirit.

Below are illustrated two scroll patterns which, thus contrasted, demonstrate the trend of modern design in later years. Of the same basic theme, they are distinctive in "feeling", the left-hand pattern being definitely modern, the other clearly classic. The former is an abstraction of the forms traditionally employed in the other. Both are well adapted to modern theatre interiors, with somewhat the same difference in application noted for the patterns above. The sense of "sweep" of the scrolls makes each suited to spacious foyers.



- Examining the significance of sheer pattern in the part that carpet plays in the creation of the "feeling" you want your patrons to have

WHAT IS style in carpeting, and how much of a factor should it be in the selection of carpeting for a theatre? There are other important considerations, such as durability, cost, color scheme of the interior surfaces, the architectural design, and so on. Style, obviously, has a definite relationship to the general color scheme and interior design. But does a selected carpeting contribute all it can to the atmosphere of a theatre interior merely through harmony with those two elements?

Their relationship, which is the style factor usually pointed out, is of course real enough, but carpeting has more to offer the decorative character of a theatre than harmony with the other elements of the interior treatment. *The carpeting is a prominent environmental factor in itself.* One of the interior elements which most immediately impresses itself upon the patron's consciousness, it is an emotional stimulant in its own right, not only because of the emotional effect of color, but as a result of the more subtle influence of pattern.

We are dealing here with some psychological matters which, however obscure they may be, we all are aware of. All the arts use pattern in one way or another. Certain figures have come down through the ages because of something about them that has continued to fascinate us. Carpeting has been telling stories to Oriental peoples for centuries—and though we today like our story-telling straight, few of us are above specific responses to the symbols that have come down to us, and none of us incapable of getting "a certain feeling" from the interplay of line and curve in a pattern. The colors of carpeting are the means of effecting this pattern; then in doing so, they contribute their own peculiar influence to the "kick" we get out of it.

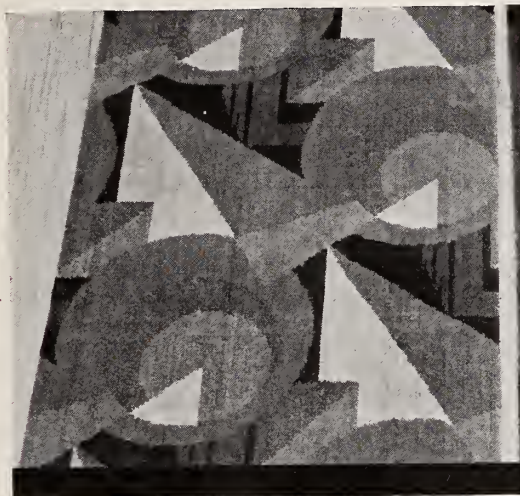
The pattern, delineated in colors, form the style of the carpet, and in selecting a style we are determining, to an important





Contrasting early modern, later modern, and Renaissance. Despite the period classification of the right-hand pattern, above, it is a modernized version of English Adam, placing it in a class of modified traditional carpetings that can give a sense of old-world leisure and elegance that the severer modern interior often needs. These patterns run to combinations of red and gold. Immediately below, the "primitive modern" is illustrated, which are to be contrasted with the modern

carpets shown on the opposite page, as well as with very different style of modern at left, above, and at the bottom of the page. These latter two are damasks in an interlocking wave design which are effective in two or more tones of the same color. With the exception of the left-hand early modern, all of these patterns are directional, capable of giving the patron the sense (if laid for this purpose) of being "drawn" along the traffic lane between lobby and auditorium.

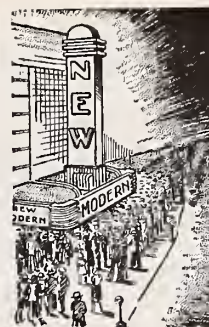


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ALEXANDER SMITH CRESTWOOD VELVETS  
PHOTOS BY OLD MASTERS ASSOCIATES

extent, the *feeling* we are going to give our patrons when they come into our theatre.

In a general way, carpet styles may be classified as Classic and Modern. Classic is here used in a broad sense to include not only those devices which have come to us from the cultures which ultimately became European, but from the Oriental as well—in brief, the traditional configurations. Modern patterns, especially today, are frequently modifications of traditional devices, inclined to be abstractions of them. The early modern carpet styles (which some have called "primitive modern") tend to be glorifications of geometry—they're the ones people recognize as "modernistic."

Representative patterns in these styles are here illustrated and are more specifically dealt with in the accompanying captions.

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The front, employing novel devices in both architecture and marquee.

When fire destroyed E. E. Webber's Colonial theatre in a Kansas City neighborhood he decided to rebuild for city-wide patronage. This scheme is the result

LAST WINTER fire attacked E. E. Webber's Colonial theatre in Kansas City only a few weeks after he had acquired it. The flames left little of the structure, and the new Colonial, recently opened, is an entirely new building, of steel and concrete fireproof construction throughout, whereas the former theatre had been merely semi-fireproof. Designed by Clarence Kivett, Kansas City architect, the new Colonial is of simple modern pattern in both architectural forms and decorative treatment.

E. E. Webber, who began to exhibit motion pictures in 1904, operates one other Kansas City theatre, the Mary Lue, managed by his son, E. E. Webber, Jr. Like the Mary Lue, the Colonial is located in a neighborhood shopping district. The drawing area is populated largely by small tradesmen and low-salaried white collar workers of the type appreciative of a fine theatre but unable to pay admission prices and to attend often enough to provide what Mr. Webber regards as sufficient support, and in the new Colonial he has sought to realize a theatre that would attract patrons from other sections of the city. (Mr. Webber's own comment on matters pertinent to this appears in adjoining columns.) There are several competing theatres located from ten to twenty blocks from the Colonial.

The new Colonial, which represents a

construction cost reported as \$100,000, is of steel frame construction with steel roof trusses, steel floor and ceiling joists and steel roof deck. Floors are concrete, walls of solid brick masonry, partitions of hollow tile. Walls and ceilings are plastered throughout, with plastering inside exterior walls furred out on steel channels and metal lath. The plan provides a single auditorium floor seating 882, foyer area across rear of auditorium, and lounges on a second level (see accompanying floor plans.)

## THE FRONT

The facade is in buff face brick with Silverdale stone coping, glass block and metal trim, and architectural glass facing at entrance. The general architectural scheme above the marquee (see accompanying pho-

# Conceived

tograph) consists in vertical brick panels divided by narrow strips of Pittsburgh-Corning glass blocks surmounted by curved sheet-metal projections, turned and painted maroon. The glass blocks here provide some daytime illumination for central second level areas, but it is planned to illuminate them from the rear with neon tubing, in metal housing, installed behind them. Corner sections of glass blocks form toilet room windows (see plan).

## Sign and Marquee

A full length vertical sign and a V-shaped marquee, designed integrally, have unusual lighting arrangements. With construction entirely of porcelain enameled metal, both have lettering lighted by gas tubing concealed (coved) by the framework. Vertical sign letters, of metal hollow block construction, have black-painted faces and orange sides. They are pegged to a white ground with space behind, and this ground is lighted by neon from behind the frame edges in sequences of red, green and amber at two-second intervals. Sign framing is painted turquoise blue, except for red at forward facing of front decorative "buttresses," and has a cap lighted in red neon. The marquee has edge stripes in turquoise and dark blue, and an apex piece with an orange band and lighted in red neon.

Silhouette attraction boards are formed by slotting the marquee fascias in front of white porcelain enamel plates set back 5 inches, and placing black aluminum changeable letters on steel wires just behind the openings, against a ground of green light from luminous gas tubing concealed by the edges of the framework.

## ENTRANCE AREA

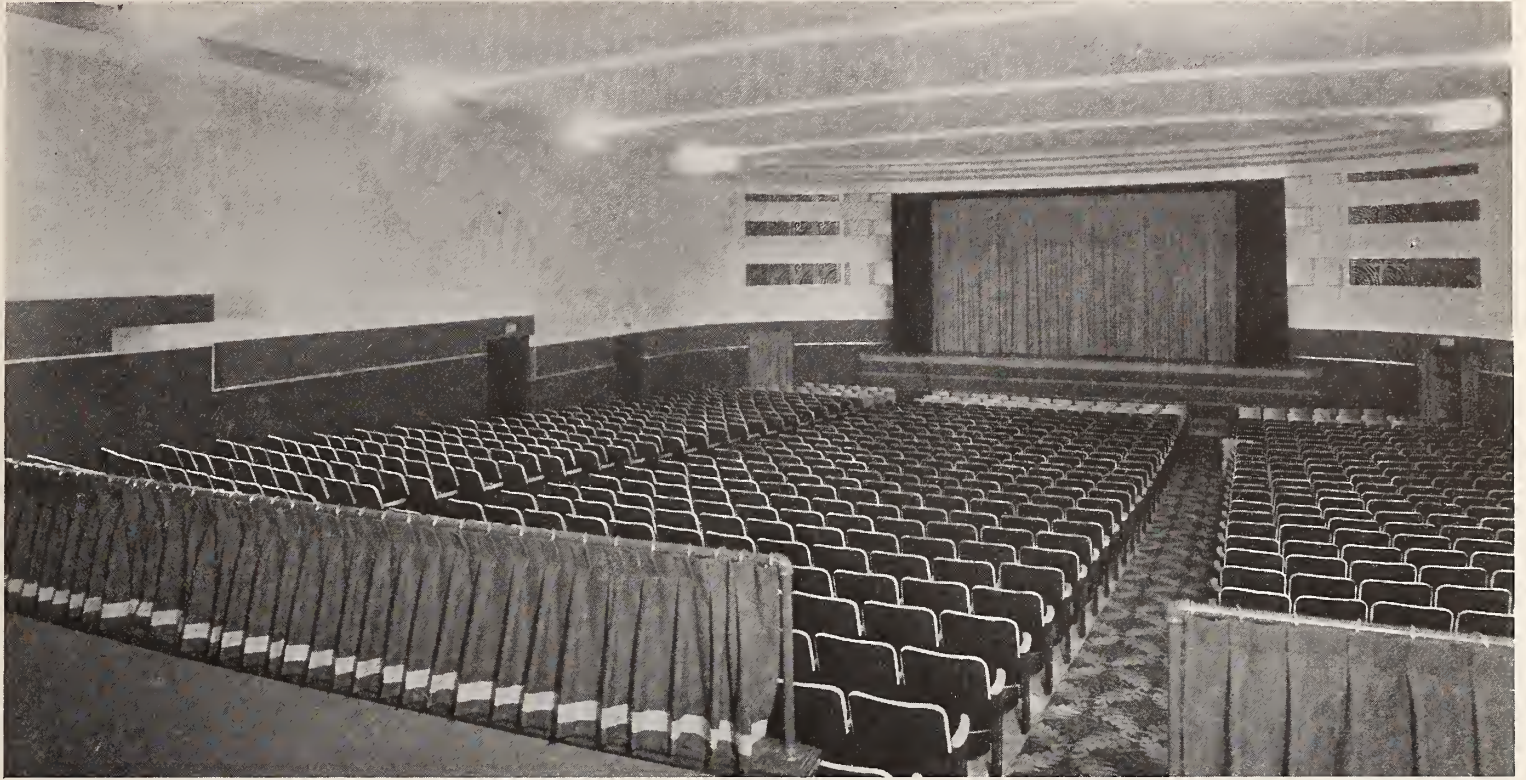
The marquee soffit, which is painted white and lighted by exposed incandescent lamps, forms the ceiling of an extremely



View of the auditorium showing rear wainscot treatment



# to Extend the Drawing Area



Front view of the auditorium, showing box lights and ceiling formation.

shallow vestibule in which an island box office projects to the sidewalk line. Wooden double doors, painted maroon and each bearing half of a circle of plate glass, are bordered by black Carrara glass. The box office has a base of naturally lustrous stainless steel, and a cap of stainless steel painted maroon and carrying decorative recessed striping painted blue. Store areas are drawn into the central facade design by a simple device consisting in structures over the windows giving the effect of extensions of the marquee. Display frames, mounted, are of chromium.

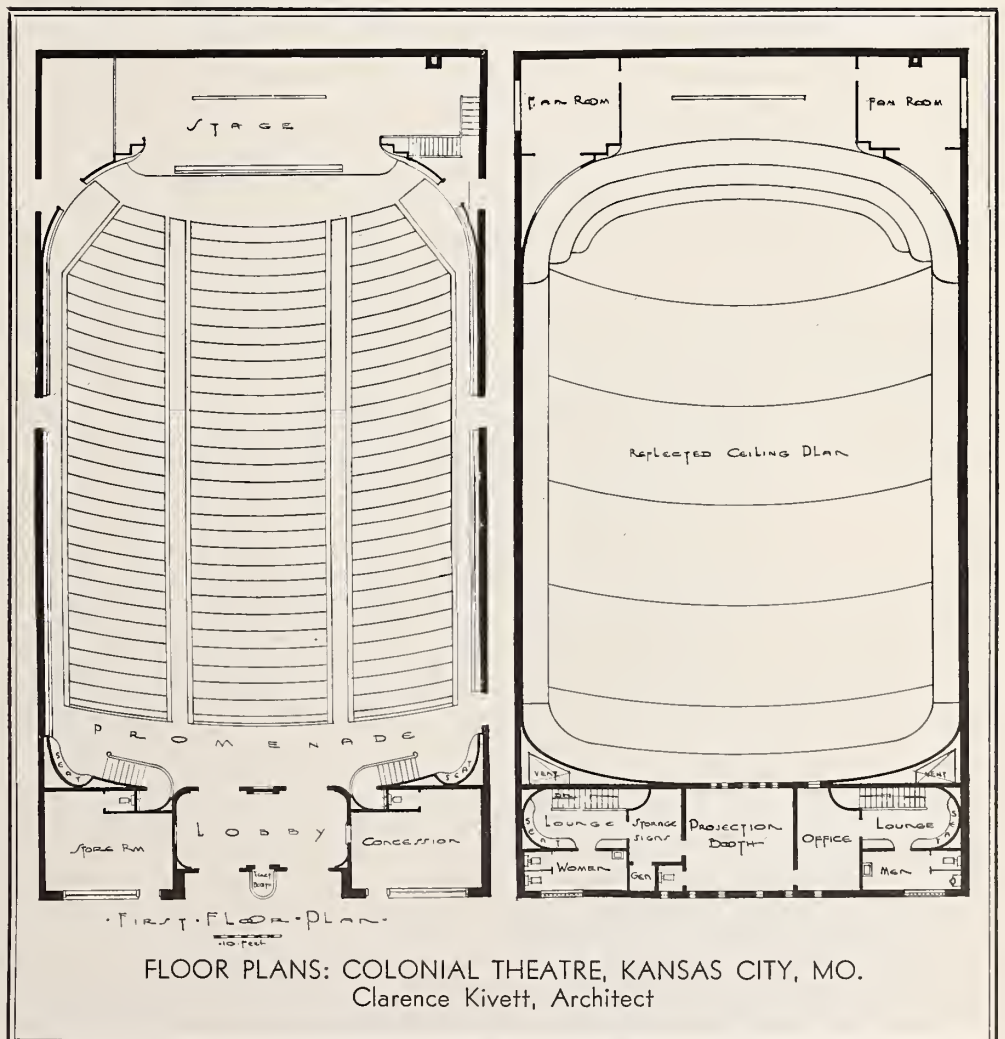
## Lobby and Foyer

The lobby, finished in plaster, has rounded corners and stepped ceiling. The color scheme, carried out in wall and ceiling panels, doors and baseboards, consists in buff, maroon and blue. A chrome display frame is placed between the doors to the foyer, and another extends across the wall opposite that having a window opening into concession (popcorn and candy) space (see plan). The lobby is lighted by two ceiling luminaires of modern design.

The foyer, or promenade forming a rear section of the auditorium and treated integrally with it (see accompanying photograph), is entered through two sets of doors painted in one of the maroon shades used throughout the wainscoting. The floor is carpeted in a leaf-and-scroll pattern

## AUDITORIUM

The auditorium is finished entirely in hard plaster, except for the rear wall, which is of acoustic plaster in a light blue tint;





# AN EXHIBITOR'S VIEW OF STYLE TRENDS AND AIMS

E. E. WEBBER, owner and operator of the Colonial theatre in Kansas City, entered the motion picture business almost before it had become one—in 1904, when he bought a little "picture show" in Belleville, Ill. It made money and he sold out at a good profit. His main interests were in other fields, but in 1912 he got back into showbusiness, purchasing two adjoining stores in Marshall, Mo., and uniting them to form a film and vaudeville theatre. This was a success also, but again he sold—at a profit.

It was not until 1921 that he returned to the theatre field never to leave it. He began with a motion picture theatre then called the Broad-mour, in Kansas City. He has continued to operate theatres ever since in Kansas City, where he now has the Mary Lue in addition to the Colonial.

In planning a new theatre to take the place of the Colonial that was destroyed by fire, Mr. Webber looked beyond the neighborhood which the former theatre served.

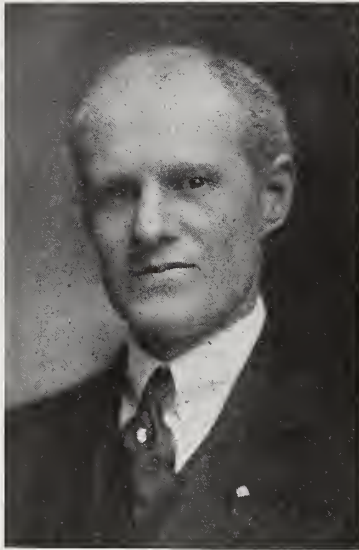
"The trend," he told the writer, "toward construction of more permanent and beautiful theatres in outlying areas of large cities and in small towns, has, as I see it, two principal causes. First, just as patrons have grown more critical of motion pictures themselves, thereby making better films a necessity, so as they have become more experienced theatregoers they have demanded more comfort and greater attractiveness in their surroundings. Second, with first-run and second-run theatres in the higher admission brackets, giving patrons these things, there has been set up what we can call competitive pressure, which is brought to bear on the less attractive theatre down the admission scale.

"Pictures reach subsequent-runs after successively longer periods of time from first-run. In much the same manner, but in terms of years rather than days, the elements of fine theatrical design are reaching neighborhood houses. The exhibitor who plays at ten cents and waits a good while for his pictures also is waiting longest to accumulate capital sufficient to build an attractive and enduring theatre.

"Gradually the store-type theatre is disappearing from the suburban and small town field and, instead, theatres are being built with larger outlays of capital.

"I think a theatre today should be as simple as good taste and comfort allow. The 'movie' is a continuous performance with only enough light to make coming in and leaving convenient and safe. It need not have the decorativeness of the legitimate theatre. On the other hand, it should not appear barren, but give a general impression of warmth and refinement.

"The effect that the theatre itself can have on patronage is shown in the fact that already we are attracting patronage from many sections of Kansas City, although the Colonial is the last 20c run in town."—*Kenneth Force.*



E. E. WEBBER

beginning at the rear, the side walls and the ceiling are also light blue, but the blue gradually deepens as the proscenium arch is approached. Stage curtains and drapes are maroon and gold.

## Illumination

The ceiling is divided into a series of lateral steppings with 6-inch fascias, off each end of which are light boxes set into the side wall. Each has an opening 14x18 inches covered with opal glass, and contains two lamps, one 60-watt white lamp for emergency lighting, and one colored lamp, either red or blue, each stepping having an alternate color.

General and running illumination is further supplied by lumiline lamps in troughs

set in the wainscoting, which is furred out 8 inches on metal lath, plastered and painted dark red along a top panel, and still darker red (deep maroon) below, the divisions being marked by buff striping. The mean height of the wainscoting is 7 feet, with the height of each of the four sections on either side sufficient at all points to place the light troughs well above eye level. Each trough has alternating amber and green lumiline lamps.

## Seating

Seating is on a radial plan with a twelve-chair center bank, and two ten-chair side banks. Row spacing is 32 inches. Chairs (except for first three rows, where they are entirely veneer) have white leather

spring-edge seats, blue leather padded backs, and mahogany rear panels.

## AIR SUPPLY

The ventilating system provides cooled and heated air through a grille, with ornamental treatment in chrome, at either side of the stage opening. Above the stage floor in each duct is a 6-foot fan for forcing cooled air into the auditorium; below the stage floor in each duct is a 3-foot fan for forcing heated air from the furnace into the auditorium. Air is washed with ice water spray, the ice water coming from a 3-ton ice tank on the north side of the theatre at the rear. (This is a temporary arrangement for cooling, to be replaced next summer with regular air-conditioning equipment.)

There are two means of draught exhaust. One provides for the recirculation of heated air, the air being drawn off through grilles in the base of the standee rail into a concrete duct extending under the promenade floor, and connecting with a central duct under the auditorium floor, for return to the heating plant under the stage. The other means consists in metal ducts extending from a point the height of the wainscoting, inside a curving false wall forming the rear wall of the promenade, to the roof. The vent openings occupy space formed by the greater curvature of the wall above the wainscoting. There is such a duct at each corner of the promenade. Other areas of the theatre are heated by radiators and ventilated by direct contact with outdoors. At the base of the stage front, next to the floor, are two 5-foot by 18-inch grilles to take air off the auditorium floor not exhausted through the grilles in the standee rail.

At either side of the doors leading into the promenade ornamental, carpeted, circular stairways lead to a men's and women's lounge, to the projection room, storage space and a manager's office. The lounges and adjoining toilet rooms have asphalt tile floors and plaster walls and ceilings painted gray-green. Lighting is by ceiling fixtures.

The projection room provides the space for power supply as well as projection equipment and accessories. (*See plan of second floor.*)

## EQUIPMENT AND FURNISHINGS:

*The marquee, vertical sign and changeable letters were manufactured and installed by the Union Sign Manufacturers, Inc., Kansas City.*

*Projection equipment includes Motiograph projectors with Motiograph soundheads, Mirrophonic amplification and speaker systems, Brenkert Enarc lamps, Brenkert rectifiers, Bausch & Lomb lenses, and Neumade rewinder, all supplied by the Central Theatre Equipment Company, Kansas City; Neumade film cabinets, Wheeler changeovers, and one Best stereopticon, supplied by the Stebbins Theatre Equipment Company, Kansas City.*

*Auditorium seating is by the Ideal Seating Company, supplied by Stebbins. The carpeting was supplied by the Davidson Furniture Company of Kansas City.*



# Redesigned in the Newer Materials



When Martin Theatres opened its new house in Opelika, Ala., few of the circuit executives and theatre managers failed to be on hand. Not even all of those present could get on the stage for this picture, but here are those who did—Front row, left to right: A. G. Franklin, circuit building superintendent; Ed Thomas, Pastime theatre, Columbus, Ga.; J. A. Cooley, Palace, Valdosta, Ga.; J. S. Biggers, manager of the Martin in Opelika; John Mauk, circuit sound engineer and purchasing agent; Bill O'Neill, Ritz, Valdosta; Matt Whitham, Tift, Tifton, Ga.; H. L. Humphries, Ritz, Sylacauga, Ala.; Bud Davis, Ritz, Roanoke, Ala.; H. V. Johnson, former relief manager; Harvey H. Whaley, Peach theatre, Fort Valley, Ga.; A. W. Barber, Ritz and Panama theatres, Panama City, Fla.; Jimmy Roberts, former manager; Frank Golson, Ritz, Marianna, Fla.; G. N. Goldwire, President theatre, Manchester, Ga.; R. E. Cannon, Alimar, Live Oak, Fla.; T. A. McDougal, DeSoto and Grand

theatres, Lake City, Fla. Back row: J. H. Thompson, Martin circuit partner in eight cities; W. J. Ray, partner in Greenville and Evergreen, Ala.; H. H. Hanna, Pix theatre, Evergreen; R. H. Hightower, Ritz, Dublin, Ga.; Hugh G. Martin, district manager; Clay Harris, Alabama and Houston theatres, Dothan, Ala.; J. L. Parrott, Ritz, DeFuniak Springs, Fla.; Bryant Williams, Roxy, Cochran, Ga.; R. S. Stewart, Carroll, Carrollton, Ga.; A. E. Adams, circuit general manager; R. E. Martin, owner; E. L. Outlaw, Ritz, Brewton, Ala.; Dana G. Parker, Bremen, Bremen, Ga.; Clarke Gurley, Ritz, Bainbridge, Ga.; Joe Schmidt, Strand, Atmore, Ala.; Marion D. Adams, Paramount and Fox theatre, Andalusia, Ala.; J. N. Morgan, Rylander, Americus, Ga.; Hugh D. Whatley, tax auditor; T. E. Dillard, auditor of theatre disbursements; William McP. Johnston, chief auditor, and Milton H. Kress, district manager. And behind them is mapped where the Martin theatres are located.

**EDITOR'S NOTE:** *The Martin theatre in Opelika, Ala., is the sixty-sixth theatre in the circuit operated by Martin Theatres in the states of Georgia, Alabama and Florida. Headed by R. E. Martin, this group of theatres has been expanding rapidly in the Southeast, particularly among the smaller cities. Opelika, which has a population of about 6,500, is located in the east-central part of Alabama; its people get their living, either directly or indirectly, principally from farming (cotton, corn and garden truck), and from local forest products and cotton goods factories. We asked Mr. Milton Kress, district manager of the circuit, some questions about this new Martin theatre, and he has answered them in his own way, not only comprehensively, but very readably, and we take advantage of the opportunity to describe a new theatre as the one who operates it sees it. Mr. Kress—*

Opelika, Ala., is the really proud possessor of a new, modern Martin theatre. The arcade through which entrance to the auditorium is gained extends the whole length of the old Opelika theatre.

On the left of the arcade are three shops with plate glass fronts. The first is a drug store with two openings, one into the arcade, the other into the street.

In raising the floor of the old theatre it was discovered that there was ample space in the basement for a modern basement restaurant which could be so constructed that it would have a street entrance. This entrance is next to that of the drug store.

The box office is located on the left of the arcade and is of solid red porcelain—enamelled metal trimmed with chrome. It is provided with two cashier windows, one to catch the overflow from the regular window during the rush hours.

The front and marquee were constructed by the Neon Lights Advertising Company of Birmingham. The construction consists of porcelain enamel on steel, the second of this type to be used in the South. A white porcelain ceiling, illuminated by semi-indirect silver bowl lamps, makes the sidewalk a very luminous place.

The lighting effects around the marquee consist of a neon outline in ruby red with red and green neon extending vertically

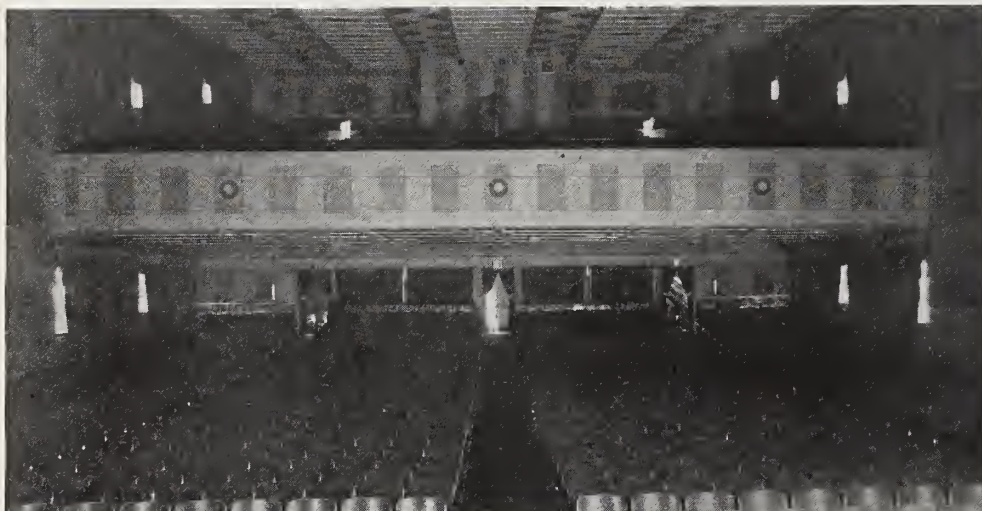


The new front, finished in porcelain enamel.

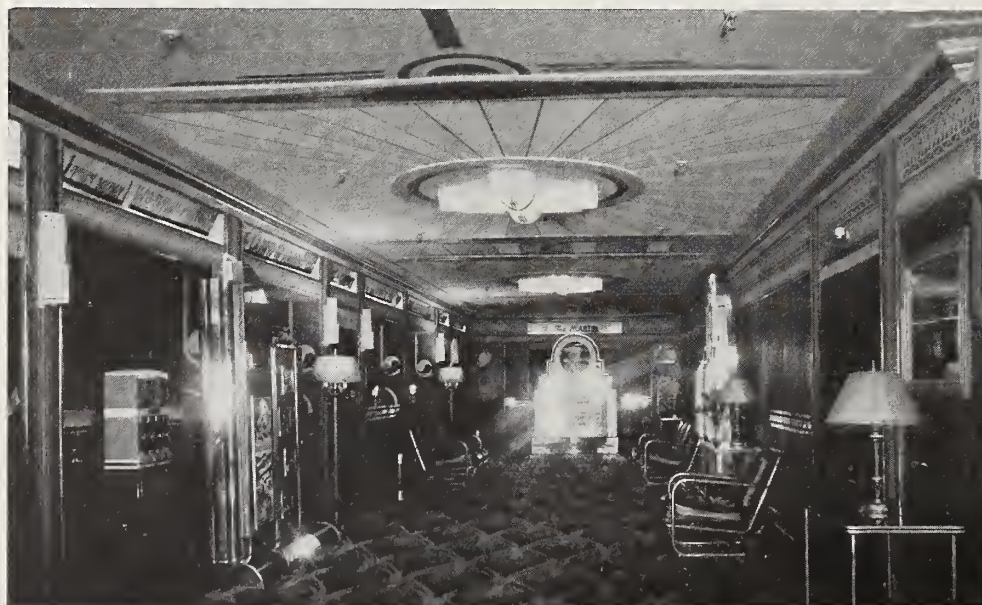




Walls and ceiling are finished in fibre board, the proscenium arch in plaster with painted figures.



The balcony, seating 650, is in two sections, for white and for colored patrons.



The foyer, which is also finished in fibre board, with chrome trim.

and horizontally. The name Martin is in modernistic design, lighted by twinkle-lights which give the effect of myriad stars twinkling. With the twinkle lights off, the name is silhouetted by the use of red neon underneath the raised letters. The predominating color is red with light green and cream to furnish a contrast. The attraction board, with changeable silhouette letters is located in a V-shape underneath the marquee. On the front of the theatre are one-sheet frames with color combinations of red, silver and black. These were furnished by The National Theatre Supply Company.

Recessed in the wall on the right of the arcade are six coming-attraction boards built for the use of 40x60-inch displays. These boards are bordered with glass block, which are lighted from the rear by red neon. In the ceiling of the arcade six semi-indirect lighting troughs with red, green and blue neon create an unusual effect. There are three chandeliers using lumiline lamps for decorative purposes, with semi-indirect mazda lamps for illumination. These fixtures were furnished by the Neon Lights Advertising Company. The ultra-modern wall decorations, with red predominating, is done on a base of smooth plastering. The floor is covered with Armstrong linoleum tile, which gives the effect of marble.

#### **Vestibule and Foyer**

The main entrance doors to the theatre are operated by "magic eyes." There are four doors to the entrance. As one enters the first set of doors, he comes into the theatre vestibule where, on the left, is the manager's office and also a passageway leading to the stairs to the art department on the second and third floors above the manager's office.

The inside set of doors open into the foyer, which is ultra-modernistic in its appointments. Celotex is used on both the walls and the ceiling. Chrome moulding is used throughout. In the foyer is a Westinghouse automatic water cooler operated by a "magic eye." To the left are three aisles leading to the orchestra section of the auditorium. On the right as one enters the foyer there are stairs leading to the mezzanine, where are located the men's smoker and the ladies' lounge. The balcony is reached by stairs leading up from the mezzanine.

#### **The Auditorium**

The total seating capacity is 1,650, with 650 in the balcony, and 1,000 on the main floor. Streamline seats with box-spring bottoms and orange mohair backs are from the Irwin Seating Company. The elevation in the seating arrangement gives each patron full view of the stage and screen. The walls and ceiling of the auditorium are finished with Celotex in various designs and colors. The width of the auditorium is approximately 65 feet, and the length over all, including stage and foyer, is 140 feet.

The proscenium treatment consists of modernistic decorations on smooth plaster,



with exits at each side. Over each exit a large *M* for Martin is worked into the decorative scheme. As in other parts of the theatre, red predominates. Around the proscenium indirect neon lighting of red, blue and green tubing is used for decorative purposes. The front drops, valance and legs are made of red velvet velour with a fringe of silver and gold. The grand curtain is of gold velour.

The screen curtain is controlled by an automatic motorized unit furnished by the National Theatre Supply Company. All stage lighting is operated by two remote-control panels, one located in the projection room, the other on the stage itself. All desired lighting effects are arranged on the main stage, then operated remotely from the projection room. The entire stage floor is of hard wood. Ample facilities are provided for road shows, the dressing rooms being located on the second floor of the wings. All drop scenery is arranged to fly in the loft.

In the balcony a partition down the middle separates the "white" and "colored" sections. The colored patrons' entrance is entirely separate from the regular part of

the theatre, with the exception of the emergency cross-over doors. Duplicate rest room facilities are maintained for the colored patronage.

Lighting fixtures by Voigt are used throughout lobbies, foyer, mezzanine, and the auditorium. Each one has several circuits, arranged so that full-up white lighting, or color combinations, may be achieved. All carpet used in the entire building was furnished by the Alexander Smith Carpet Company through the National Theatre Supply Company.

The projection room is a complete fire-proof construction of steel and re-enforced concrete. Mirrophonic sound is used with switching arranged for microphone use from the manager's office and the stage. In addition to using a monitor speaker in the projection room, there is one located in the manager's office also. Super-Simplex projectors and bases are part of the equipment. Lamps, Peerless high-intensity type, using a Hertner motor-generator set for d.c. supply. A General Electric copper oxide rectifier unit is a stand-by in case of generator failure.

The construction of the entire building

is of steel framework, re-enforced concrete, and brick, making it practically 100% fire-proof. The entire building is equipped with a sprinkler system.

Each unit in the construction is arranged so that the roof, balcony, and the projection room are individually supported from the ground, no part being dependent upon the other for its stability.

The Martin theatre is semi-air-conditioned, using a double bank air washer, having a 360-foot deep rock well, which supplies the washer with 200 gallons of cold water per minute. The same ventilating system is used for heating and cooling, using a large tubular boiler, which is automatically gas-fired.

John Mauk, our sound and service engineer, and also chief purchasing agent, deserves a great deal of credit for the comfort, luxury and modernistic touches of this operation.

R. N. McEachren was our contractor and designer. James S. Biggers, who has served with the Martin Theatres for the past six years and has been manager of our operation in Opelika for the last four years, is the manager of the new house.

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# BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

**A**  
Acoustic materials  
Advertising novelties  
Air filters  
Air conditioning, complete  
Air system control  
Air washers  
Amplifiers  
Amplifier tubes  
Architectural materials  
(specify purpose for which  
material is wanted)  
Automatic curtain control

**B**  
Batteries, storage

**C**  
Carbons  
Carpets  
Carpet cushion  
Chairs, theatre  
Change makers  
Changeable letters  
Changeovers  
Cleaners, vacuum  
Cleaning equipment,  
mechanical  
Clocks, show-time  
Color hoods  
Cutout machines

**D**  
Dimmers  
Disinfectants  
Drain pipe, cleaners

**E**  
Effect machines  
Electric signals and controls  
Emergency lighting plants  
Exciter lamps  
Exploitation, mechanisms

**F**  
Fans, ventilating  
Film rewinders

Film splicing devices  
Fire prevention devices,  
projector  
Fire extinguishers  
Flashers, electric sign  
Flood lighting  
Floor cleaners  
Floor surfacing materials  
Fountains  
Frames, lobby display  
Furniture, lobby and lounge

**G**  
Grilles, ventilating

**H**  
Hearing aids  
Heating systems  
Horns

**L**  
Ladders, safety  
Lamps, incandescent  
projection  
Lamps, projection arc  
Lenses  
Lighting, emergency  
Lighting, decorative  
Lifts—organ, orchestra

**M**  
Marquees  
Mats and runners  
Microphones  
Motor-generators  
Motors (specify purpose)  
Music stands

**O**  
Organs

**P**  
Paints, lacquers, etc.  
Perfumers  
Photo-electric cells  
Portable projectors

Portable sound equipment  
Projectors, motion picture  
Public address systems

**R**  
Rectifiers  
Reflectors, projection arc  
Reflector shields  
Regulators, mazda  
Reels  
Rewinders, film  
Rheostats

**S**  
Safes, office  
Screens  
Screen masks and modifiers  
Screen resurfacing service  
Seat covers  
Signs, directional  
Signs, theatre name  
Shutters, projection port  
Soundheads  
Speakers  
Splicers, film  
Stage lighting equipment  
Stage rigging  
Stereopticons  
Switchboards

**T**  
Tickets  
Ticket booths  
Ticket destroyers  
Ticket issuing machines  
Transformers

**U**  
Uniforms  
Upholstery fabrics

**V**  
Vacuum cleaners  
Vending machines  
Ventilating systems

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,  
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1.....	6.....
2.....	7.....
3.....	8.....
4.....	9.....
5.....	10.....

Remarks (or any items not listed above):.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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# A message to YOU

from ALL those who make Motion Pictures



THIS MESSAGE comes to you from every one of us — not just from the directors and stars whose names you know — but from the writers, the musicians, artists and designers, the men and women of 276 different arts, crafts and professions who work — most of us anonymously — behind the scenes.

All of us have been busy for many months, each in his or her own way, to make this fall motion picture season one that you will never forget.

far you the curtains of time and space and transport you from the commonplace workaday world into new worlds of wonder — free you from care — give you solid hours of relaxation and enjoyment.

In this work we have been helped — and helped — by your

Double check  
this list

- ✓ DE LUXE HEAVY DUTY ROTARY STABILIZER SOUND HEAD EASILY ADAPTABLE FOR PUSH-PULL OPERATION
- ✓ CO-AXIAL CABLE FOR HIGHLY EFFICIENT COUPLING
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- ADDS TO THE PLEASURE OF PATRONS AND PROFIT OF OWNERS
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- ✓ GENUINE TWO-WAY LOUD SPEAKER SYSTEM
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- ✓ CONVENIENT OPERATING FACILITIES AND SERVICE ACCESSIBILITY
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- ✓ DEPENDABLE PERFORMANCE — ALWAYS



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# *Only* RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

Offers Equipment for All Theatres  
Regardless of Size

Your Choice of 7 Equipments ranging in price from  
\$1075<sup>00</sup> to \$3600<sup>00</sup>—all available on convenient terms

## *Only* RCA PHOTOPHONE DOES THE WHOLE JOB

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Major Hollywood Studios.

**Reproduction** . . . Magic Voice of the  
Screen with Rotary Stabilizer for  
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**Service** . . . The most efficient and com-  
plete theatre sound service—at the  
lowest cost.

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research and engineering in all fields  
of sound enables it to pioneer the movie  
industry's greatest advances in both re-  
cording and reproduction.

**Permanence** . . . As in the past, RCA  
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research and engineering and its pro-  
gressive policies in behalf of the motion  
picture industry.

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- Cellular Speakers
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- Economical Operation
- Push-Pull Adaptability
- High Fidelity Reproduction
- Simple Installation
- Accessibility
- Easy Payment Plan

*RCA presents the Magic Key every Sunday, 2 to 3  
P.M., E.S.T., on the NBC Blue Network.*  
Better sound means better box office—and RCA  
Tubes mean better sound.

**RCA Photophone's Service Organization**  
has a low-cost theatre service plan you'll  
be interested in!



# Photophone

THE MAGIC VOICE OF THE SCREEN



RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF THE RADIO CORPORATION OF AMERICA



# MOTION PICTURE HERALD



DISTRIBUTORS AND  
EXHIBITORS SEEK  
TO POOL IDEAS FOR  
SELF-REGULATION

VOL. 133, NO. 4

OCTOBER 22, 1938

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# The LION'S ROAR



Some people are allergic to charts. They get dizzy just from watching.



We're very fond of charts, especially those with the zig-zag lines going UP!

Right now, what with car loadings, bigger button-holes, second helpings and all those other business indices it looks like prosperity is coming out from around that corner.

As we go to press, newspaper dispatches published nationally tell of a sharp business upturn, a gain in momentum that is bringing about the greatest second half expansion in ten years!

M-G-M prepared for it months ago, is ready for it this Fall and Winter as never before in its history!

Stars and stories and manpower and resources! Big productions!

Our release schedule from August to New Year's is geared in anticipation of what is happening in America!

Geared for "A" times with "A" pictures!

Your future is very rosy, Mr. Exhibitor.

★ ★ ★ ★ ★

## ROLLING ALONG!

"Boys Town" continues big everywhere. "Thanks for telling us to hold it extra days," writes R. L. Kehr, Nebraska exhibitor, and that's typical of hundreds of accounts. "Too Hot To Handle" hold-overs are mounting too. It's a smart policy to keep your playing time ready for M-G-M hold-overs. "Stablemates" is another soul-satisfying hit!

★ ★ ★ ★ ★

## "DR. KILDARE's" TONIC!

Flash! As we go to press. Good medicine is "Young Dr. Kildare" in Norfolk, Reading, Memphis. M-G-M's new series (with Dr. Lew Ayres) is off to a healthy start.



## A NEW NOTE IN FAN MAGAZINE ADVERTISING!

The column reproduced to the right will be read by your patrons.

Leo, who has been telling you about his M-G-M affairs these many years through the trade press, now appears also in all fan magazine ads with a personal column addressed to the fans. Leo's happy to talk to this nationwide audience and he believes he's going to help you sell additional tickets. Something new all the time from that frisky Lion!

★ ★ ★ ★ ★

### "White-haired boy"



## LEW AYRES GOING UP!

The mailman at the studio is as good a barometer of public interest as anything

we can name. He's carrying a lot of letters to handsome young Lew Ayres these days. Lew did a sincere job in "Holiday," followed with an engaging performance in "Rich Man—Poor Girl." Then the ticket-buyers started a Lew Ayres boom! M-G-M likes to build stars for the public that worships them, so Lew Ayres is going up. When you see "Young Dr. Kildare" you'll know he is UP!

★ ★ ★ ★ ★

## WEALTH OF TALENT!



The announcement of "A New York Cinderella" with Spencer Tracy and Hedy Lamarr in the leading roles is evoking plenty of trade interest. No personality within recent years has sky-rocketed to such fame in so short a time. The magazines cry for her photos. Interviewers besiege her. "Screen find of the year" said Motion Picture Daily. And Hollywood Reporter states: "She is destined to reach great heights. She has more sex, more rare beauty than the screen has seen for many days, and with it definite artistry. Hedy Lamarr will be a sensation." Add another bright name, gentlemen, to your list of M-G-M's golden stars!

★ ★ ★ ★ ★

## "CITADEL" TRADE SHOWS!

Until you see it with your own eyes you won't really know. And when you do see it you'll never stop talking about it. Nationwide screenings this week at strategic points of M-G-M's magnificent drama "The Citadel". We'll publish your comments on this page if you'll write us what you thought.

# The LION'S ROAR



With everybody writing a column, I don't see why I should not take a crack at it myself.

★ ★ ★

My idea is to tell you about some of the Metro-Goldwyn-Mayer pictures and personalities. And folks, I've got the inside dope on everything that goes on in the world's greatest studio.



The late Will Rogers said all he knew was "what he read in the papers." All I know is what I see on the screen (and what my spies at the studio report to me).

★ ★ ★

You've read all about "The Citadel" in our advertisement this month. It's made of the sterner stuff, Merrier, gayer, is "Sweethearts", which, with appropriate fanfare, brings us once again that thrush-throated pair, Jeanette McDonald and Nelson Eddy.

★ ★ ★

"Sweethearts" is their first modern musical. Modern as the dialogue by Dorothy Parker (the "glad girl") and Alan Campbell.



Hunt Stromberg, who produced "Naughty Marietta", "Rose Marie" and "Maytime", and Director W. S. Van Dyke II, are the sweethearts who give us "Sweethearts"—and it's all in beautiful Technicolor.

★ ★ ★

And if you want to hear more about pictures, write for my little book, "The Screen Forecast," M-G-M Studios, Culver City, Cal. It's free!



Just call me *Leo*

★ ★ ★ ★ ★

We acknowledge with gratitude and appreciation receipt this week of Box-Office Magazine's Blue Ribbon of merit.

"Boys Town" won the award for the best family film.

Produced by the company with the best film family.

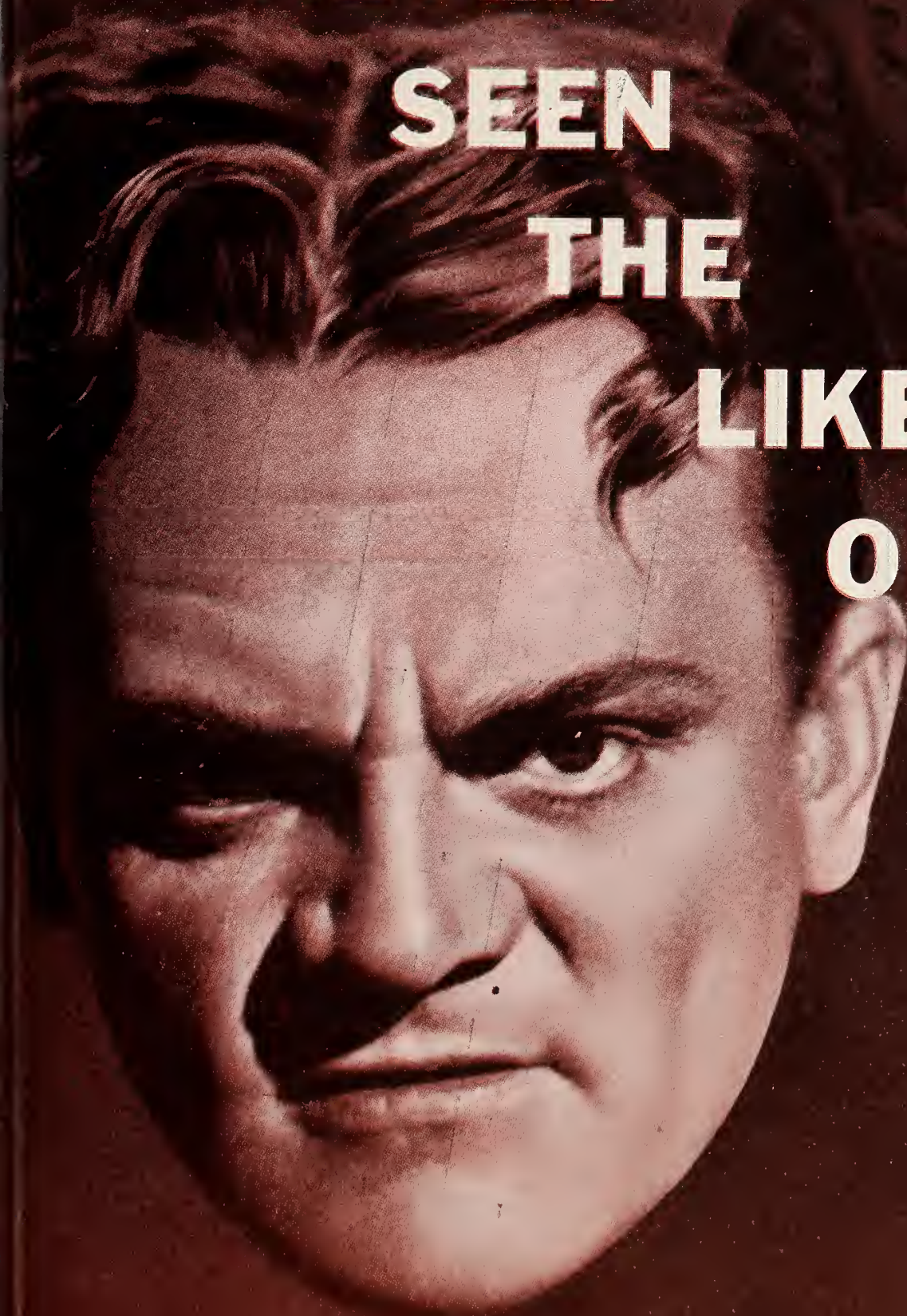
You guessed it, the Hardys!



*Leo*



**YOU'VE  
NEVER  
SEEN  
THE  
LIKE  
OF  
IT!...**





**Warner Bros.®**

# ANGEL WITH D FACE



LS  
IRTY  
ES

THE GREATEST  
SCREEN WALLOP  
THE WORLD HAS  
EVER KNOWN!



# SUEZ

**SHATTERS SENSATIONAL "IN OLD CHICAGO"  
RECORDS IN SMASH RUN AT ROXY, NEW YORK  
as trade and daily press unite in hailing its greatness!**

**"Easily takes its place as one of the year's best. Just about the last word in spectacular screen climaxes."**

**—N. Y. Eve. Journal**

**"An emphatic hit! Will overwhelm the customers and insure its universal success. A totally big picture!"**

**—N. Y. Daily Mirror**

**"Most important 20th Century-Fox picture of the year! Awe-inspiring in its effectiveness. 'Suez' is your dish!"**

**—N. Y. Daily News**

**"A top-ranking theatrical attraction. Smashing, magnificent screen spectacle. Tremendously realistic."**

**—Picture Reports**

**"A new boxoffice smash has started on its way! Capacity audience at Roxy burst into applause! Women wiped away furtive tears."**

**—M. P. Daily**

**"A hit! A big picture made on a tremendous scale! The sandstorm is one of the most spectacular of catastrophies."**

**—L. A. Examiner**

**"The year's most consequential spectacle! Big in conception and realization. Adds importantly to what the screen can accomplish!"**

**—L. A. Times**

**"Big, colorful, spectacular entertainment! Star strength and impressive b. o. elements indicate prosperous runs."**

**—Daily Variety**

**"A spectacular hit! A big picture destined to make its mark in a big year! Dynamite for audiences!"**

**—Hollywood Reporter**



THE KEystone OF YOUR FUTURE

**SEE PAGES 28-31**  
for a complete pictorial story on  
the spectacular "SUEZ" run at Roxy



# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 133, No. 4



October 22, 1938

## THAT ANNIVERSARY

**W**HEN the motion picture industry gets around next year to its projected Golden Jubilee, in celebration of the fiftieth anniversary of its birth in the autumn of 1889, it can supplement and accent the event by including the one hundredth anniversary of the founding of the art of photography with the Daguerreotype in 1839.

It was September of 1889 when George Eastman began the commercial manufacture of film which was to empower the demonstration of Thomas Edison's waiting Kinetograph and Kinetoscope in October. And it was just fifty years before, also in September, when aboard the British Queen came tidings to New York of the pictorial process evolved by Louis Jacques Mandé Daguerre in France. Before the month was out America was making Daguerreotypes, too.

Interestingly, the new art was promoted by Samuel F. B. Morse, inventor of the telegraph. He was not to foresee that with the coming of motion records the picture was destined to be an instrument of communication, too.

△ △ △

## IT'S A BUSINESS

**T**HERE'S a shaft of sunshine into this grey day in Rockefeller Center. The scene has been a deal beset by the mullygrubs, the doldrums and the pip, including such matters as government suits, trade practise rows, rising costs, rising taxes, shrinking markets abroad and certain box office apathies. Then along comes a set of bankers to put \$2,500,000 into Universal Pictures at five percent. That sounds exactly like a commercial transaction at a commercial rate of interest. It may also be understood as a banking bet of two and a half million dollars that the motion picture is still a business, going somewhere.

△ △ △

## TAX STRICTURE

**"S**TARS now prefer to work on a picture by picture basis," observed Mr. Hal Hode of Columbia Pictures Corporation on the air the other day, "because they believe that they can make more money that way." May be so, but some of the top rank players want to reduce their output to escape the more ravenously confiscatory income tax brackets. The consequence is a constriction of the flow of the better box office material and damage to the whole of the business down to, and including, the consumer.

△ △ △

## IT'S NOT THE CANAL

**S**OME of the more profound cognoscenti among the metropolitan reviewers got their art and their history mixed up and complained about Mr. Tyrone Power in the role of de Lesseps in "Suez." The run at the Roxy is demonstrating the high acceptability of both Mr. Power and the picture to some profitable thousands who obviously do not know or care about the difference between the "Suez"

and the alimentary canals. Once again—the sole responsibility of the motion picture on the theatre screen is entertainment. Real history is grimy, full of bad odors and no entertainment until made up and back lighted.

△ △ △

## YOU CAN TELL 'EM

**T**HERE is no flattery for our art and industry in the reported opinion of a California judge that it is as hard to libel an actor as a politician. The subject came up in Miss Constance Bennett's suit against Mr. Jimmy Fidler in which the court held, says the Associated Press, "that certain remarks against a public character are privileged, even though false, if made without malice." There should be, however, a great relief in the knowledge that it is entirely legal to tell 'em off if only it is done in a nice way. Also one may deduce that since radio commentators are public characters, it will be appropriate for Miss Bennett to file some additional remarks about Mr. Fidler.

△ △ △

## MORE BOOTSTRAPS

**B**USINESS under stresses becomes marvelously, intricately ingenious, and sometimes painfully naive. In the daily press the other day Colonel Ralph K. Strassman, officer of an advertising agency, came forth with a statement that advertisers should inspect their own pantries to find out if their "home purchasing agents" were supporting advertised products, urging, too, that advertisers' employees be required to buy advertised products. It would seem to one reader that possibly the Colonel is not expressing encouraging confidence in the persuasive qualities of the advertising.

△ △ △

## CONSTRUCTIVE

**T**HE indignant visitor sat by the editor's desk looking across the Radio City canyon at the giant waffle facade of the Center's tallest building.

"How many windows are there over there?" he demanded.

"Exactly 12,551," we answered with our customary statistical and editorial infallibility.

The caller fixed us with his cold blue eyes.

"Then," he said, "there should be nothing the matter with American business, with all of those facilities for throwing executives out of the window."

△ △ △

**T**HE red and gold and bronze of the pageantry of autumn have come again to the valley of the Silvermine in Connecticut. The blue haze of Indian summer tints the distances in the foothills of the Berkshires. Everything that is wrong with the world is penned up on desks in office cubicles in cities. The problems of this troublous period of drives, campaigns and lawsuits are all self-made, hand-made, man-made, also incompetent, irrelevant and immaterial.

TERRY RAMSAYE



# This Week

## Conferences

Long awaited and long discussed, the round table conferences on trade practice regulation proposed by distributors last summer opened in New York on Wednesday. Conferring separately with members of the distributors' committee were representatives of Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America. Leaders of both organizations held preliminary discussions on Monday and Tuesday to decide on strategy and formulate their programs for presentation. The MPTO negotiating committee met Sidney R. Kent and Ned E. Depinet in the Union League Club, scene of the first of the 5-5 conferences nine years ago. Gradwell Sears, who joined the distributors' committee this week, and William F. Rodgers opened the discussions with Allied's representatives in the Columbia Club, Abe Montague, fifth member of the distributors' committee alternated between the two meetings.

*The story of the opening of the conferences and the long disputes and unrest which led up to them starts on page 14.*

## Second Trust Meeting

The second meeting of representatives of the major film companies, defendants in the Government's anti-trust suit in equity, and officials of the Department of Justice was held in Washington on Wednesday. Results of the conference were not made known but questions of procedure and discussions of conduct of the suit were on the agenda, it was said. Thurman Arnold, Wendell Berge and Paul Williams represented the Department of Justice. Colonel William J. Donovan, Austin Keough of Paramount, Robert W. Perkins of Warner Brothers, J. Robert Rubin of Loew's, William Mallard of RKO, B. F. Shipman of Mudge, Stern, Williams and Tucker, and Ralph S. Harris and Richard P. Dwight of Dwight, Harris, Koegel and Caskey represented the defendants. The first conference was held in Washington September 28th.

## New Divorcement Law

A bill to divest distribution interests of theatre holdings in Minnesota will be sponsored in the state legislature next January regardless of any action the supreme court may take on the validity of the North Dakota divorcement statute now before it on appeal, W. A. Steffes, president of the organization, said in New York this week. Mr. Steffes represented Allied of the Northwest at the trade practice conferences. He added that the plan for the Minnesota action was definite in spite of reports that other Allied units would await the supreme court ruling before taking action on similar legislation in their states.

## Anti-Trust Suit

Chicago independent theatremen won the first victory in their suit against Balaban and Katz and distributors on Wednesday when Federal Judge Wilkerson overruled the motion of the defendants to strike out certain parts of the complaint entered by the independents. Attorneys for the independents continued their plea for a temporary injunction, showing graphs illustrating the present release system and describing the result thereof.

The hearing on the injunction plea was concluded Wednesday afternoon and Judge Wilkerson said he would give his decision on Thursday.

## Technology

Members of the Society of Motion Picture Engineers will hear papers, see demonstrations and discuss the results of advances and improvements in the technology of the film industry at their three-day semi-annual convention which convenes in Detroit October 31st. A special feature of the convention program will be the presentation of the Society's Progress Medal and Journal Award.

*The complete program is printed on page 51.*



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## Schaefer Moves In

Over the week-end George Schaefer was due to make his much discussed official entry into command as executive head of RKO. Meetings of the four boards of the four corporations of the group were scheduled for Thursday to take official action on the election of Mr. Schaefer as president. This was then to be announced by the trustee, who was at the same time to announce that Mr. Schaefer would also be the president of the reorganized company on its emergence from "77-B." That will make a total of five elections of Mr. Schaefer, somewhat confirming the report he was to be president of RKO.

## The Rooney

The phenomenal rise of Mickey Rooney, born Joe Yule, Jr., to star ranking in the past year reads like a page out of a Horatio Alger novel. Mickey, a former vaudevillian and an actor as far back as he is able to remember, has always been a good trouser but his ascendancy dates from his "Andy Hardy" in the "Judge Hardy's Family" pictures out of the Metro-Goldwyn-Mayer studio. Two recent films "Boys Town" and "Stablemates" in which he co-stars with Spencer Tracy in the former and Wallace Beery in the latter, are on the way to audiences throughout the country, adding to the Rooney popularity. William R. Weaver, Hollywood editor, in a story on page 23, tells Mickey's story.

## Trade Pact

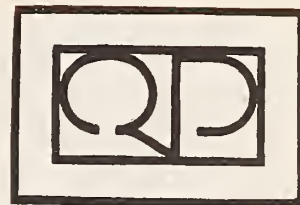
Prime Minister Chamberlain of Great Britain hopes to make simultaneous announcement of an Anglo-American trade pact and a Mediterranean agreement with Premier Mussolini of Italy soon after Parliament reassembles on November 1st, according to a United Press dispatch from London. Regarding the actual agreement little is known but it is expected that Great Britain will grant the United States access to the British market in much the same manner that Australia and Canada have access under the Ottawa Agreements.

## U.S. Intervenes

The Department of Justice intervened on Wednesday in the patent infringement case involving General Talking Pictures Corporation, Western Electric and Electrical Research Products, Inc., as the hearing opened before the United States supreme court.

The supreme court earlier in the week had rejected a petition by William S. Hart for a review of a circuit court of appeals decision in favor of United Artists in the case involving a six-year contract for distribution of his pictures.





## GB-Odeon

Settlement of the court action brought by John Maxwell of Associated British against the Ostrer brothers in connection with his purchase of shares in Gaumont British does not clear the way fully for the anticipated merger of GB and the strong Odeon circuit, headed by Oscar Deutsch. United Artists holds a substantial interest in Odeon and both 20th Century-Fox and MGM, part owners in GB, must be consulted before any deal is closed. Judgment was given the Ostrer brothers with costs this week by Lord Justice Goddard when it was declared in court the plaintiff was not proceeding with the case. Valentine Holmes, acting for Mr. Maxwell said the case had been abandoned. It is believed that the out of court settlement was assisted materially by unofficial intervention by Board of Trade officials.

J. Cheever Cowdin, chairman of the board of directors of Universal, is in England for conferences relating to the possible disposal by C. M. Woolf-Lord Portal-Arthur Rank (General Theatres) of distribution and theatre interests to Odeon for approximately \$10,000,000. This is part of the projected four-cornered \$40,000,000 British theatre merger among Odeon, Bernstein Theatres, Ltd., General and the Gaumont British circuit.

## Campaign Notes

Sixty-seven new pledges from independent exhibitors, with theatres seating from 150 to 1,500, were received in the past week at the New York headquarters of Motion Pictures' Greatest Year, bringing the total of independent theatres enrolled in the drive to 7,000. Programs have been prepared by composers, orchestra leaders and music publishers for Music Week, beginning October 31st. The title of the all-industry short subject, "The World Is Yours," has been changed to "The World Is Ours."

*The above and other campaign notes are contained in a story on page 34.*

## British Impasse

While trade practices and self-regulation were before the leaders of the industry in America for the long sought solution, British exhibitors returned from the uncertainties of the international situation to the vexed problem of the challenge on the competitive field of the circuits to the independents, primarily in matters of overseating, protection and zoning, and double featuring. The negotiating committee of the general council reported that the "overplus program" problem was insoluble, but the issue will be threshed over again at the November meeting.

*Aubrey Flanagan's analysis of the developments appears on page 40.*

## United Artists Plans

Plans of Samuel Goldwyn to leave for Hollywood on Thursday eliminated the possibility that the annual meeting of United Artists stockholders, at which the company president is expected to be named, would be advanced from November 9th to accommodate three of the five company owners who were in New York. Douglas Fairbanks is en route to the Coast after two weeks in New York. Mary Pickford is remaining in the east. Charles Chaplin and Alexander Korda would have been able to participate through their eastern representatives. The bylaws, it is understood, require a unanimous vote of stockholders to elect anyone other than Maurice Silverstone, who is general manager.

## Unions

Dr. Towne Nylander, regional director on the coast for the National Labor Relations Board, declined this week to recommend to the NLRB in Washington that a formal complaint be issued charging the producers with violating the Wagner Act. The Screen Writers' Guild had filed charges accusing the producers of violations by refusing to bargain with the guild as exclusive bargaining agent. A proposition affecting the motion picture industry in California will be voted on in that state November 8th.

*For the complete story see page 50.*

## MOTION PICTURE HERALD

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## Tax Receipts Up

Federal admission tax collections in September reached the highest figure for any month since last March, totaling \$1,668,827, it was reported this week by the Bureau of Internal Revenue. The month's receipts, however, while \$243,000 above those of August, were \$53,000 under the \$1,722,468 collected in September, 1937, it was announced. The September collections for the sixth consecutive month, were under those of the corresponding period last year, the result being that revenue for the first three quarters of 1938 was \$415,000 under the same period in 1937, totaling \$14,059,465 against \$14,474,812.

The Bureau reported that business in the metropolitan centers was improved, collections from the third New York (Broadway) district after dropping severely from July to August, increasing from \$282,513 in the latter month to \$377,360 last month. All of the improvement was in box office collections, which increased from \$243,909 to \$337,366, the latter figure, however, being \$70,000 under the September, 1937, box office receipts of \$407,698. Total collections in the district were \$65,000 under the \$442,546 reported for September of last year, it was shown.

## Argentine Monopoly

A bill put before the Argentine Senate by Senator Sanchez Sorondo would result in a government monopoly under a board of "classification and control," to examine and judge all films, and with authority to prohibit an American company from operating if its films were considered detrimental to Argentinian interests.

*A complete account of the bill will be found on page 26.*

## Radio Superpower

A three-man subcommittee of the Federal Communications Commission on Monday released its report on the Crosley Radio Corporation's application to continue operating the only superpower commercial broadcasting station in the country, WLW. The subcommittee recommended refusal to renew the license on three principal grounds. The recommendation must be passed upon by the full seven members of the FCC.

*Story on page 42.*

## Trouble Again

The motion picture industry in Mexico again is beset by labor trouble. The Workers' Federation has demanded the employment of more of its members in the studios, a demand opposed by both the producers and studio workers' organization. Only recently all Mexican production had been suspended because of a jurisdictional fight between film unions.





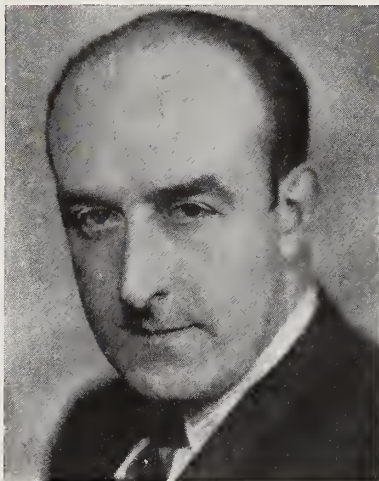
# This Week in Pictures



Not until some entrepreneur sells an advertisement to be placed on Grover Whalen's World's Fair pylon will RKO's feat of placing its initials on the Eiffel Tower be equalled. It inaugurated a sales drive.

Sidney Toler, below, will continue the Charlie Chan tradition begun at Twentieth Century-Fox by the late Warner Oland.

George J. Schaefer, John H. Harris, circuit operator of Pittsburgh, and Harold B. Franklin, business manager of Motion Pictures' Greatest Year, Inc., at a reception for Mr. Harris in the Music Hall studio, New York.



John Xavier Prendergast, independent British exhibitor and mouthpiece of York, England, presently the storm center of an anti-circuit revolt in the Cinematograph Exhibitors Association. Mr. Prendergast is one of the leaders in the movement for an independent group. He is prominent in British Independent Exhibitors, Ltd., distributors, and operates the Rialto theatre in York.



Does your city want to adopt a son? Alan Mowbray, shown above arriving in New York, is available and willing. The United Artists publicity department says the British born actor who is featured in "There Goes My Heart" advertised to 1,400 cities that he wanted to be adopted by America so that he would have a home town in which his pictures could be premiered. He already is a son of Demopolis, Ala.; Quincy, Cal.; Joplin, Mo., and Boone, Iowa, those communities having taken whatever steps are necessary.



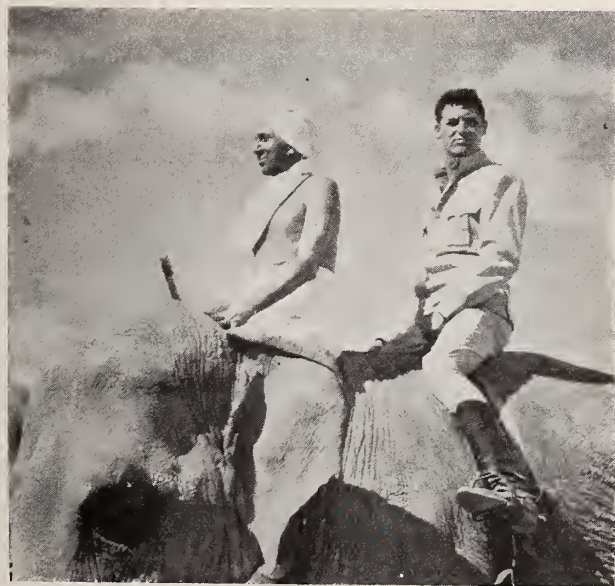
The president of Western Massachusetts Theatres, Inc., Nathan Goldstein, is honored on his 50th birthday and 25th anniversary. Standing (l. to r.): Fred Hinds, Alfred Page, Al Fowler, Edward Dowling, Jerry Savoie, Harry Storin, John Glazier, Easer Goldstein, W. J. Althaus, Al Cormier, Louis Marcks, William Kennedy, W. T. Powell, Jerry Lynch, Francis Faille, George Coleman. Seated: Claude Fredericks, Samuel Goldstein, Mr. Goldstein, Harry V. Smith, Wallace Camp, Louis Levine, David Perkins, John Cleveland and Joseph Raymond.



Kalamazoo, Mich., is informed of the Movie Quiz contest, left, by usherettes from the State, Capitol, Fuller, Michigan and Uptown theatres.



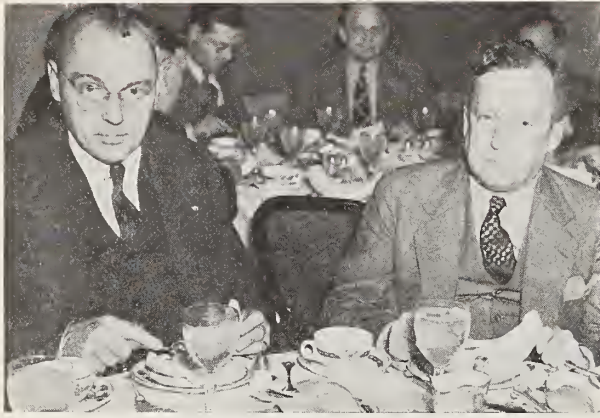
Joe Goetz of RKO Midwest receives a bottle of champagne from Mayor James G. Stewart of Cincinnati, below, on the dual occasion of the seventh anniversary of the RKO Paramount theatre and Mr. Goetz' promotion from manager of the Paramount and the Orpheum to assistant division manager of the circuit. Left to right: Stanley Jacques, Judge Joseph Woeste, Mr. Goetz, Mayor Stewart, James Geers, A. M. Sauers.



Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., and Sam Jaffe, at right and above, zestfully wave the flag of British Empire in the romantic and adventurous India of Rudyard Kipling. The first three as sergeants of the Queen's Own Miners and Sappers are Kipling's "Soldiers Three," whose uproarious careers are interwoven with the same author's ballad of "Gunga Din" in the film of that name now in expensive production at RKO. Jaffe has the title role as the regimental water carrier. Directed by George Stevens and adapted by Ben Hecht, Charles McArthur, Joel Sayre and Fred Guiol, the picture is rated RKO's costliest venture since "Cimarron."







Ray Branch, president of Allied Theatres of Michigan, and Abram F. Myers, chairman and general counsel for National Allied.

# ALLIED STATES



Above: E. Harold Stoneman, Max L. Levenson and Morris Schulman of Independent Exhibitors of Massachusetts; Harry G. Kosch, counsel for Allied of New York; Nathan Yamins of Fall River, president of National Allied; Col. H. A. Cole, president of Allied of Texas; Mr. Branch and Mr. Myers.



Left: Sidney Samuelson, Allied of New Jersey; Pete J. Wood, Independent Theatre Owners of Ohio; Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association; Martin Smith, president of the Independent Theatre Owners of Ohio, and V. U. Young and I. R. Holycross of Associated Theatre Owners of Indiana.



Above: Fred Herrington, Pittsburgh; E. F. Maertz, Wisconsin; Samuel Soltz, Maryland; W. H. Whittle, Maryland; Arthur B. Price, Maryland, regional vice-president of the National Allied, and Herman Blum, Maryland, treasurer of National Allied.



Jack Kirsch, president of Allied Theatres of Illinois, and W. A. Steffes, president of Allied Owners of the Northwest.



The New Jersey and New York delegations, left: Jacob Unger, Hillside, N. J., secretary of the Allied unit in that state; Irving Dollinger, Linden, president of New Jersey Allied; Max A. Cohen, president of the recently organized Allied Theatre Owners of New York; Mr. Kirsch, Ben Ashe, secretary of Allied Theatre Owners of the Northwest; Mr. Steffes, Edgar Thornton Kelly of Allied of New York, and Lee Newbury of Allied of New Jersey.



# and THE MPTOA

IN New York this week at the invitation of the distributors committee for the formulation of a trade practice program for voluntary regulation, leaders of Allied and the MPTOA met separately as pictured on this and the opposite page and appointed committees to confer with distributors. Details of the conferences are in the story starting on page 14.

(All photos by Cosmo-Sileo)



Edward G. Levy of New Haven, Conn.; Edward L. Kuykendall, president of the MPTOA; H. V. Harvey of San Francisco; M. C. Moore of Jacksonville, Fla., and Charles Williams of Omaha.



Edward G. Levy and Oscar C. Lam leave the conference room for a recess.



Mr. Harvey and Mr. Moore discuss the developments between sessions.

Lewen Pizor, president of United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.



Mr. Kuykendall, Mack Jackson and Oscar C. Lam of the Southeastern Theatre Owners Association.



# ALL REPORT PROGRESS AT JOINT CONFERENCE ON SELF-REGULATION

Round table conferences at which distributors' representatives met delegates of national exhibitor organizations to discuss the formulation of a comprehensive and effective program of voluntary trade practice regulations became an accomplished fact this week after years of earnest attempts and months of intensive activity for regulation, either voluntary or by government and litigation.

Statements issued after the opening joint discussions on Wednesday reported that progress had been made toward the announced goal. Meetings with the national exhibitor organizations, Motion Picture Theatre Owners of America and Allied States Association, were held separately at the insistence of Allied, and the distributors' committee divided into two groups so that simultaneous negotiations might be conducted.

## Meet Separately

Meeting in the dignified, almost somber, surroundings of the Union League Club on New York's Park Avenue, scene of the first and several subsequent 5-5-5 conferences nearly nine years ago, Edward Kuykendall, president of MPTOA and chairman of its committee; Lewen Pizor, Arthur Lockwood, Oscar Lam, H. V. Harvey, Charles E. Williams and Edward Levy sat with Sidney R. Kent and Ned E. Depinet for the distributors.

A statement from Mr. Kuykendall's office early Wednesday evening reported:

**"An all-day comprehensive discussion was entered into and definite progress made towards the solution of outstanding industry problems."**

Meanwhile in the academic surroundings of the Columbia University Club in Forty-third Street, just off Fifth Avenue, Nathan Yamins, president of Allied; W. Al Steffes, Col. H. A. Cole, Sidney Samuelson, Ray Branch and Herman Bloom discussed block booking, allocation changes, designated playdates, and clearance and zoning, with William F. Rodgers, Abe Montague and Gradwell Sears for the distributors. The ensuing statement at the end of the day said:

**"While no decision was reached on the subjects discussed . . . all present felt that progress was made."**

The Wednesday meetings opened a series of negotiations which, leaders of both distribution and exhibition expected, would last until well into next week. Because of the meeting at Atlantic City, of the National Allied States board of directors, scheduled for Thursday in conjunction with the convention of Allied of New Jersey, in progress in that seaside city, the distributor-Allied

## What Allied Asks

*Addressing the convention of the Independent Theatre Owners of Ohio in December, 1937, Abram F. Myers, Allied chairman, outlined a list of "trade problems needing correction." Since then the points covered have been accepted as Allied's minimum demands for any trade practice program. They are:*

1. Compulsory block booking.
2. Unreasonable protection.
3. Undue theatre expansion.
4. The "right to buy".
5. Contract revision.
6. Designated playdates.
7. Unfair allocations.
8. Non-delivery of pictures.
10. Radio competition.

*The first three points are the subjects of Allied-sponsored legislation in the states and in Congress.*

meetings adjourned Wednesday night until Friday. The MPTOA meetings with the distributors continued through Thursday and Friday. Mr. Kuykendall announced that a full report of the discussions and any proposals arising therefrom would be submitted in detail to the MPTOA board of directors and the national convention in Oklahoma City October 30th.

L. C. Griffith and Samuel Pinanski, both members of the MPTOA executive committee, were unable to be present at the Wednesday session, and Mack Jackson and M. C. Moore attended as observers.

The conferences with distributors were preceded by individual meetings of the leaders of both national exhibitor organizations, the Allied board of directors convening in the Warwick Hotel Monday, and the MPTOA executive committee gathering in the association's New York office at 1600 Broadway. Representatives of all units in both groups attended. In all day sessions on Monday and Tuesday plans and strategy were drafted for the distributor conferences and negotiating committees appointed.

The Allied group consisted of Col. H. A. Cole, chairman; W. A. Steffes, Ray Branch, Sidney Samuelson and Nathan Yamins. Abram F. Myers as general counsel was included in the negotiating committee and M. A. Rosenberg and Herman Blum were named as alternates. Acting as negotiators for the MPTOA were Edward Kuykendall, O. C. Lam, M. C. Moore, Mack Jackson,

Edward Levy, Arthur Lockwood, Charles E. Williams, H. V. Harvey, Lewen Pizor and Samuel Pinanski.

When the actual conferences got under way on Wednesday the distributors' committee was divided in order to make possible concurrent meetings with the two exhibitor groups. Sidney R. Kent and Ned E. Depinet met with the MPTOA committee and Gradwell L. Sears, Warner Brothers sales manager who was named to the committee this week, and William F. Rodgers talked with the Allied group. Abe Montague alternated between the two meetings.

Mr. Rodgers on Tuesday said he expected the negotiations to extend well into next week. On Monday the distributors will start discussions with six unaffiliated exhibitor organizations not represented by the major committees. It was expected that these groups would be asked to name a joint committee to facilitate procedure.

Approximately 45 exhibitor groups were represented in the negotiations. Allied and the MPTOA each claim about 20 affiliated units. The MPTOA also represented the West Virginia Managers' Association, an unaffiliated organization. The six regional units with representatives of whom the distributors will conduct separate negotiations are the Independent Theatre Owners of New York, the Independent Theatre Owners of Southern California, the Motion Picture Theatre Owners of Kentucky, Theatre Owners and Managers of the Rocky Mountain Region, the Motion Picture Theatre Owners of Virginia and Allied of Iowa.

## Conciliation Boards Planned

As the negotiations opened it was expected that the foundation of any long range program formulated would be the setting up of conciliation boards in exchange centers to settle disputes which sometimes grow by accretion to major anti-trust suits. It was reported this summer when the distributors' committee was formed that such boards would be the heart of any proposed program. It was made clear that they would be just what their name implies, intended for the conciliation of disputes between distributor and exhibitor and between exhibitors themselves. They would not have the power to render a formal decision or effect any order as did the old Arbitration Boards and the NRA code boards. Also they would differ from these forms in that they would be completely voluntary. Compulsory submission of disputes and effective enforcement of any arbitrary decisions are not legally possible or contemplated.

The committees were reported also to be prepared to discuss the problem of liberalization of the cancellation clauses in exhibition contracts. This has been a primary demand of exhibitor groups in all agitation for trade practice reform and it has been pointed out



# UNIT MEETINGS CLEAR THE WAY

that concessions along these lines would have the effect of nullifying most of the complaints on which support for the Neely anti-block booking bill has been based.

Neither of the exhibitor organization groups gave any intimation of the points on which they would base their discussions with distributors but it was understood there would be little change from the basic points which each association has advocated consistently. An Allied draft of "trade problems needing correction," was enunciated at an ITO of Ohio meeting in December, 1937. It included compulsory block booking, undue theatre expansion, the "right to buy," unfair allocations, non-delivery of pictures, unreasonable protection, contract revision, designated play dates and radio and other non-theatrical competition.

## Programs Overlap

The last four points are included in the MPTOA program which also lists demands for local conciliation boards, mediation of overbuying and of unfair competition between theatres, elimination of score charges and elimination of forced short subject sales. The MPTOA list also contains a demand for more liberal cancellation with the right to cancel unconditionally and many exhibitors and distributors are said to feel that a satisfactory cancellation agreement would lessen if not obviate entirely exhibitor and legislative objections to the block booking system.

Allied acceptance of the invitation to confer with distributors was based on the stipulation that the conferences would not be limited to the program of any particular group but would be allowed to become "as broad as the problems involved in the sale and distribution of film," including those summarized at the Ohio meeting.

## Long Debated Problem

Fair trade practices, debated question of the industry virtually from the beginnings of distribution, in recent years had become the object of concerted attention when the recurrent disputes resulted in the first of the 5-5-5 conferences in December, 1929, at which representatives of the distributors and affiliated circuits, the MPTOA and Allied began a long drawn out discussion of a standard exhibition contract form. Subsequent conferences and related correspondence were carried on until the advent of the NRA code, which was adopted for the industry in November, 1933.

The meetings this week were the culmination of more than two years of concerted agitation for the evolution of a definite trade practice code, preferably one arrived at by joint conferences of exhibitors and distributors, a phase of the problem which began with the invalidation of the NRA early in 1936. Since then both the MPTOA and Allied have devoted intensive efforts to the attainment of trade practice regulation through various methods, including the anti-theatrical ones of self-regulation and regulation by legislation.

In April, 1936, the MPTOA announced its ten-point program to which it has adhered ever since and which forms the basis of the organization's present talks with distributors. The program was submitted to

## What MPTOA Asks

*The MPTOA ten point trade practice program was announced in April, 1936, when it was submitted to distributors. The program and the answers prepared by the companies have been the subject of the organization's complete attention ever since. Briefly, it calls for:*

1. Twenty per cent cancellation.
2. Local conciliation boards.
3. Score charge elimination.
4. Elimination of short subject forcing.
5. Relief on designated play dates.
6. Relief on overbuying.
7. Mediation of clearance and zoning.
8. Short form of contract.
9. Relief from cut-rate competition.
10. Relief from non-theatrical competition.

*Several of the points, the organization has pointed out, could be handled through the conciliation boards proposed.*

the eight major producer-distributing companies for consideration with a request for a definite reply on each of the points presented. Not until November of that year, however, was the first reply received and it was not until February, 1937, that answers were made by seven of the companies. Warner Brothers refused from the start to consider the negotiations.

The replies of the companies for the most part were favorable. All indicated a desire to cooperate with exhibitors in working out a program. On unconditional cancellation up to ten per cent, Columbia, MGM, Paramount, RKO, 20th Century-Fox and Universal were favorable and United Artists refused. MGM, RKO, 20th Century-Fox and Universal insisted that all features offered be licensed and Columbia required that cancellations be on lower priced features. On the establishment of local conciliation boards Columbia, MGM, Paramount, RKO, and Universal were favorable and 20th-Fox and United Artists gave qualified approval. On clearance adjustment Columbia, MGM, RKO and Universal were favorable, Paramount gave a qualified answer and 20th-Fox and United Artists left the question open for discussion. On mediation of overbuying and of unfair competition between theatres all responses were favorable except Paramount, which refused to enter any controversy on overbuying and 20th-Fox, whose answer left the questions open for discussion.

On adjustment of non-theatrical competition the answers were unanimously favorable. On the introduction of a short form of contract MGM and RKO were favorable and Columbia, Paramount, 20th-Fox, United

Artists and Universal refused. On score charge elimination Columbia, United Artists and Universal were favorable and MGM, Paramount, RKO and 20th-Fox refused. On adjustment of preferred playing time Columbia, United Artists and Universal were favorable, MGM and Paramount refused and RKO and 20th-Fox remained open on the subject. On the elimination of forced short subject sales Columbia, RKO, 20th-Fox, United Artists and Universal were favorable, MGM was noncommittal and Paramount gave a qualified answer.

## Program Stalled

Long delays marked by continued correspondence between Mr. Kuykendall as president of the MPTOA and the various sales executives followed publication of the companies' replies but little was accomplished even toward establishment of local conciliation boards, a step which all the companies agreed would be a satisfactory answer to many trade practice problems. Four distributors, MGM, Columbia, United Artists and Universal, who agreed to discontinue the levying of a separate score charge fulfilled their promise at the opening of the 1937-38 selling season but other than this no steps were taken toward carrying out the provisions of the program.

All through 1937 the program remained bogged down in discussion while the problem with which it was concerned became more and more acute. Court actions based on charges of anti-trust violation in connection with various trade practices were numerous and widespread. Allied States Association having embarked on a program of active lobbying for legislation to restrict distribution practices intensified its efforts for new federal and state laws directed to that end.

In particular Allied prepared a model bill which it announced would be pressed in 44 state legislatures and which would prohibit participation in exhibition by producer-distributor interests. Fines and jail sentences were provided for violations. The 1937 session of the North Dakota legislature passed a similar divorce law, a test case of which is now being appealed to the supreme court by Paramount. Identical bills were introduced in several other state legislatures where they are still under consideration.

## Block Booking Bill Supported

Allied also devoted considerable attention to urging support for the block booking bill which was introduced in Congress for three successive sessions and which at last winter's session was passed by the Senate. Nor was Federal attention to the trade practice problems of the motion picture industry confined to possible Congressional action.

Late in 1936 when the companies were drawing up their first answers to the MPTOA ten point program it was reported in Washington that the then newly formed National Council for Industrial Progress, headed by Major George L. Berry, would invite industry heads to the capital to discuss a possible revival of the principles and operation of the NRA. Later this plan was abandoned and Major Berry announced for

(Continued on page 18)



# KNOCKOUT REVIEWS BY THIS WEEK RADIO

"Moves faster than a three-ring circus, with one laugh piling on top of another . . . Ladies will get a kick out of the clothes worn by Miss Stanwyck and beautiful girls."

—*Jimmy Fidler* . . . "Carries substantial box-office merit. Packs plenty of laugh situations and lines."

—*Variety* . . . "A rare item of merchandise . . . has the qualities of a gross builder and a run protractor." —*M. P. Herald* . . . "Combines the

## BARBARA Stanwyck HENRY Fonda

R K O  
RADIO  
PICTURES



THIS IS ONE OF THE  
MOVIE QUIZ  
\$250,000.00  
CONTEST  
PICTURES



# THE CRITICS...**OPENING** **CITY MUSIC HALL!**

thrills of exciting detective story and laughs of a high-speed comedy . . . No fears of competition . . . when 'The Mad Miss Manton' comes to town."—*Motion Picture Daily* . . . "Should be box-office hit."—*Showmen's*

*Trade Review* . . . "One of the funniest pictures to come out of Hollywood."  
—**George McCall**



## "THE *Mad* MISS MANTON"

WITH  
**SAM LEVENE**  
**FRANCES MERCER**  
**STANLEY RIDGES**  
**WHITNEY BOURNE**

**PANDRO S. BERMAN**  
IN CHARGE OF PRODUCTION  
DIRECTED BY LEIGH JASON  
PRODUCED BY P. J. WOLFSON  
Screen Play by Philip G. Epstein



# DATES BACK TO 5-5-5 CONFERENCE

(Continued from page 15)

the Council that its activities would be confined to study of the anti-trust laws and future anti-trust legislation.

Concurrently with scrutiny of the industry by Government agencies, with agitation by Allied and other groups within the industry for control by legislation, and with sporadic attention by the companies to the MPTOA program, anti-trust suits claiming specific damages were filed in almost every section of the country by independent exhibitors and by the Department of Justice. Outstanding in this classification was the action begun in Dallas by the Department in December, 1936, against the Texas Interstate Circuit and the eight major distributors charging violation of the anti-trust laws in that exhibition contracts contained clauses prohibiting the double billing of pictures and fixing minimum admission prices. This case, decided against the distributors, is now before the United States supreme court on appeal together with a similar suit, the Perelman case in Philadelphia. Other suits, notable for their scope or for the amount of damages asked, were filed by individuals in New Orleans, Oklahoma City, Denver, Gary and Los Angeles, all concerned with charges of restriction of trade or unfair competition under the anti-trust laws.

## Congressional Probe Proposed

Congressional attention to the industry included in addition to consideration of the block booking bill a proposal introduced in May, 1937, by Martin Dies, Democratic representative from Texas and a member of the House of Representatives rules committee, for a sweeping investigation of every conceivable phase of the motion picture industry, the bill providing for a survey to determine "whether the present methods of the producer-distributor constitute a stabilizing or disorganizing influence upon the industry as a whole." The proposal was pigeonholed.

During 1937 abortive attempts were made by Allied, by the MPTOA and by independent groups to call joint conferences with distributors for discussion of trade practice problems.

Early in the fall of 1937 a second and more comprehensive proposal for intra-industry conferences was put forward by the Independent Theatre Owners Association of New York in an open letter from its president, Harry Brandt, to Nathan Yamins, president of Allied, and Edward Kuykendall, president of the MPTOA. Both organizations agreed to the proposal, Mr. Yamins qualifying Allied's acceptance with the provision that "Allied will lend its support to any plan to secure benefits for the independent exhibitors so long as it is not called upon to abandon its program for securing redress by other methods in case such a plan fails."

## Project Abandoned

After successive dates for the conference had been set and postponed the project was finally abandoned when the Allied board of directors, meeting in Washington in January, 1938, invoked the qualification inserted in Mr. Yamins' acceptance and voted not

## HAYS AND ARNOLD ON SAME PLATFORM

*Will Hays, president of the Motion Picture Producers and Distributors of America, and Thurman Arnold, assistant attorney general, whose department is now prosecuting the major motion picture companies in an anti-trust suit, will be co-speakers at forum conducted by the New York Herald-Tribune. The first session will be held on October 25th at the Waldorf Astoria Hotel, with the topic, "Keeping the Mind of the Nation Young." Mr. Hays will discuss the part films play in that effort.*

*Other scheduled speakers include President Roosevelt, Mayor LaGuardia, William Green, John Lewis, Dr. Robert Milliken, Dr. Morris Fishbein, and Gerard Swope.*

to participate in a meeting with the other exhibitor groups "until plans for seeking relief in Congress are carried to a successful conclusion." Following this action Mr. Kuykendall said it would be pointless for his organization to meet alone with the ITOA in New York.

Reports that the Department of Justice intended a comprehensive anti-trust drive in the motion picture industry were intensified following the collapse of the conference plan.

Furnishing the background accompaniment to the loud trade practice complaints of the two national exhibitor organizations were the voices of numerous independent groups which by letter and resolution demanded action on trade practice reform. Their most threatening effort was active co-operation with national Allied in a "buyers' strike" organized against Paramount following charges that the company failed to deliver six pictures listed in the 1936-37 contracts and included the same films in the 1937-38 programs. Although the "strike," actively sponsored by Allied, received support in several sections it was centered in Philadelphia where it was supported by the United Motion Picture Theatre Owners, an unaffiliated organization. The strike reached the courts when Paramount appealed for temporary injunctions against participants in Philadelphia and Minneapolis but the matter was settled after four months.

## Collusion Feared

The constant objection of distribution companies to cooperation with each other and exhibitor organizations for the purpose of formulating a trade practice program during the period was the expressed belief that such cooperation might be construed by Government agencies as acting in concert in violation of the anti-trust laws. In March of this year Sidney R. Kent, president of Twentieth Century-Fox, said, "There is a feeling among some companies that if they act concertedly to set up conciliation or arbitration machinery, it would be consid-

ered collusion in violation of the anti-trust laws. That is not our feeling. We are ready to join with other companies in establishing a system of conciliating exhibitor grievances."

Early in May it was reported exclusively in MOTION PICTURE HERALD that distributors were ready to concede the necessity and the possibility of self-regulation of trade practices and were preparing a program envisioning conferences with exhibitor groups and the drawing up of a voluntary trade practice code. At the Allied convention which followed later in the month William F. Rodgers, general sales manager of MGM, presented a plan under which the organization immediately would authorize a committee to meet with distributors. The sense of the convention, however, was that Allied would not commit itself until distributors invited the organization to discuss "a solution of all major as well as minor problems of the industry" and assurances of participation by every one of the eight major distributors were given. In the meantime it was resolved to continue the campaign for regulation by legislation and in particular to continue support of the Neely anti-block booking bill which at that time was before Congress.

On June 28th a formal statement was issued by distributors announcing that Mr. Kent had agreed to act as chairman of a committee "charged with developing a program for the solution of such trade problems in the industry as are still matters of contention." The full membership of the committee as it is now constituted was announced at that time including Nicholas M. Schenck and Leo Spitz as alternate chairmen and Mr. Rodgers, Ned E. Depinet and Abe Montague as negotiators. The committee, it was announced, would at first confine itself to the preparation of a definite program and no negotiations would be conducted with exhibitor groups until that program was completed. The announcement by the distributors came three days after Mr. Kent and Mr. Schenck, accompanied by Will H. Hays and the presidents of six other distributing companies had discussed trade problems at the White House.

On July 16th it was announced that invitations to exhibitor organizations for general conferences were being prepared by the committee but before these were issued the Department of Justice filed its suit in equity against virtually the entire motion picture industry. No action was taken for several weeks until Mr. Kent announced that new problems engendered by the suit would force a delay in the trade practice conferences until after Labor Day. The matter remained in abeyance until last week's invitations were issued and this week's conferences began.

Relations between distributors and exhibitors were discussed Saturday at the adjourned meeting of the board of directors of the Picture Producers and Distributors of America. Attending were N. J. Blumberg, Harry Cohn, Jack Cohn, Samuel Goldwyn, Will H. Hays, Sidney Kent, Joseph Schenck, Nicholas Schenck, Maurice Silverstone, Leo Spitz, Albert Warner and Harry Warner.



# SELF-REGULATION MOVE SUPPORTED AT NEW JERSEY ALLIED CONVENTION

## Myers Sees Anti-Trust Suit Adjusted If Industry Settles Own Problems; Max Cohen Protests Tying In Shorts

With exhibitors' interest centered on the trade practice conferences in New York, Allied of New Jersey opened its annual convention in Atlantic City this week. In connection with the meeting, gatherings of the National Allied board of directors and Allied of New York also were scheduled.

At the opening session Wednesday Max A. Cohen, president of Allied of New York, charged that independent theatre owners were being "forced to accept short subjects they don't want in order to get features they want." He told of placing complaints before William F. Rodgers, Metro-Goldwyn-Mayer sales head, and being promised that that company would not follow such a policy.

Mr. Cohen said that the "Movie Quiz" contest in Motion Pictures' Greatest Year campaign is unsuccessful because of lack of public interest.

### Eastern Regional Conference

The Allied National Board met in Atlantic City on Thursday to hear a report on Allied's progress in the trade practice negotiations.

Representatives also were present at the convention for an annual eastern regional conference of independent exhibitors, including delegates from Massachusetts, Connecticut, Maryland, eastern Pennsylvania, Delaware, District of Columbia and other points.

A product survey of eastern seaboard exhibitors, indicating terms and other contractual data, was to be a highlight.

An open forum on industry problems and issues, such as the Government's anti-trust suit, the Neely bill, and "divorcement" legislation was also on the program.

The New York group, headed by Max A. Cohen, led a discussion of ways and means to combat radio competition.

The incumbent New Jersey officers were Irving Dollinger, Linden, president; Jacob Unger, Hillside, secretary; David Snaper, New Brunswick, treasurer, and Maurice Miller, Passaic, assistant treasurer. Directors are Mark Block, George Gold, Newark; Frank P. Gravatt, Atlantic City; Harry K. Hecht, Passaic; Helen B. Hildinger, Trenton; William C. Hunt, Wildwood; Lee W. Newbury, Belmar; I. A. Roth, Summit, and Sidney E. Samuelson, Newton.

Local theatres and amusement piers admitted, without charge, registered delegates wearing their convention badges.

### Sees Amicable Adjustment

Proper self-regulation will lead to an amicable adjustment of the Government's anti-trust suit, Mr. Myers told the exhibitors in his annual message in the New Jersey Allied year book, issued in conjunction with the convention.

"The problem now is further complicated by the pendency of the Government suit," he said. "Nevertheless, if there's a will, a

## UNIFIED EXHIBITOR ORGANIZING URGED

Ray Branch, president of Allied of Michigan, spoke of the need of a unified exhibitors organization at the convention held in Grand Rapids, October 10th to 12th.

Before introducing William F. Rodgers, M-G-M general sales manager, Mr. Branch said, "I cannot help but feel that the time is close at hand when an organization of all exhibitors into one unit shall come to pass, and should come to pass. I feel that the problems of the industry today insofar as the exhibitor is concerned, are alike and could be solved much easier."

way can be found. If the Big Eight are sufficiently impressed with the situation they can still seek, in cooperation with the bona fide representatives of the independent exhibitors, a solution of industry problems for submission to the Department of Justice as a compliance with the demands of the Government."

Harry G. Kosch, attorney for New York Allied, commenting on Mr. Myers' opinion on self-regulation, said the New York unit also favored the settlement of industry disputes by amicable methods.

Mr. Myers, in his statement, traced Allied's progress in trying to obtain concessions from the major companies and outlined his organization's objectives, as follows:

1. Full security to independent exhibitors.
2. Place distributor-exhibitor relations on a basis of mutual confidence and understanding and provide for adjustment of future disputes.
3. Bring the industry and every branch of it into conformity with the law.
4. Meet the reasonable demands of the religious, welfare and educational groups on community preferences and standards.

The convention program was:

WEDNESDAY, October 19.—Registration of delegates, 10 A. M.; eastern regional directors' meeting, 10 A. M.; luncheon for eastern regional directors; first general session, 3 P. M. to 5 P. M.; for the women, a tour through model American homes, 3 P. M.; get-together party, Club Nomad, 10 P. M.

THURSDAY, October 20.—Committee meetings, 10 A. M.; trade show, inspection of exhibits, 11 A. M.; second general session, 2 P. M. to 5 P. M.; product survey, New Jersey election of officers, New York Allied meeting and election of officers, gold room, third floor; ladies' bridge and tea, Paln Court, 2:30 P. M.; cocktail party, convention foyer, 7:15 P. M.; annual banquet, main dining room, 7:45 P. M.

FRIDAY, October 21.—Committee meetings; third general session; product survey results; committee reports; adjournment.

## Ad Film Firms Form Association

Eight companies producing and distributing advertising films have been pooled in the formation of the Association of Advertising Film Companies. The arrangement will make theatres available for manufacturer-sponsored cooperative film campaigns, affording maximum coverage regardless of which of the associated companies first arranged the campaign.

The companies included are Tad Screen Advertising, Alexander Film Company, United Film Ad Service, Motion Picture Advertising Service, Inc., Ray-Bell Films, Al M. Smith Film Service, and A. V. Cauer Service, Inc.

## Muzak Company Forms Advertising Division

Muzak, Warner Brothers controlled company which sends recorded music over telephone lines to home, restaurant and bar and grill clients, has formed a new commercial division to sell advertising. It is called Muzak Sponsored Program Service.

Advertising will be sold only to companies making products that can be purchased in dining and drinking establishments, and the copy will be broadcast only over a special wire serving Muzak clients of that nature. Muzak itself will not be commercialized, according to the company, which states that there will be no sponsorship of the musical portion of the entertainment.

Transradio News Service has been signed by Muzak to provide it with news service. The contract is for three five minute news periods a day, a sports news program at six p.m. and news flashes provided throughout the day as the news occurs. The service will be rendered from 11:30 a.m. to 2:30 the following mornings.

## Academy Announces New Test Reels

The Research Council of the Academy of Motion Picture Arts and Sciences has announced that they have available both variable area and variable density Standard Multi-Frequency Test Reels for use in checking sound reproducing equipment.

The reels are made in two types; Primary Standard, containing a complete set of frequencies, and Secondary Standard, containing a lesser number of frequencies.

## MGM Winners Sail

Nine members of the Metro-Goldwyn-Mayer domestic sales staff are booked to sail Saturday on the Conte di Savoia for a month's holiday in Paris, London and other points. Winners in an international billings contest, the men are Charles E. Kessnich, John J. Maloney, Burtus Bishop, Jr., William B. Zoellner, Walter E. Banford, J. Frank Willingham, Maurice Saffle, William H. Workman, and Leroy H. Bickel.







No show in many, many months has created so much talk as RKO Radio's "A Man To Remember"..Hollywood's preview critics discovered it. Bookers, circuit heads and managers, convinced it is a 'sleeper' are arranging booking and laying plans to give it the works. Columnists and syndicate writers have taken up the chorus of praise, and seem determined to make everybody in America see it. Some of the big magazines are throwing out other layouts and remaking their pages to include pictures and news of this simple picture that is all heart and carries a heavyweight wallop to the chin.



# U. S. INTERVENES IN PATENT CASE AS SUPREME COURT HEARINGS OPEN

**Department of Justice Files  
Brief in Action Involving  
General Talking Pictures Cor-  
poration and Western Electric**

by FRANCIS L. BURT  
in Washington

The United States Government on Wednesday entered the bitterly contested patent infringement suit of General Talking Pictures Corporation versus Western Electric, Electrical Research Products, et al, on which hearings were begun before the supreme court. The brief was submitted by the Department of Justice as a "friend of the court."

"Although in form this is merely a suit between private parties," it was explained by the Department of Justice, "it involves a question of great public importance and the Department is therefore filing a brief on behalf of the United States, asking that restrictions such as this be declared illegal, and not authorized by the patent law, and inconsistent with the policy of the federal anti-trust laws."

The General Talking Pictures case involves the extent to which a patent owner can control the use to be made of his patented article after it passes into the hands of a purchaser. In this instance, amplifiers, restricted to radio reception use, were used by General Talking Pictures in the assembly of sound apparatus for theatres.

The United States supreme court on Monday brought to a conclusion the controversy between William S. Hart and United Artists over a six-year distribution contract, refusing a petition to review a decision of the circuit court of appeals in favor of United Artists.

The contract called for a division of the gross receipts from his pictures on a percentage basis, and Mr. Hart charged that before the first picture was put into production United Artists arranged for its distribution on such a price basis that his share would be less than the cost of production.

Mr. Hart brought suit to recover the sum retained by United Artists out of the proceeds of distribution, as its compensation, but the district court dismissed the complaint on the ground that it failed to state a cause of action, holding that the contract did not create a fiduciary relationship between the parties. The decision was affirmed by the circuit court, whose action was, in effect, given approval by the supreme court's rejection of an appeal by Mr. Hart.

An additional film case was scheduled by the supreme court for argument later this week, concerning the appeal of Texas Consolidated Theatres from a circuit court decision awarding damages to S. H. Pittman.

The Texas Consolidated case involves the right of a court to render a decision after a compromise agreement has been reached in a damage suit. Mr. Pittman recovered a judgment against the company, which appealed to the circuit court. Before any decision was reached, a compromise was made and a stipulation filed, asking that the case

## UNIVERSAL HAS EIGHT PLAYING BROADWAY

*During the month of October, eight Universal pictures are showing on Broadway. "The Road to Reno" opened at the Globe on October 1st, and "Personal Secretary" opened at the Rialto on October 4th, while on October 8th "Dark Rapture" followed "The Road to Reno" at the Globe, and the Rialto, on October 14th, began a double-billing of "Dracula" and "Frankenstein."*

*On October 15th, "Youth Takes a Fling" entered the Rivoli, followed by "Service De Luxe." The month will close with "That Certain Age," which will be at the Roxy October 28th.*

be reversed and remanded to the trial court.

Thereafter an opinion was written affirming the judgment of the trial court, and a motion for a rehearing was overruled, the court holding that as the case was under advisement when the compromise was made, it was not bound to render a judgment dictated by the parties.

## Franco Shuts Out Argentine Stars

Leading Argentine motion picture stars, writers and composers have been banned from Spanish Insurgent theatres under a recent decree of the Burgos Government.

This decision, which will affect the Argentine industry since Spain is one of the richest Spanish-language motion picture markets, is blamed to Loyalist activities.

Those affected by General Franco's decree are the following:

### Stars:

Libertad Lamarque, Nini Gambier, Raimundo Pastore, Angel Magana, Sebastian Chiola, Oscar Villa, Maria E. Podesta, Leonor Rinaldi, Juan Mangiante, Manuelita Poli, Eduardo Sandrini, Pedro Lopez Lagar, Anita Sevilla, Margarita Xirgu, Ricardo Passano, Fernando Cortes, Ana Maria Pugliese, Amanda Las Heras, Lalo Harbin, Carlos Vivan, Homero Carpena, Julio Renato, Miguel Liger, Daniel Bellucio, Hector Quintanilla, Nicolas Fregues, Mary Cortes, Juan Corano, Daniel Lopez Breton, Antonio Volpe, Jose Castro Volpe, Helena Cortesina, Maria E. Gamas, Rosa Rosen, Esteban Serrador, Jose Otal, Jose Vales, Antonio Vela, Hilde Pirovano, Juan Bono, Malva Castelli, Maria E. Paones, Rufino Cordoba, Pablo Vicuna, Luis Arellano, Ernesto Ochoa, Felix Blanco, Benita Puertolas, Ernesto Coire, Ricardo Bustamante, J. A. Clemente, Pepe Badajoz, Encarnacion Pacheco, Victoria Vera, Francisco Petrone, Roberto Fugazot, Severo Fernandez, Pedro Tocci, Alfonso Pisano y Francisco Aicardi.

### Authors:

Roman Gomez Masia, Edmundo Guibourg, Octavio Palazzolo, Antonio Botta, Pedro E. Pico, Armando Discepolo, Pablo Suero, R. Gonzalez Pacheco, Samuel Eichelbaum, Cesar Timppo, Samuel Heras, M. Sofovich, Augusto Guibourg, Salvadora Medina Onrubia, Alvaro Yunque, Antonio Zamora, Rogelio Cordone, Xavier Boveda, Juan A. Saldias y Carlos Goicoechea.

### Composers:

Alfred Malerba, Isidor Maiztegui, A. Soifer, A. Merico, Cauvill Prim y David Ducler.

## 150 Join in Dinner Tribute to Golden

More than 150 men allied with the theatrical business sat down to a "friendship dinner" for Edward A. Golden, vice-president of Monogram in Minneapolis at the Nicollet Hotel Friday night before the Minnesota-Michigan football game, and the program was marked by speeches expressing the hope that much of the friction between warring factions of the industry would be shortly composed.

The dinner was an elaborate affair, tickets being set at \$10. W. Al Steffes, President of Allied Theatre Owners of the Northwest, was in charge. The dinner was in the main ballroom of the hotel and music during the evening was provided by members of the Minneapolis Symphony Orchestra.

In the toastmaster's chair was William Elson, operator of the Seventh Street theatre in Minneapolis. Prominent among the guests were United States Senator Ernest Lundeen of Minnesota, Governor William Langer of North Dakota; Congressman Dewey Johnson and Henry Teigen of Minnesota; Mayor William Fallon of St. Paul, acting mayor Henry Bank of Minneapolis; John P. Devaney, formerly chief justice of the supreme court of Minnesota; P. S. Harrison of Harrison's Reports; William Rodgers and Jack Flynn, representing Metro-Goldwyn-Mayer; George Dembow, John Friedl, Theo. L. Hays, M. Van Praag and H. M. Richey.

Congressman Dewey made a speech in which he discussed "monopoly," inferentially going on record in favor of legislation opposed to the chain operators in congress. Other speakers, particularly Mr. Rodgers and Mr. Devaney, expressed the hope that dissension within the industry would be stopped as the result of coming conferences. Mr. Steffes made the speech that introduced the guest of the night to his audience and presented him with a humidor in behalf of those attending the dinner. Mr. Golden was so impressed and overcome by the honors bestowed upon him that he could find only a few words to express his appreciation. An eloquent tribute to the guest of the occasion was delivered by Theo. Hays.

Most of those attending the dinner stayed over to see Minnesota defeat Michigan.

## Casey to Confer With Musicians

Pat Casey, producers' labor representative, arrived in New York last Monday from the coast. He is sitting in at the conferences beginning Thursday between the American Federation of Musicians and the five companies with theatre affiliates, Loew's, Paramount, Warners', RKO and Twentieth Century-Fox.

The Musicians group, headed by Joseph N. Weber, is reported to have several plans for increasing employment opportunities in theatres for members of their group.



# The Rise of the Rooney: A Veteran in His Teens

*Started at Fifteen Months When He Crept Onto Vaudeville Stage*

by WILLIAM R. WEAVER  
*Hollywood Editor*

In a year when the Young Idea in Hollywood has been kicking up clouds of stardust comes the rise of a lad who has wooed Fame with showmanship beyond his teen years.

Somewhere below 100th ranking among the Money Making Stars of 1937 in MOTION PICTURE HERALD's annual round up of exhibitors' verdicts as to who make the ticket rolls go 'round, a preliminary examination of the showmen's ballots in the beginnings of the compilation of the 1938 poll indicates that the name Rooney has climbed many rungs of the ladder and may even advance into that select group of 10 at the top of them all.

Metro-Goldwyn-Mayer has five more Hardy Family pictures down on paper and five more years to go on its contract with the youthful star. He'll get no top billing in these, but he'll be co-starred or better in an undetermined number of pictures outside the series, as in "Boys Town" and "Stablemates."

## Soft Ball and Publicity

Mickey Rooney would be in there swinging if they stepped his schedule up to a picture a week, or split-week, because Mickey can take it or dish it out, thrives on either and has been doing both all his life. There'd be no hardship in such a schedule for Mickey, either, because he'll be acting anyway—always is—right around the clock, including Sundays.

Last week a couple of girls' softball teams up Sacramento way got an idea it would be cute to play a match on horseback. Then somebody remembered Mickey was working on "The Hardy Family Out West" and out of this attenuated coincidence popped the idea that it would be even cuter to have Mickey come up and umpire the game. He worked out the Saturday afternoon shift, caught the train for the California capital, obliged the young ladies of the softball league—a type of service Mickey never shies away from—and caught the night train back so as to be on hand when shooting started again Monday morning.

Of course, the newspapers found out about that, and some of the newsreels, too, and of course Mickey sort of thought they would. Mickey's been thinking of things like that for years, and never missing a bet. Only Leo Carrillo, who leads all official parades paraded in parade-conscious California, gets in more benefit performances per month than Mickey, and Mickey's young yet. Like Leo, he loves it, and, like Leo again, he knows that benefit is a two-way word. Leo got so popular, leading parades, that the citizens wanted him to run for Governor, but he said no. They'd better not ask Mickey.

Master Rooney—and when you call him that, smile—is no moppet, probably doesn't



MICKEY ROONEY

know what is meant by this lily-like word dug up by the columnists in a year chock full of juvenile wonders. (Maybe they don't, either.) Mickey is a rough, tough, fresh, cocky kid, happy about the breaks he's been getting, but not in the least overcome by it all. He's been too long in show business to go giddy under adulation and he takes his bows in stride. No veteran actor on the vast MGM preserve is so sure of himself as Mickey and none knows better how he got that way. For that matter, mighty few of the veterans are as veteran as this brash, bold and secretly sage young showman whose years in the business can be calculated directly from the birth date entered in the Brooklyn Hall of Records.

Mickey started his professional career in an exhibitionistic moment when he crept on to a vaudeville stage at 15 months and stole the show from Gold and LaTour (remember them?) by posing himself on one ear with his swaddled posterior aimed straight at the paying public, a stance he still uses effectively on occasion. It wouldn't quite do to call a rugged young box office champion like Mickey an exhibitionist, at his present age, but you couldn't call him less than an extrovert, off screen as on, and stay inside the facts. If there's an inhibition in him the publicity experts who look after him haven't been able to detect it.

All the syndicated columnists and radio magpies have been out to interview Mickey

this summer and the magazine correspondents have covered him like Kaltenborn covered the Chamberlain conquest of Munich. He's told them everything and they've told everybody most of it, so there's not much use in repeating it all here. He was Joe Yule, Jr., in vaudeville from the time of his above mentioned debut until he got to be five years old and school loomed up. He was Mickey Maguire in 78 pictures he made for Larry Darmour while establishing required contact with the three R's, and he isn't the thoughtful kind of kid who would be given to wondering what Larry Darmour thinks about when he scans the gross charts on pictures like "Love Finds Andy Hardy." He took the Rooney name when the Maguire series ran out and it fits him better than his own. There are no copyright strings on this one, either, and he'll wear it from here in.

## Full Size Star

The road ahead looks smoother than it does for most boy stars halfway through their teens. Mickey never had to be cute or beautiful or sweet or cuddly, so he has none of that to live down in the gangling years. And there aren't going to be any gangling years, probably because both parents are about his height and the only growing he's been doing lately is the horizontal kind. Freddy Bartholomew grew an inch while working in "Listen, Darling," but Mickey contemplates no growth more important, cinema-wise, than the hirsute.

In spite of the extra billing he gets in other pictures, Mickey has hitched his chariot to the Hardy Family series, where he's just among those present. When he strode into a room full of executives and bishops the other week, hot off the "Stablemates" set and sweating like a swipe, the cleric who stopped in the middle of his after dinner remarks to acknowledge an introduction to him called him Andy Hardy. A kid doesn't spend his life on the up and down hills of Hollywood without learning what a thing like that means, nor without noticing the studio suffering that goes on when one of the child prodigies without benefit of series needs a story.

## Veteran of Comebacks

Mickey makes nice money, although a lot less than a lot of stars who make less for their employers and their employers' clients. Most of his money goes into a trust fund and the escalator clauses in his contract are rigged so that another five years will run the total up to a tidy sum. The statistics on his pictures aren't left strewn around loosely for studio snoops to check up on, but it's a fair guess that "Love Finds Andy Hardy" will gross about \$1,500,000 in the domestic market and cost slightly more than a third of that. What his pictures are making for exhibitors is, of course, their own business.

Mickey Rooney realizes as well as any-

(Continued on page 26, column 3)



# BIG BOX-OFFICE NEWS

## World Premiere of "Sixty Glorious Years"

"As 'Cavalcade' drew, so will 'Sixty Glorious Years' . . . As direct as 'The Covered Wagon.'"—*London Daily Mail*

"This Film of Queen Victoria's life is a triumphant success."  
—*London Times*

"Victoria the greater even better than 'Victoria The Great' . . . I want to see it again."—*London Evening News*

"The most gripping British film yet made. As an entertainment it is in the 'Cavalcade' class."—*London Daily Mirror*

"A picture full of emotion of one kind or another from start to finish."—*London Star*

"A magnificent and deeply moving panorama. An inspired contribution to the art of the screen."

—*London Evening Standard*

"This picture will be remembered and talked about when all but a few films are just so much forgotten celluloid."

—*London Sunday Express*

"This is a film I would like to see run for six—Nay, sixty—glorious years."—*London Empire News*

ANNA NEAGLE ★ ANTON WALLACE

"SIXTY GLORIOUS YEARS"

PHOTOGRAPHED IN TECHNICOLOR

PRODUCED AND DIRECTED BY ALBERT PINKNEY



# NEWS FROM BRITAIN!

## *"Tenth Years" Leads All London to Cheers!*

**"Magnificent . . . a real achievement. It has recorded something for posterity in a human, loving, understanding way."**

*—London Sunday Pictorial*

**"I like it for many things, but most for its three D's—its Drama, Discipline, Dignity. Thank you, Mr. Wilcox and you, Miss Neagle."—C. A. Lejune, Sunday Observer**

**"Has never been excelled. I doubt if it ever will be."**

*—London Sunday Times*

**"Not only the greatest British picture—it has moments in which it is the greatest picture ever made."**

*—London Sunday Referee*

**"Twice as good as 'Victoria The Great.' I have no praise too high for this film."—London Sunday Graphic**

**"The British film industry has every reason to be very proud of Herbert Wilcox today."—News of the World**

**"Outstanding entertainment value almost impossible to describe. A triumph for all and box-office de luxe."—Cinema**

**"Triumphant box-office smash"—Daily Film Renter**



**BROOK ★ with C. AUBREY SMITH in**  
**"TENTH YEARS"**  
**HERBERT WILCOX**

TO BE RELEASED BY RKO RADIO  
THROUGHOUT THE WORLD.



# GOVERNMENT CONTROL OF ARGENTINE FILM INDUSTRY ASKED BY SENATOR

## Would Authorize Shutting Out Foreign Distributor Whose Product Is Considered Detrimental to Domestic Interests

Government control of the motion picture industry is being considered in Argentina, under a National Institute or Classification and Control Bureau of eight members, only one of them, and he designated as an "honorary" member, to be connected with the producers.

The proposal, which would authorize the shutting out of any distributor whose operations were considered "detrimental," was made in a bill introduced by Senator Matias Sanchez Sorondo. In the 82 articles on control and regulation of the motion picture, described as an art and a social factor, Senator Sorondo traced the development of production in Argentina, previous legislation, and the status of the industry in Italy, Germany, France and Great Britain.

The bill was analyzed this week in New York by John B. Nathan, Paramount's general manager in Argentina, Paraguay and Uruguay, and formerly assistant manager in Panama and Cuba, manager in Guatemala, assistant to John Day, Paramount's general manager in South America, and general manager of Central American countries.

The primary objective of the measure, said Mr. Nathan, is to advance the nationalized Argentine film industry, which made 31 of the 551 features released in 1937. In that year, American production accounted for 391 features in Argentina, which is considered the most important film-importing South American country. Typically, the American films, save those made especially for the Spanish market, use superimposed titles rather than dubbing.

### Company Tax Would Maintain Bureau

The board of "classification and control" would examine, classify and qualify all imported and national pictures. The board would be maintained by a tax, probably levied upon the distributing companies, and would have the authority to prohibit any company from operating if it distributed any picture adjudged detrimental to Argentina's interests.

Import quotas were opposed as a threat to the quality of local product because of the challenge in the high standard of foreign pictures. At that time, recommendation was made to lift the duty on raw stock, cameras and other equipment as a benefit to Argentine production.

Protests from many sources followed, and official discussion of the bill was postponed until May, 1939. The Argentine Society of Authors joined local players and national producers in objecting to the proposals, feeling that restrictions, once started, easily could extend to them. American distributors also formulated protests.

### Would Limit Exhibition

Senator Sorondo was quoted in "La Nacion," one of Buenos Aires' two largest newspapers, which published the text in full.

While objecting to an import quota, the Senator declared that a restriction on program time should be made in order to "allow the incorporation of domestic films in the bookings

## HAS SUNDAY SHOWS FOR FIRST TIME

*Residents of Jones County, Mississippi, including Laurel, enjoyed motion pictures last Sunday for the first time in several years and indications point to continuation of the Sabbath programs, theatre operators report.*

*In the fall months of 1930, an attempt was made by operators to run shows on Sundays but after all were arrested and charged with violating untested Blue Sunday laws, no further attempts were made to give patrons Sunday shows until last weekend.*

which are at present controlled by foreign producers."

"The public demands it," he said. "Holidays especially should be Argentine days. Even now in 1938, a Greta Garbo picture produces four times less than that of an Argentine star."

The Argentine Motion Picture Institute, or Bureau of Classification and Control, would bar foreign films if the Institute thought them inimical to the national prestige, "provided the official Argentine representatives abroad call the attention of the Institute to this circumstance." The Institute is also to create scholarships, establish authors' royalties, and grant credits for the promotion of domestic films through a State Bank. In addition to authorizing free importation of raw film intended for domestic production, the Institute would establish and regulate the annual percentage of bookings, and the exports of Argentine subjects.

### No Tax on Argentine Films

The Classification and Control Bureau would consist of eight members, seven of them salaried and not connected with the producers, and the eighth, an "honorary member," representing the motion picture industry. All the members must be native Argentine citizens. The Bureau would classify and qualify all pictures exhibited in the country, as well as the advertising material for each film, these classifications to be prominently displayed at the box-office and on programs, cards and newspaper advertisements. No person under 15 years of age would be allowed, whether accompanied or alone, to attend theatres showing pictures judged "improper."

The foreign motion picture companies would have to pay special taxes specified under the tax law, but there would be no tax on Argentine pictures or on those foreign productions of a scientific, cultural or educational nature, or on cartoons.

### Protests Widespread

An example of the opposition aroused by the bill was a statement signed by the Association of Argentine Motion Picture Producers, comprising nearly all the local independent producers, which said:

"The contents and basic foundations on which the legislator has based his bill are against the tenets of the Argentine Constitution, whereby the liberty of trade, production and the expression of ideas are established. Under the Sorondo bill the industry would be subject to the judgment and will of persons who so far have

produced nothing for the domestic industry, and who with shocking self-sufficiency pretend to secure for themselves the right of censorship of production, trade and ideas, which is entirely in violation of the democratic principles established under the Constitution within the national territory."

"The national motion picture producers association will reserve to itself the right to call the attention of the Argentine legislators, in due time, to the very serious consequences that the bill would have for the industry in general, inasmuch as considerable capital has been invested in it, thus giving employment to thousands of people, which effort would come to nothing. If the bill is approved, foreign production will benefit thereby, because foreign producers will be under no limitations."

Dr. R. F. De Olivera, Argentine newspaperman and radio lecturer, pointed out that the fifteen men who signed the protest on behalf of the Association were distributors as well as producers, six of them Italian, two French, two Spanish, one American, one South American and two Argentinian.

Despite the infiltration of central European political ideologies into the Argentine, Mr. Nathan said that "so far neither German or Italian pictures have given any cause of worry from the point of view of competition to American product."

## Mickey Rooney Sets Precedents

(Continued from page 23)

body does that the bottom can fall out of his presently raging popularity. It's happened to him before. He probably doesn't realize that, whether it does or not, he's run up a record of two "firsts" in screen history. He's the first juvenile star to go up, come down with a bang, and then go up again, a precedent unquestionably comforting to certain others of his generation and perhaps beneficially instructive to executives who have to do with their hiring.

His other "first" is a curiously unsentimental story complete in itself. This seasoned young trouser is the only son of another seasoned trouser, Joe Yule, Sr., who's been ranking comedian at a Los Angeles burlesque theatre for long and long. There's been some seasoned showmanship displayed by this burlesque theatre lately in advertising copy making blunt and beaming mention of the father-son relationship, and some of the less seasoned commentators on things theatrical have had things to say about this. To Mickey and Joe, practical troupers grounded in the tradition that Fame is where you find it, all that was a "front-of-the-house" matter and no concern of theirs. So they did nothing about it, but the tradition did. Joe is going to break into the movies as the hoofer in "Idiot's Delight." If you can't find a "first" in that one there isn't a story in Mickey Rooney.

This week Tuesday Mickey set his feet down in the figuratively imperishable cement of the Grauman's Chinese forecourt in Hollywood while flashlight bulbs exploded the signal of cinema immortality.



# SHOWMEN'S REVIEWS

## Suez

(20th Century-Fox)

### Historical Spectacle

The actual building of the Suez Canal cost more money than Gene Markey's pictorial representation of the operation, although not so much more at that, relatively, but Mr. Markey's engineering is of a more interesting, melodramatic and widely observable kind.

Mr. Markey's production is far and away the best he has turned out, as well as the best of the Hollywood week and well up among the leaders in the Motion Pictures' Greatest Year to date. It is big, factual, solid, powerful in the broad, deep way that "Cavalcade" was and, like that film, strong with the strength of empire.

Most discussed among the picture's many facets on the morning after its somewhat ceremonious preview was the desert storm scene and the comments on this were more smart-Aleck than pertinent. It is a very big scene and a superbly executed demonstration of production technique, but it is also, as the syndicated columnists and radioists seem at pains to ignore, a vital factor in a vital story about a canal which was one of the most vital factors in the extremely vital situation Europe and the remainder of the world found both hands full of a scant and memorable fortnight back.

Mr. Ed Sullivan, who hasn't had any good news to report from the Twentieth Century-Fox lot lately for reasons everybody but his readers know, Mr. George Fisher, whose Saturday night broadcast just floated in from the next room, and certain other commentators on the Hollywood scene have chosen to confine their comments on "Suez" quite strictly to a comparison of the big wind in the picture to the big wind in Samuel Goldwyn's "Hurricane," the earthquake in MGM's "San Francisco," the snowslide in Paramount's "Spawn of the North," and other effectively filmed natural disorders, to the embarrassment of "Suez." This reporter pretends to no sublime ability to decide that a simoon is greater than an earthquake, snowslide or hurricane, or that an automobile is better than a motorboat or vice versa, but the course of the showman confronted with whatever problem may accrue from all this voluntary technological experting is quite clear. Now that comparison has been thrust upon him, the cue is obviously for counter-comparison, and what way lies a hatful of ad lines in the "greater than —" category. They ought to sell a lot of tickets.

Mr. Markey's picture is by no means a mere technological triumph. It is primarily a careful, well written, authentic account of Ferdinand de Lesseps' ultimately successful efforts to get the Suez canal built. It includes his unsuccessful competition with Louis Napoleon for the hand of the lady who became the Empress Eugenie, his betrayal by the then President Napoleon which led to establishment of the second empire, his success in enlisting the

cooperation of Prince Said of Egypt and, finally, that of England's Disraeli and, through him, her Victoria. In a story of that magnitude a desert blow is a small thing, albeit an easy thing for commentators and, more importantly, paying patrons to talk about.

Mr. Markey's cast is as terrific, to use the accepted word, as his sandstorm. Tyrone Power plays the resolute de Lesseps without being too resolute for conviction. Loretta Young works as hard at getting herself disliked as Eugenie as most women of the screen work at getting themselves beloved. Annabella turns in a fine performance as the army-reared Toni who dies in an attempt to rescue her hero, J. Edward Bromberg is completely effective as Prince Said of Egypt, and Leon Ames is a more credible Louis Napoleon than the screen has had up to now. The exhibitor can cull out of the talent roster appended hereto any collection of personalities that squares with the customer's expressed predilections and go as far as one cares to in the use of strong adjectives.

Allan Dwan gave Mr. Markey the best he had in him, directorially, and it's pretty well known that the Dwan best is pretty good. Philip Dunne and Julien Josephson wrote the screen play from a story by Sam Duncan, and it contains no superfluous word or meaningless gesture. The narrative is clean, a good deal cleaner than some of the history books tell it, and clear as a bell. Like "Cavalcade," with which it has more in common than any other picture in ready memory, it is timely with the timeless timeliness of vital history and of permanent, world-wide interest.

*Previewed at the Four Star theatre, Los Angeles, to an invited audience which behaved exactly like contented customers.*—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Gene Markey. Directed by Allan Dwan. Battle sequences directed by Otto Brower. Screen play by Philip Dunne and Julien Josephson. Story by Sam Duncan. Photography, Peverell Marley. Film editor, Barbara McLean. P. C. A. Certificate No. 4281. Release date, November 10, 1938. Running time, when seen in Hollywood, 100 minutes. General audience classification.

#### CAST

Ferdinand de Lesseps.....	Tyrone Power
Countess Eugenie de Montijo.....	Loretta Young
Toni Pellerin.....	Annabella
Prince Said.....	J. Edward Bromberg
Vicomte Rene De Latour.....	Joseph Schildkraut
Count Mathieu de Lesseps.....	Henry Stephenson
Marquis Du Brey.....	Sidney Blackmer
Mohammed Ali.....	Maurice Moscovitch
Sergeant Pellerin.....	Sig Rumann
Sir Malcolm Cameron.....	Nigel Bruce
Benjamin Disraeli.....	Miles Mander
Prime Minister.....	George Zucco
Louis Napoleon.....	Leon Ames
Maria de Teba.....	Rafaela Ottiano
Victor Hugo.....	Victor Varconi
Bank president.....	Georges Renavent

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

General Changarnier.....	Frank Reicher
Count Hatzfeldt.....	Carlos de Valdez
Millet.....	Jacques Lory
M. Fevrier.....	Albert Conti
Franz Liszt.....	Brandon Hurst
Mme. Paquineau.....	Marcelle Corday
Duchess.....	Odette Myrtille
Doctor.....	Egon Brecher
General St. Arnaud.....	Alphonse Martell
Elderly man.....	Montague Shaw
Campaign manager.....	Leonard Mudie

## Prison Train

(Equity Pictures)

### Melodrama

For its inaugural effort the newly formed Equity Pictures chose a melodramatic story into which grim humor has been injected. After the introductory sequences, which show "Frankie Ferris" Fred Keating, convicted for the murder of "Joe Robins," son of "Manny Robins," because he has attempted to become too friendly with the racketeer's sister "Louise" (Linda Winter), all action takes place aboard a train transporting prisoners to Alcatraz. Plotting a terrible revenge, planning a life for a life, the mobsters commandeer the train. As "Louise" endeavors to get a message to her brother that he is in the mobster's power, thereby coming into romantic association with the officer in charge of the train (Val Stanton), "Ferris," dreaming, visions killing the mobster and making an escape. The tables are turned, however, and though the mobster is slain, "Ferris" also dies.

While the story sticks to its main plot, it is interesting in a melodramatic way and the rough dialogue and gag comedy have amusement value, but the repeating shots of the speeding train, obviously inserted, increase the footage and become meaningless. Lacking outstanding cast names, though the featured personnel perform capably, the picture was designed to serve as a companion piece for other more important attractions.

*Previewed in the studio projection room in Hollywood.*—GUS MCCARTHY.

Produced by Equity Pictures for state rights distribution. Associate producer, Alvin G. Manuel. Director, Fordon Wiles. Screen play, Spencer Towne. Story, Mathew Borden. Photographer, Marcel Le Picard. P. C. A. Certificate No. 4755. Running time, when seen in Hollywood, 65 minutes. Release date to be determined. Adult audience classification.

#### CAST

Frankie Ferris.....	Fred Keating
Louise Ferris.....	Linda Winters
Porter.....	Clarence Muse
Manny Robins.....	Alexander Leftwich
Joe Robins.....	James Blakely
Dancer.....	Faith Bacon
Steward.....	Sam Bernard
Officer.....	Val Stanton
Guard.....	Kit Guard

## Listen, Darling

(M-G-M)

### Comedy with Songs

The Westwood Village theatre in Westwood, Cal., is situated hard by the University of Southern California at Los Angeles, and to this theatre on preview nights come great numbers of students, predominantly freshmen, to line the approaches with the hope of seeing stars and, later, to foregather in the balcony and register

(Continued on page 32)

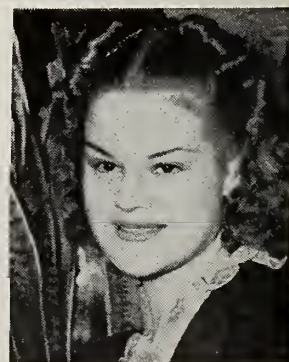




## "SUEZ" COMES TO BROADWAY

**E**xperienced in handling tremendous crowds, New York's 5886-seat Roxy Theatre keeps on call extra ushers, cashiers, doormen for emergencies. But even the Roxy's elaborate plans were inadequate when the 20th Century-Fox hit "SUEZ," in its world premiere run, blasted "In Old

Chicago's" sensational records. Usually four boxoffices are sufficient for the biggest attractions. But even the Roxy's full battery of six boxoffices (largest in the world) were swamped. Of interest to all theatre owners, these scenes show how the Roxy's augmented staff handles such a smash.



"Busy? S-a-y I haven't even had a chance to powder my nose!"  
—Cashier No. 1, Georgia Childs.

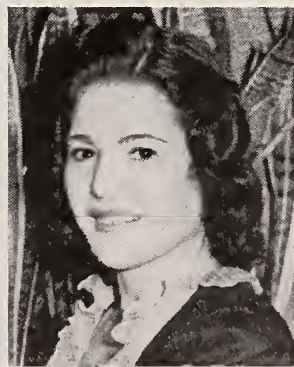




"Another day like this and I'll be positively *exhausted!*" — Cashier No. 2, Olive Kniffen.



"Did you ever see so many people in all your born life?" — Cashier No. 3, Marguerite Hutcheon.



"I must have sold *millions* of tickets today." — Cashier No. 4, Lily Webster.



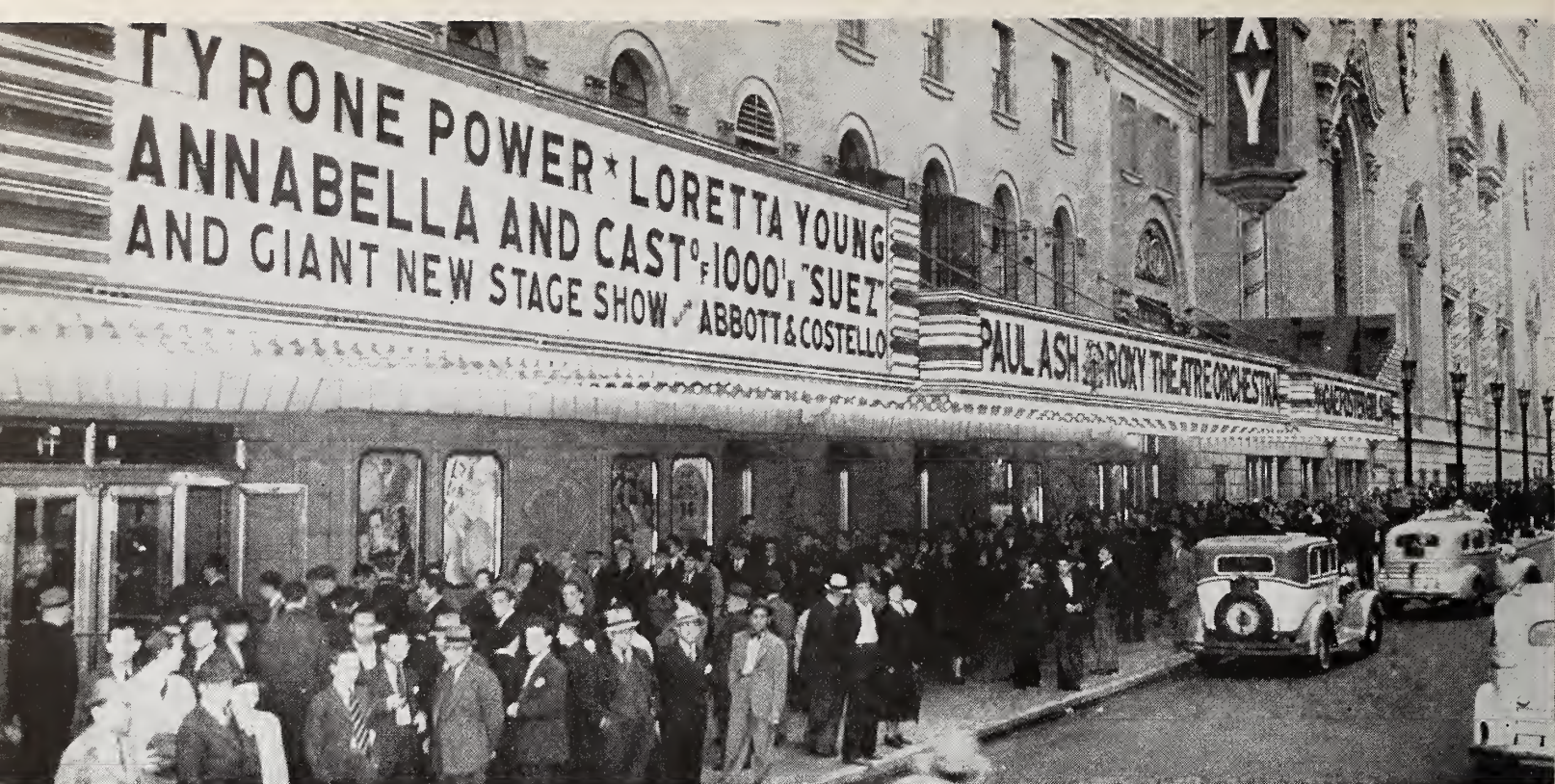
"Now I know what it will be like when the World's Fair opens!" — Cashier No. 5, Elmina Rainwater.



"Just look at them! Simply *swarming* in!" — Cashier No. 6, Erma Hatt.

CONTINUED ON NEXT PAGE





**1** The waiting line a half-hour before the New York Roxy doors opened. 3,089 people stretched along 50th Street a quarter of a mile.



Crowds strain against the tape to see "Suez." Doormen W. G. Smith, Fred Fanning, Ralph Miller need all their strength.



**3** Thousands pour through boxoffices and descend upon ticket takers Jack Brodsky, William Moclair, George Mills, Alber Rubenstein.



**4** (left) Every one of the Roxy's 5886 seats is filled and more than 500, under Capt. Walter Darrah's watchful eye, wait in the rotunda. (right) Waiting line breaks through, fills huge Roxy rotunda.





**5** Hundreds stand in back of orchestra hopefully waiting for a seat. They are lucky. This, their fifth wait, is their last.



**6** Treasurer Frank E. Muldoon, guarded by Police-man James Cummings, with drawn gun, takes cash from boxoffices to theatre vault.



**7** Protected by bars in the vault, Treasurer Muldoon and assistants, William Moran and Walter Corvey, count up.



**8** Armored car from U. S. Trucking Corp. takes cash for deposit in the Chase National Bank.



(Continued from page 27)

their reaction to the picture in preview both audibly and emphatically. The downstairs crowd is more adult. The balcony was noisy in approval of "Listen, Darling," a film that might have been composed for the special benefit of this undergraduate turnout, and the main floor was quiet.

This would be because the picture presents Judy Garland and Freddie Bartholomew as a pair of somewhat seriously minded adolescent romantics who take extreme and ultimately effective measures to keep Mary Astor, playing the girl's widowed and underfinanced mother, from marrying the small town banker for purse purposes. The youthful gallery was vastly amused by the complications encountered when the youngsters on the screen locked the widow in a trailer and set off across the country to find her a better match, who turned out to be Walter Pidgeon.

Most of the action in the picture comes on the trailer-trip and some of it is quite funny. Master Bartholomew has somewhat the better of the dialogue breaks and Miss Garland sings three songs, two of fresh vintage and the well-known "Zing Went the Strings of My Heart." Master Scotty Beckett, 9, mightily amused the younger clients, including the 11-year-old on your reporter's left, in a sequence wherein he learned the difference between a striped beaver and a skunk.

The working out of the serious side of the story, which is by Katherine Brush, and was made into a screen plan by Elaine Ryan and Annie Morrison Chapin, is accomplished in a few brief scenes of strictly narrative tenor. The film is in the general wavelength of the currently popular domestic dramas, although lighter than most, with appeal primarily to the rising generation.

*Reviewed as reported in detail above.—W. R. W.*

Produced and distributed by MGM. Producer, Jack Cummings. Director, Edwin L. Marin. Screen play by Elaine Ryan and Anne Morrison Chapin. Story by Katherine Brush. Songs by Al Hoffman, Al Lewis and Murray Mencher, by Joseph McCarthy and Milton Ager, and by James F. Hanley. Photographed by Charles Lawton, Jr. Film editor, Blanche Sewell. P. C. A. certificate No. 4561. Release date, October 14, 1938. Running time, when seen in Westwood Village, 70 minutes. General audience classification.

## CAST

"Pinkie" Wingate ..... Judy Garland  
"Buzz" Mitchell ..... Freddie Bartholomew  
Dottie Wingate ..... Mary Astor  
Richard Thurlow ..... Walter Pidgeon  
J. J. Slattery ..... Alan Hale  
Billie Wingate ..... Scotty Beckett  
Abercrombie ..... Barnett Parker  
Mr. Drubbs ..... Gene Lockhart  
Uncle Joe ..... Charley Grapewin

## Sunset Trail

(Paramount-Sherman)

## Melodrama

Many pictures have established the entertainment values of the Hopalong Cassidy series. "Sunset Trail" is the best to date. While preserving the full spirit of Bar 20 adventure yarns based on the Clarence E. Mulford stories, this picture permits William Boyd to appear in an attractively different Hopalong characterization. Dressed in store clothes and adopting the mannerisms of a tenderfoot, he tracks down a murdering thief.

Never deviating from the basic plot, the picture has many qualities which hold unique exploitation significance. Not the least of these are the picturesque scenic backgrounds, artistically photographed by Russell Harlan. One musical number is introduced and there is more comedy than usual. Boyd, George Hayes, Kathryn Sheldon and Maurice Cass are in the cast. Sufficient romance has been incorporated into the theme, but the film essentially is an outdoor adventure production.

Direct dialogue and direct action are the interpreting mediums and a well devised line of suspense holds the episodes together until the riding, shooting, fighting climax is reached.

Ranking high as audience material are Abigail

Snodgrass' romantic pursuit of Windy and the tensely melodramatic poker game Hopalong plays with his quarry, "Monte Keller." The idea of having Hopalong appear as a totally different character endows the picture with definite value. In locales where these Sherman productions are popular it may be anticipated that "Sunset Trail," inadequately titled yet thus setting its locale and general character, which only needs mention Boyd, Hayes and Hayden, will receive a warm welcome. Strangers to outdoor pictures may be invited to this to see how expertly good westerns are made.

*Previewed in the studio projection room in Hollywood.—G. M.*

Produced by Harry Sherman. Distributed by Paramount. Director, Lesley Sclander. Original by Clarence E. Mulford. Screen play, Norman Houston. Photographer, Russell Harlan. P. C. A. Certificate No. 4671. Running time, when seen in Hollywood, 65 minutes. Release date, December 9, 1938. General audience classification.

## CAST

Hopalong Cassidy ..... William Boyd  
Windy ..... George Hayes  
Lucky ..... Russell Hayden  
Ann Marsh ..... Charlotte Wynters  
Dorrie Marsh ..... Jane Clayton  
Monte Keller ..... Robert Fiske  
Abigail Snodgrass ..... Katherine Sheldon  
E. Prescott Furbush ..... Maurice Cass  
Steve Dorman ..... Anthony Nace  
John Marsh ..... Kenneth Harlan  
Superintendent ..... Alphonse Ethier  
Bouncer ..... Glenn Strange  
Stage Driver ..... Jack Rockwell  
Patrol Captain ..... Tom London  
Bonnie ..... Claudia Smith

## Inside Story

(20th Century-Fox)

## Crime Melodrama

While a release date is yet to be set, "Inside Story," third of 20th Century-Fox's "Roving Reporter" series, probably will be released around Christmas time to give exhibitors opportunity to base an exploitation campaign on the timeliness of the story. "Barney Callahan," the principal figure in the series, this time is a columnist who when on a spree writes a column offering a Christmas holiday on a farm to "the loneliest girl in New York."

The girl is found but in addition to being lonely she is the object of a hunt by gangsters who want to kill her because she witnessed a slaying. "Callahan" unsuspectingly takes her to the farm, from which she is kidnaped, but the newspaper man solves the murder mystery.

Michael Whalen again plays the principal role, aided by his photographer, "Snapper Doolan," again in Chick Chandler's hands. The feminine lead is Jean Rogers, and the supporting cast is composed of Douglas Fowley, John King, Jane Darwell, June Gale, Spencer Charters, Theodore von Eltz, Cliff Clark, Charles D. Brown, Charles Lane, Jan Duggan, Louise Carter and Bert Roach.

This fast moving, suspenseful story marks the directorial debut of Ricardo Cortez. Jerry Cady, former Los Angeles newspaperman, wrote the screenplay, based on a story by Ben Ames Williams. Howard J. Green was associate producer.

*Previewed at the Fox Uptown theatre, Hollywood, a neighborhood house, to an enthusiastic audience.—V. K.*

Produced and distributed by 20th Century-Fox. Directed by Ricardo Cortez. Associate producer, Howard J. Green. Screenplay by Jerry Cady. Based on a story by Ben Ames Williams. Photographed by Virgil Miller. Art direction, Bernard Herzbrun and Albert Hogsett. Edited by Jack Murray and Norman Colbert. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4588. Running time, when seen in Hollywood, 60 minutes. Release date not set. General audience classification.

## CAST

Barney Callahan ..... Michael Whalen  
June White ..... Jean Rogers  
Snapper Doolan ..... Chick Chandler  
Gus Brawley ..... Douglas Fowley  
Paul Randall ..... John King  
Aunt Mary Perkins ..... Jane Darwell  
Eunice ..... June Gale  
Uncle Ben Perkins ..... Spencer Charters  
Whitey ..... Theodore von Eltz  
Collins ..... Cliff Clark  
J. B. Douglas ..... Charles D. Brown  
District Attorney ..... Charles Lane  
Flora ..... Jan Duggan  
Dora ..... Louise Carter  
Hopkins ..... Bert Roach

## Cipher Bureau

(Fine Arts—GN)

## Melodrama

Based primarily on exploitation possibilities arising from a hypothetically incipient conflict of the United States Government with a foreign nation, the third of Fine Arts' pictures for Grand National release is an adequate portrayal of the activities of the Bureau in Washington used during the World War to decode messages between anti-Allied spies intercepted by the United States Army and Navy intelligence officers.

Strictly melodramatic in flavor, "Cipher Bureau" presents unique exploitation possibilities, depending almost entirely upon newspaper headlines of today. The current spy trial in New York may form an excellent premise upon which to base campaigns. Like its predecessors on the Fine Arts schedule for Grand National, "Frontier Scout" and "Shadows Over Shanghai," notably the last-named, this picture apparently is pointed toward houses whose managers are adroit showmen.

Despite performances above par, the picture indubitably will have to depend upon an exploitation campaign derived almost entirely from the plot and today's headlines.

*Seen in the studio projection room in Hollywood.—V. K.*

Produced by Fine Arts. Distributed by Grand National. Producer, Franklyn Warner. Director, Charles Lamont. Screen play, Arthur Hoerl. Original story, Arthur Hoerl and Monroe Shaft. Executive manager, J. Samuel Berkowitz. Photographer, Arthur Martinelli. Assistant director, Ralph Slosser. Sound engineer, Hal Bumbaugh. Musical director, David Chudnow. Film editor, Bernard Loftus. Costumer, W. McCrary. P.C.A. Certificate No. 4680. Release date, October 21, 1938. Running time, when seen in Hollywood, 70 minutes. General audience classification.

## CAST

Philip Waring ..... Leon Ames  
Therese Brahm ..... Joan Woodbury  
Helen Lane ..... Charlotte Wynters  
Paul Waring ..... Donald Dillaway  
Albert Grood ..... Gustav Von Seyffertitz  
Simon Herrick ..... Tennen Holtz  
Anton Decker ..... Walter Bonn  
Lieut. Clark ..... Si Wills  
Lieut. Tydall ..... Peter Lynn  
Ellsworth ..... Jason Robards  
Jimmy ..... Sidney Miller  
Commander Nash ..... Hooper Atchley  
Paul's counsel ..... Robert Frazer

## I Stand Accused

(Republic)

## Melodrama

There are those who believe that "lawyer" pictures are passe. "I Stand Accused" is one that should do much to negate that opinion. Thematically, the story is straightaway personal melodrama. It provides thrills, suspense, action, love interest, tension easing comedy. As it develops its topical theme to a potent climax, it adapts a fresh screen treatment of one of America's most discussed and feared modern menaces, the unethical lawyer. The soundly prepared story is expertly presented by intelligent directing and convincing acting. Shrewd showmanship which, despite the absence of exceptional name values, takes advantage of all the available exploitations, should bring results.

Two law school graduates form a partnership. "Fred" visions quick riches and a measure of fame. "Paul" dedicates his career to maintaining the finest traditions of the bar. "Fred," after marrying "Alison," becomes the "kid mouthpiece" for a slot machine combine headed by "Mitchell" and "Eastman." The partners split. "Paul" allies himself with the district attorney. "Fred" becomes more deeply involved in the murderous business of his clients. In a clean-up move "Eastman" kills "Mitchell" and is arrested. Threatened by "Eastman," deserted by his wife and mother, "Fred" realizes he is on the wrong road. He sends evidence to the assistant district attorney but, lest that evidence implicate his erstwhile partner, "Fred" destroys it. Then "Fred" personally takes the stand. He is reunited with his wife, mother and partner.

The topical nature of the theme may be read-



ily adapted. It often has been demonstrated that the one who stands accused is the public, fearing to testify and patronizing "fixer" lawyers.

*Previewed in the Forum theatre, Los Angeles. A typical neighborhood audience stamped its approval upon this picture.*—G. M.

Produced and distributed by Republic. Directed and produced by John H. Auer. Screen play by Gordon Kahn. Added dialogue by Alex Gottlieb. Ernest Nimes, film editor. Photographed by Jack Marta. P. C. A. Certificate No. 4724. Running time, 60 minutes, when seen in Los Angeles. Release date, October 29, 1938. General audience classification.

## CAST

Fred .....Robert Cummings  
Alison .....Helen Mack  
Eastman .....Lyle Talbot  
Paul .....Thomas Beck  
Blackie .....Gordon Jones  
Joe Gilman .....Robert Paige  
Mrs. Davis .....Leona Roberts  
Mitchell .....Robert Middlemass  
Gilroy .....Thomas E. Jackson  
Brower .....John Hamilton  
Gilbert .....Howard Hickman  
Mr. Moss .....Harry Stubbs  
Ryan .....Robert Strange

## Keep Smiling

(Twentieth Century-Fox)

### Trouping Comedy

This, the second Twentieth Century-Fox has made with the British topliner Gracie Fields, does not seem to be aimed at the wide international market of its predecessor. Not only are its subject matter and treatment in the style of the local unsophisticated comedy, but it boasts no banner names beyond that of its star. Tuned as it is for local laughter, it is not so likely to enhance the world appeal of Miss Fields as one might have expected.

Gracie herself is in fact all the film, despite the zealous trouping of her fellows in the cast. Clowning her way through the narrative in the familiar manner beloved of her innumerable British fans, she appears as a concert party comedienne who leads her gang to victory against long odds, and is given a final thrust to prosperity by the highminded gesture of a young piano virtuoso who gives a classical recital on the opening night. It is a somewhat free and easy yarn, handled in a free and easy manner, lapsing for the most part into a tenuous record of the adventures of the troupe up and down the country, with a spot of villainy and a confectioned vein of romance thrown in as makeweight.

The Fields fans will find their favorite clowning in khaki, complete with falling trousers, rescuing her boy friend in a Crazy House at the fairground, singing a sextette of songs in the course of the film—some grave, others gay and at least one religious—putting every ounce of her vivid and mercurial personality into passages which would be meaningless without her. The bounds of good taste may appear to some to have collapsed in a cow milking episode, and there seems neither narrative nor artistic value in the church scene in which she sings "The Holy City."

The rest of the cast work hard, with Roger Livesey a rather slow but muscular foil for Gracie, Peter Coke as the chivalrous and frail pianist, Edward Rigby as Gracie's aged and tetchy uncle—and so forth. There is also "Skippy," the dog.

Monty Banks directed—unequally, it would seem—and Val Valentine wrote the scenario from Bill Conselman's screen play and with dialogue aid from Rodney Ackland. Probably this gifted team did not aim at any but those already converted to the gospel of Fields. Probably they will not hit a wider target.

*Previewed in Twentieth Century-Fox's private theatre to a trade audience, the film was awaited with considerable interest. Reaction seemed to be that being a Gracie Fields subject it would sell anywhere in England anyway. Production personnel present were more confident.*—AUBREY FLANAGAN.

A Twentieth Century Production. Distributed by Twentieth Century-Fox. Produced by Robert T. Kane. Directed by Monty Banks. Screen play by William Conselman. Scenario, Val Valentine. Dialogue, Rod-

## SHORT PRODUCT PLAYING BROADWAY

Week of October 15

### CAPITOL

Think It Over .....MGM  
Football Thrills .....MGM

### CRITERION

Bravest of the Brave .....MGM  
Flying Feathers .....RKO Radio  
Early Bird .....Columbia

### MUSIC HALL

Eternal Fire .....United Artists  
Men Make Steel .....Jam Handy Picture Service

### PARAMOUNT

All's Fair at the Fair .....Paramount  
Racing Pigeons .....Paramount

### RIVOLI

Stranger Than Fiction, No. 53 .....Universal  
Polar Trappers .....RKO Radio

### ROXY

Glass Slipper, The .....20th Cent.-Fox

### STRAND

Pow Wow .....Vitaphone

ney Ackland. Photography, Mutz Greenbaum. Film editor, James B. Clark. Art director, Oscar Wernsdorff. Running time, 92 minutes. General audience classification.

## CAST

Gracie Gray .....Gracie Fields  
Bert Wattle .....Roger Livesey  
Avis .....Mary Maguire  
Rene Sigani .....Peter Coke  
Denis Wilson .....Jack Donohue  
Jack .....Hay Petrie  
The Three Bolas .....Tommy Fields  
Gladys Dehl  
Nino Rossini  
Charlie .....Mike Johnson  
Silvo .....Eddie Gray  
Silas Gray .....Edward Rigby  
Bill Sneed .....Joe Mott  
De Courcy .....Philip Leaver  
Mr. Skip (the dog) .....Skippy

## Annabel Takes a Tour

(RKO Radio)

### Comedy

Farce comedy of the nonsense variety is the entertainment essence, and points the type of exploitation. Jack Oakie, Lucille Ball, Bradley Page and Ruth Donnelly again are seen in the roles they created in "The Affairs of Annabel." Ralph Forbes, Frances Mercer, Pepito, Alice White, Donald MacBride, Claire Vereda, Jean Rouveral, Chester Clute and Edward Gargan are their able assistants in making "Annabel Takes a Tour" fully as funny.

The story moves fast and most of the time furiously. Continuing the experiences and exploits of the dizzy film star and her equally dizzy press agent, one funny episode succeeds another, with unanticipated twists and gags.

Fun is the keynote of everything from the moment "Annabel" starts on a personal appearance tour after securing "Lanny's" reinstatement as press agent. Everything that "Lanny" does backfires. Whether "Annabel" falls off a horse, is dropped through a trap door, gets mixed up in a riot at a jitterbug contest or sees her romance (conceived for publicity purposes) with author "River-Clyde" blow up when his wife and family appear, the action, characterizations and dialogue provoke laughter and provision is made for a continuance of the series.

*Previewed in the RKO-Hillstreet theatre, Los Angeles. The audience which had been watching "You Can't Take it with You" and consequently was in a mood for comedy seemed to feel that the almost-slapstick "Annabel Takes*

*a Tour" was acceptable amusement. Spotted in conjunction with a film that has a more serious character, it should make a well balanced program.*—G. M.

Produced and distributed by RKO-Radio. Produced by Lou Lusty. Directed by Lew Landers. Screen play by Bert Granet and Olive Cooper. Based on characters created by Charles Hoffman. Sam Ruman, assistant director. Harry Marker, film editor. Photographed by Russell Metty. P. C. A. Certificate No. 4603. Running time, 60 minutes, when seen in Hollywood. Release date: November 4, 1938. General audience classification.

## CAST

Annabel Allison .....Lucille Ball  
Lanny Morgan .....Jack Oakie  
Howard Webb .....Bradley Page  
Josephine .....Ruth Donnelly  
Viscount River-Clyde .....Ralph Forbes  
Natalie .....Frances Mercer  
Marcella .....Alice White  
Poochy .....Pepito  
Thompson .....Donald MacBride  
Bessie .....Claire Vereda  
Laura .....Jean Rouveral  
Pitcairn .....Chester Clute  
Manager .....Edward Gargan

## Rothchild

(Regal)

### Comedy Drama

This French importation from the novel by Paul Lafitte was produced previous to the English version from the same novel. The English film starred George Arliss and was released under the title, "The Guv'nor," in England, and "Mister Hobo" in this country, in 1935. The Lafitte story recounts the adventures of a hobo who bears the charmed name of Rothchild, spelled without the "s".

The picture has some very amusing moments and some dull ones. It is more or less a vehicle for the French character actor Harry Baur. He has appeared in quite a few of the French pictures released in this country, including "The Golem" and "Un Carnet de Bal," both of more than moderate success. The story is easily followed and the English subtitles are adequate enough.

"Rothchild" and a fellow hobo, "Flip," meet in a cheap lodging house. "Flip" talks "Rothchild" into a scheme to better himself and through a series of events "Rothchild" becomes the head of an insolvent bank. The bank quickly prospers through the magic name. When "Rothchild" discovers he is to be "used" in a swindle he disappears in a pretended suicide. "Rothchild" makes his reappearance at the moment the directors are frantically attempting to rid themselves of the bank stock. He denounces them.

*Reviewed at the Belmont theatre, New York. A rather small afternoon audience at this theatre which specializes in foreign presentations appeared to be enjoying the screening.*—PAUL C. MOONEY, JR.

Distributed by Regal Distributing Corporation, New York. Produced by Productions Escalmel at the Pathe-Natan Studios, France. Directed by Marco De Gastyne. Photography by Gaston Brun. Music by Guido Curto. Screen adaptation by Jean Guilton and E. R. Escalmel. From the original novel written by Paul Lafitte. English titles by Mark A. Brum and Charles Jahrlum. Running time, 78 minutes. Release date, October 11, 1938. General audience classification.

## CAST

Rothchild .....Harry Baur  
Flip .....Pasquali  
Barsac .....Pauley  
Marcel .....Casadessus  
Madeleine .....Claudine Cleaves  
Mlle. Fallot .....Germaine Michel  
Gaby .....Germaine Auger  
Diegot .....Philippe Heriat  
Marty .....Georges Paulais  
The Professor .....Jean d'Yd

## Hey! Hey! U.S.A.

(Gainsborough-GFD)

### Gangster Burlesque

Seeking a change of scene and subject, Will Hay's producers this time have taken the school-master comedian, one of Britain's more favorite clowns, to Chicago, insinuated him into a broad story of a professor caught in a kidnaping

(Continued on page 48)



# 7,000 INDEPENDENT THEATRES NOW ENROLLED IN GREATEST YEAR DRIVE

## Composers' Society Prepares Series of Programs for Music Week Starting October 31; More Independents Join Daily

More than 7,000 independent theatres are now enrolled in the Motion Pictures' Greatest Year campaign. Additional pledges from independent exhibitors are being received daily, the campaign committee reported. This week 67 pledges from theatres seating 150 to 1,500 were recorded. The drive started its eighth week on Thursday.

With the endorsement of the American Society of Composers, Authors and Publishers, a committee of leading music publishers, dealers, orchestra leaders and composers has prepared a series of programs for Music Week of Motion Pictures' Greatest Year, indicating the growing importance of the motion picture industry in the musical world, and made up of song hits from, or inspired by, past and current films.

The series, presented by ASCAP and dedicated to the motion picture industry drive, will be known as "A Cavalcade of Motion Picture Music," and is designed to be featured on radio programs, in hotels, night clubs and theatres, the week beginning October 31st.

### Typical Program

A typical program offered to orchestra leaders includes these numbers: "The Perfect Song," from "Birth of a Nation"; "Mickey," from the Mabel Normand picture of the same name; "The Sheik of Araby," inspired by the Rudolph Valentino picture; "Charmaine," from "What Price Glory"; "Sonny Boy," from the early Al Jolson talkie, "The Singing Fool"; "Happy Days Are Here Again," from "Chasing Rainbows"; "Singing in the Rain," from "The Hollywood Revue of 1929"; "Forty-Second Street," from the film revue of that name; "Carioca," from Fred Astaire's first picture, "Flying Down to Rio"; "One Night of Love," from the Grace Moore picture of that title; "Whistle While You Work," from "Snow White and the Seven Dwarfs," and "Alexander's Ragtime Band."

The committee promoting Music Week for the industry includes Irving Berlin, Ben Bernie, Louis Bernstein, J. J. Bregman, Gene Buck, Henry Busse, Irving Caesar, George M. Cohan, Bob Crosby, Meyer Davis, Lou Diamond, Max Dreyfus, Duke Ellington, Leo Ferberstein, Ferde Grofe, Horace Heidt, Richard Himber, Andre Kostelanetz, Gene Krupa, Kay Kyser, Eddie Le Baron, Ted Lewis, Abe Lyman, Edward B. Marks, Jack Mills, Edwin H. Morris, Boris Morros, J. J. O'Connor, George Olsen, Will Osborne, Leo Reisman, Jack Robbins, Sigmund Romberg, Gustave Schirmer, A. Schwartz, Louis Silvers, Phil Spitalny, Deems Taylor, Rudy Vallee, Fred Waring, Paul Whiteman and Victor Young.

Several hundred motion picture executives, newspaper representatives and civic leaders attended the reception at Radio City Music Hall, New York, Monday, in honor of John H. Harris, prominent Pittsburgh exhibitor, and son of the late Senator John Harris, who opened the first nickelodeon in the United States. The reception was held under the auspices of the campaign committee.

The title of the all-industry short sub-

## FIRST PROGRAM FOR MUSIC WEEK

*First of the radio musical directors to draw up a program of movie theme songs in connection with Music Week of Motion Pictures' Greatest Year, is Don Albert of WHN, who will devote a half hour program October 31st to musical hits from past and present film musicals.*

*Sam Taylor, WHN film commentator, whose program is on at 12 noon daily, will use in the near future a series of three separate broadcasts along the same line.*

ject, formerly "The World Is Yours," has been changed to "The World Is Ours." The subject represents the joint efforts of all studios. More than 1,000 prints of "The World Is Ours" will be issued for release in 17,000 theatres throughout the United States and Canada. The theme deals with the film-going adventures of a typical American family.

Cleveland subsequent-run theatre operators are opposed to an extension of the Movie Quiz contest beyond December 31st, campaign headquarters of the drive was advised this week by M. B. Horwitz, Cleveland regional chairman of the drive. Campaign managers have been weighing a proposal to extend the contest period to March 1st. The decision is expected to be made at a meeting in New York next Tuesday.

Mr. Horwitz said the original four months' period for the contest is regarded in his territory as the fairest division of playing time on contest pictures between first and subsequent-runs which can be devised.

Loew's Theatres organization has issued a bulletin to all managers calling attention to the \$2,100 Exhibitors Contest for the best campaigns on the drive. It urges Loew's managers to enter competition as individuals or with the groups comprising local promotion committees.

Almost half of a recent "Speaking of New York" program of Bryce Oliver, radio news commentator, over WHN, was devoted to a discussion of Motion Pictures' Greatest Year drive, on the theme: "Trade Follows the Movies."

### Exhibitors' Contest

Alvin Sloan, Washington, N. J., exhibitor, representing the Washington and St. Cloud theatres, was the first to send in his entry blank, signifying his participation in the \$2,500 Exhibitors' Contest for the best campaign in connection with the drive. Mr. Sloan's entry was sent in the day after the blanks were distributed from campaign headquarters.

Trailer number nine, which is available in all National Screen Service offices at low costs, according to Harold B. Franklin, business manager of the drive, contains a warning against "tipsters" and movie magazines offering alleged correct answers to the contest questions. The trailer reads:

"The public is warned against all tipsters. . . . Certain movie magazines and 'dopesters' claim to give the right answers to contest questions. . . . One magazine has already given three wrong answers. . . . You must rely on your own ingenuity if you are to win one of

the cash prizes in the . . . \$250,000.00 Movie Quiz Contest . . ."

Southern California has gone "over the top" in the campaign and Movie Quiz contest, reports from both circuit and independent theatre executives indicated.

The district, home of production, has made a concerted and continued drive, through street banners, special newspaper ads, theatre decorations, trailers, exploitation stunts and tieups with merchants, chain and drug stores to keep the campaign and the contest alive in the minds of the public.

The response, both in the populated centers and in the smaller cities and towns, has been highly gratifying, according to the regional committee, headed by Charles P. Skouras, of Fox West Coast Theatres.

Through the activities of employee committees, Loew's theatre in New Orleans has secured signatures of 20,950 potential Movie Quiz contest participants in that city, R. D. Touns, manager of the theatre, reported.

### Cincinnati 24-Sheets

As part of Cincinnati's campaign in connection with the drive, the local committee has placed 50 24-sheets in prominent locations about the city calling attention to the high class pictures being shown, and urging participation in the contest.

Further stimulus to the Movie Quiz contest has been given in the New Haven territory by the new type of national advertising. Many film theatres in that territory have reordered booklets. Universal Film Exchange, headquarters for pamphlet distribution there, reports approximately 325,000 used already, in more than 90 theatres.

Nat Wolf, Ohio zone manager for Warner Brothers Theatres, conducted a survey in Mansfield, Ohio, this week on the percentage of participation that can be expected from the public in the contest.

### Local Contest Added

William Exton, Kenosha, Wis., manager for Standard Theatres' houses, is tying-in a local movie quiz contest in connection with the national promotion. Each week the Kenosha and Gateway theatres are offering \$50 in cash to the individuals answering correctly 10 Quiz questions. First prize is \$25, second \$15 and third \$10.

Mayor Fred Holtsberg of Fort Pierce, Fla., designated last week as "Go to the Theatre Week." The Fort Pierce press has been extremely cooperative, according to campaign headquarters. Rupert N. Koblegard, Jr., manager of the Sunrise theatre there, tied-in the drive with the 10th anniversary of his own theatre.

Twelve floats, several bands and an auto procession have been arranged for the Toronto Motion Picture parade Saturday. A police escort, participation of civic groups, and parade of ushers will extend the procession, and it is estimated, it will take approximately a half hour to pass a given point. The length of the route is estimated at 20 miles, through the major thoroughfares.

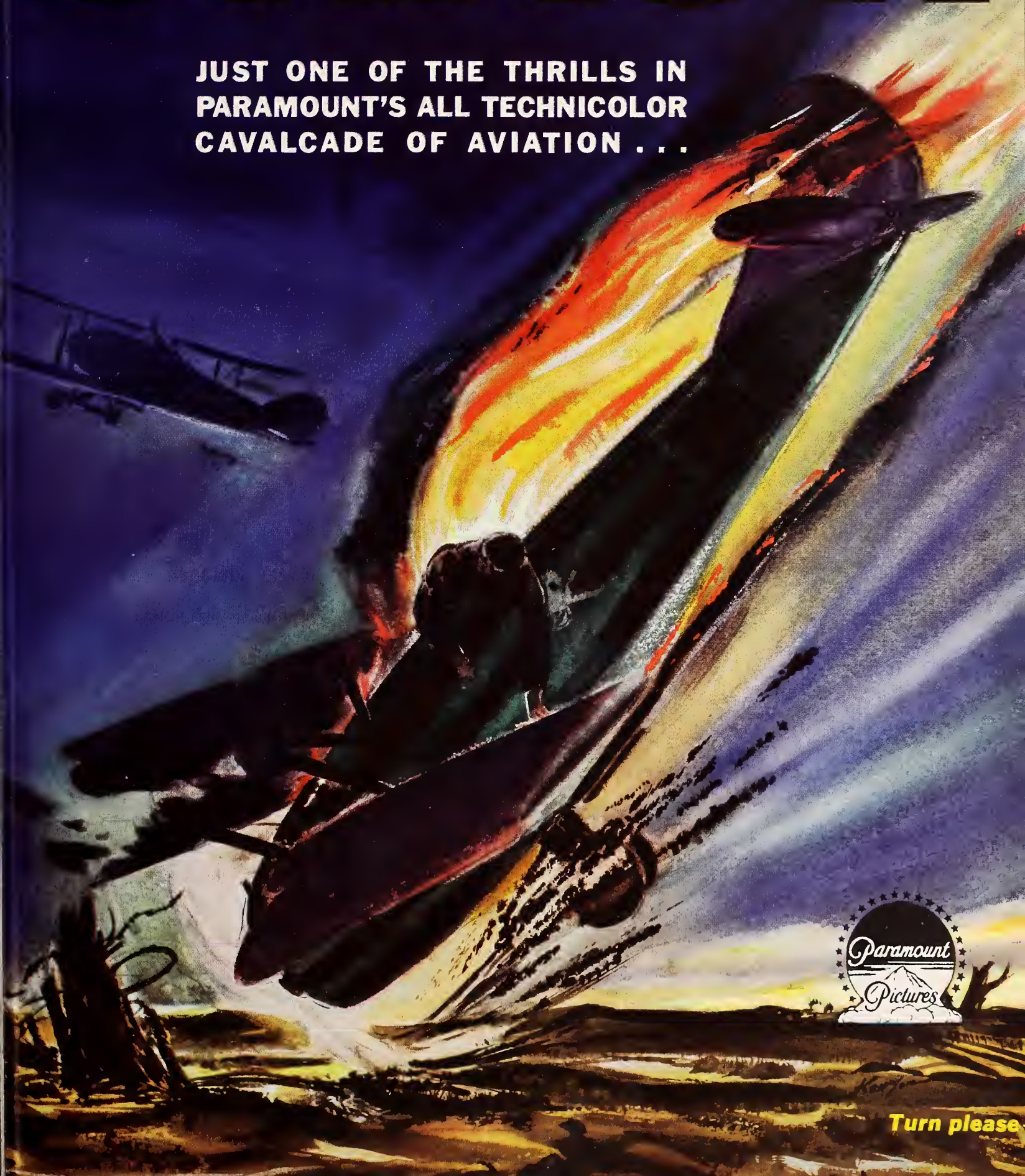
City streets, autos on parade, shop windows and public buildings will be decorated in the black and orange motif of the campaign. Special 24 sheets will be put up in at least 30 prominent locations throughout the city.

Twenty thousand persons daily attended the "Progress of Motion Pictures," the exhibition in Winnipeg, Man., in connection with the drive. The exhibition was held last week in the annex of the T. Eaton Company, in Winnipeg, with all companies participating.



# CRASH

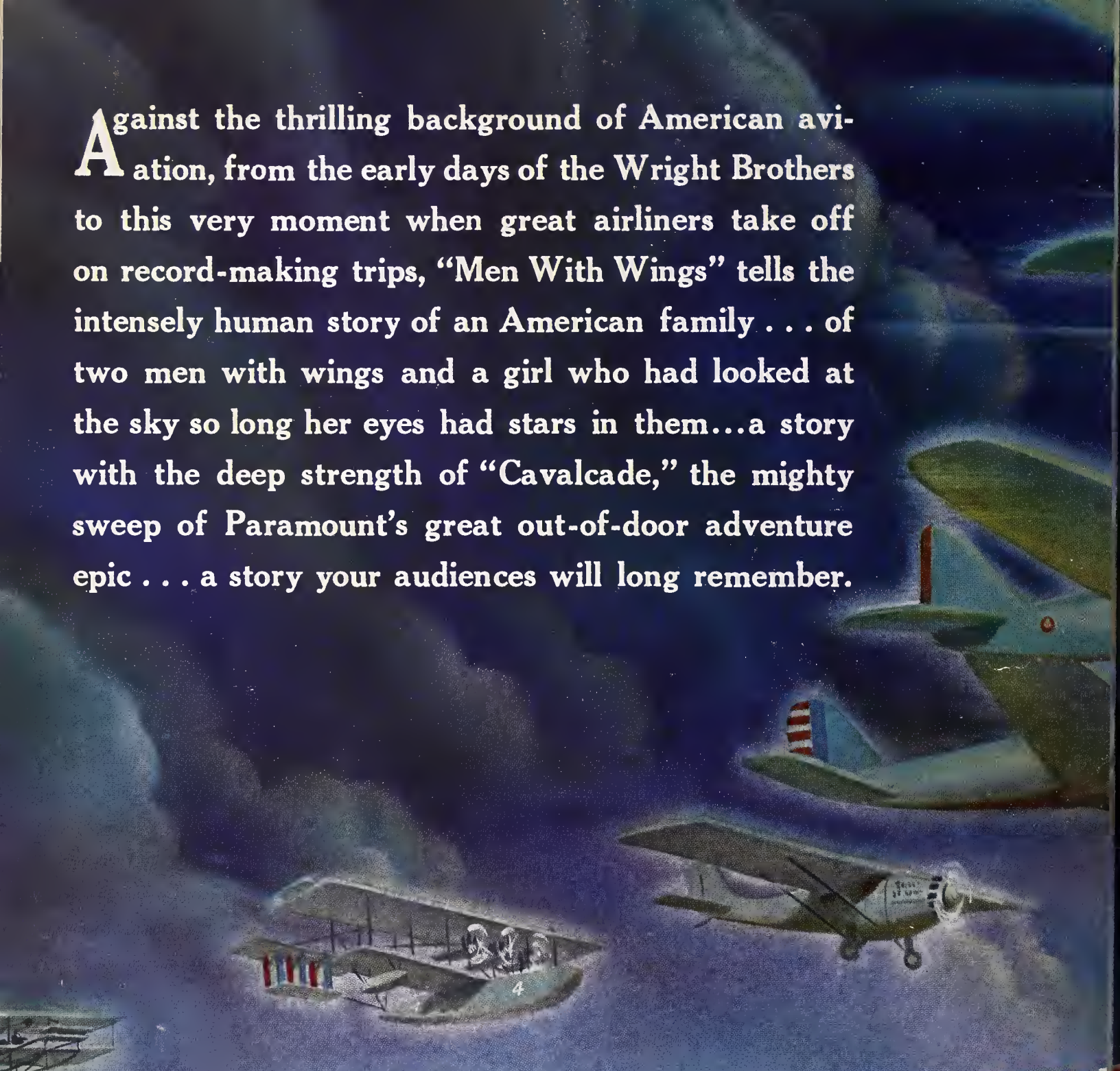
JUST ONE OF THE THRILLS IN  
PARAMOUNT'S ALL TECHNICOLOR  
CAVALCADE OF AVIATION . . .



Turn please



Against the thrilling background of American aviation, from the early days of the Wright Brothers to this very moment when great airliners take off on record-making trips, "Men With Wings" tells the intensely human story of an American family . . . of two men with wings and a girl who had looked at the sky so long her eyes had stars in them...a story with the deep strength of "Cavalcade," the mighty sweep of Paramount's great out-of-door adventure epic . . . a story your audiences will long remember.



# "MEN WITH WINGS"

PARAMOUNT'S ALL TECHNICOLOR





# WINGS

VALCADE OF AMERICAN AVIATION





**MAN WITH WINGS  
MAKES  
"MEN WITH WINGS"**

Paramount wanted to make the greatest air picture ever filmed, Paramount wanted to make that picture even greater by filming it in Technicolor. So William A. Wellman was, naturally, selected for the thrilling job of producing and directing "Men With Wings." Why "naturally?" The answer is easy. In the first place, ever since he collected the Croix de Guerre with four palms for his heroic work with the Lafayette Esquadrille in the World War, Bill Wellman has known his stuff about flying. In the second place, Bill

Wellman's first big aviation picture, "Wings," still stands a marker on the broad highroad of motion picture progress. And, last but not least, it was Bill Wellman who turned in two big box office hits in the brand new medium of Technicolor during the season just past, namely, "A Star Is Born" and "Nothing Sacred." Now, as critics, preview audiences, exhibitors view the results of Bill Wellman's work on "Men With Wings," they unanimously congratulate Paramount on our choice of Producer-Director and on our having succeeded in adding to our long succession of Paramount outdoor adventure triumphs the best air epic ever to flame across the screen.



Adolph Zukor presents  
**"MEN WITH WINGS"**

with **FRED MacMURRAY • RAY MILLAND**  
**LOUISE CAMPBELL**

Andy Devine • Lynne Overman • Porter Hall • Walter Abel  
Kitty Kelly • Virginia Weidler • Donald O'Connor  
and a cast of thousands

Produced and Directed by  
**WILLIAM A. WELLMAN**  
Creator of "Wings"



In Technicolor

Screen Play by Robert Carson

**A PARAMOUNT PICTURE**

PRINTED  
IN U.S.A.





# THE HOLLYWOOD SCENE

## Busy

Hollywood experienced one of the year's busiest production weeks as October neared the mid-month mark. Thirteen pictures, four or five of which might be termed important prospects, were started. Accommodations for this unusual number were provided by the completion of fifteen productions.

MGM started four. All of them, from the standpoints of story quality, names and production, promises to be in that class which gives Leo the Lion cause to roar. On the way is the spectacular and picturesque "Ice Follies," which Reinhold Schnuzel is directing and which will feature Joan Crawford, James Stewart, Lew Ayres and the sensational Ice Ballet. Work was started on "Stand Up and Fight" in which Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick and Charley Grapewin will be featured. "Katherine the Last" started, with Franciska Gaal, Franchot Tone, Walter Connolly, Reginald Gardiner, Franklyn Pangborn and Rita Johnson listed as principals. Mervyn LeRoy put the fantasy, "The Wizard of Oz," into work. It will present Judy Garland, Frank Morgan, Buddy Ebsen, Ray Bolger, Bert Lahr, Billie Burke and Margaret Hamilton, in the fairy tale characters.

### Republic Starts Three

Three pictures were started at Republic. Robert Livingston, Tommy Ryan, Harry Davenport and Ralph Morgan will be seen in "Strongheart." The cast of "Texas Rangers" includes Mary Hart, Raymond Hatton, J. Farrell MacDonald, Purnell Pratt, Lane Chandler and Lee Powell. John Wayne, Ray Corrigan and Max Terhune will be featured in "Santa Fe Stampede."

"Dark Victory" went before the cameras at Warners. Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald and Ronald Reagan are the principals.

For Columbia release Larry Darmour started "Wreckage." It will present Jack Holt, Dolores Costello, Pert Kelton, Addison Richards, Donald Briggs and Joseph Crehan.

RKO-Radio's newest activity, "Saints without Wings," will have William Pawley, Leona Roberts, Fred Kohler, Sr., Adrian Morris and Paul Guilfoyle.

Preston Foster, Frank Jenks, Frances Robinson, Kay Kinaker, Joyce Compton and E. E. Clive will be featured in Universal's "The Dead Don't Care."

"Gang Bullets," Monogram, will have Anne Nagel and Robert Kent as its principals. The stars of Paramount's "Cafe Society" are Madeleine Carroll and Fred MacMurray.

### Completed Product

Four studios accounted for the majority of the completed pictures with three of them completing three each. Columbia completed two features and a serial. The cast of "Adventure in Sahara" includes Paul Kelly, C. Henry Gordon, Robert Fiske, Lorna Gray, Dick Curtis, Marc Lawrence, Stanley Brown and Dwight Frye. Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Dorothy Moore, Ann Doran, Gordon Oliver, Gene and Kathleen Lockhart will be seen in "Blondie." "The Spider," a serial, will present Warren Hull, Iris Meredith, Richard Riske, Gloria Blondell,

## GLENDA FARRELL NEW N. HOLLYWOOD MAYOR

*Despite a trip to New York at the end of the campaign, Glenda Farrell was elected Mayor of North Hollywood last Sunday.*

*Miss Farrell had 2,550 votes to 902 for Bing Crosby and 738 for Lewis Stone.*

Ann Doran, Marc Lawrence, Johnny Turrell and Beatrice Curtis.

Three productions came off the line at Warners. Pat O'Brien, Joan Blondell, Alan Baxter, Joe Cunningham, Douglas Dumbrille, Armand Kaliz and Edward Deering are the principals in "Unfit to Print." "Nancy Drew, Detective," a new series picture, will present Bonita Granville, John Litel, Frankie Thomas, James Stephenson, Dick Purcell, Frank Orth, Brandon Tynan, Lottie Williams, Helena Phillips, Charles Trowbridge, Mae Busch and Tommy Bupp. Leading players in "Women in the Wind" are Kay Francis, William Gargan and Victor Jory. Others included are Maxie Rosenbloom, Harvey Stephens, Sheila Bromley, Eddie Foy, Jr., Eve Arden, Rosella Towne, Irene Rhodes and Mary Lou Smith.

### RKO-Radio Finishes Three

RKO Radio also finished three pictures. The most important of the group "Gunga Din," will feature Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe, Eduardo Cianelli, Montague Love, Lumsden Hare, Robert Coote, Abner Biberman and Cecil Kellaway. Harry Carey, Jean Rouveral, Tim Holt, Monte Montagu, Paul Guilfoyle, Allan Lane, Evelyn Brent, Esther Muir, Bradley Page, Spencer Charters and George Irving will be seen in "The Law West of Tombstone." The principals in "Trailer Romance" are Lucille Ball, James Ellison, Lee Bowman, Granville Bates and Manton Moreland.

Two productions were completed at Twentieth Century-Fox. "The Arizona Wildcat" is a Jane Withers show in which will be seen Leo Carrillo, Pauline Moore, Douglas Fowley, Henry Wilcoxon, William Henry, Etienne Girardot, Harry Woods and Rosita Harlan. Preston Foster, Phyllis Brooks, Tony Martin, Arthur Treacher, Slim Summerville, Alan Dinehart, Eddie Collins, Bill Robinson, Jane Darwell, Sidney Toler and Edward Gargan are members of the "Up the River" troupe.

### Two UA Films

Wanger Productions finished "Trade Winds." Directed by Tay Garnett, it will feature Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern and Sidney Blackner, with Robert Elliott, Robert E. O'Connor, Harry Paine, Hooper Atchley, Joyce Compton and Walter Byron important among the score or more who have speaking parts.

Also for United Artists release, Selznick-International checked in with "Made for Each Other." Carole Lombard and James Stewart are starred, supported by Charles Coburn, Lucille Watson, Mickey Rentschler, Donald Briggs,

Ruth Weston, Harlan Briggs, Arthur Hoyt, Esther Dale and Nella Walker.

Republic completed the serial "Hawk of the Wilderness." It will present Herman Brix, Jill Martin, Monte Blue, Mala, Noble Johnson, George Eldredge, Snowflake and William Royle.

Standard Pictures finished its first production, "The Headley's at Home." Featured are Evelyn Venable, Grant Mitchell, Betty Roadman, Robert Whitney, Vince Barnett, Benny Rubin, Alicia Adams, Louise Beavers and Kenneth Harlan.

## Silver Jubilee

"It is becoming increasingly harder to make good pictures." That is the conclusion of John M. Stahl, who this year is observing his twenty-fifth anniversary as a director.

"Today everything we do is hardly more than a repetition of something that has been done before. The reason is obvious. All pictures are dramatic, whether their literary basis is developed along romantic, comic or melodramatic lines. The number of possible plots is limited; almost without exception each has a boy meets girl premise.

"Other causes contribute to the reasonableness of my contention. During the years moving pictures have been an entertainment institution they have educated their patrons to such a plane that today it is almost impossible to surprise them.

"Still the story is the thing. Stories have made innumerable stars. Only seldom has the personality or talent of an individual risen above the quality of the story. A few have, notably Will Rogers and Shirley Temple.

"In my own case, I always analyze story merits before considering whom I would like to have play in the picture versions. Since completing "Letter of Introduction" I have examined hundred of stories. I have found a few that I thought would make good pictures. Yet even though there are scores of capable actors and actresses in Hollywood, my biggest problem has been trying to decide just which players available at the time of production could faithfully assume the characters as visioned by the author, and properly interpret the themes.

"As everyone who has seen any of my pictures—say since 'Seed'—knows, I point my films to play upon the more sentimental emotions. I aim them directly at women.

"But as there are story troubles, there are also countless other troubles. Miscasting is a dangerous subject to discuss. Too many pictures are being made.

"The limitations which foreign governments, various domestic racial groups and politically constituted censorship bodies have placed upon us have further narrowed the range of making good pictures. Nobody wants to earn the enmity of any state or group.

"Still I believe there is a solution. The moral quality of many pictures had ebbed to a low standard. The industry was threatened with a boycott. But the problem was solved simply, sensible and effectively. The Production Code Authority was established. Things that couldn't possibly be done were done. The most confirmed skeptics, in and out of the industry, were dumbfounded. The quality of picture attained a standard never before reached. The industry found a new prosperity. Nowadays trouble arises only when somebody tries to circumvent the Code Authority and its liberal standards."



# BRITISH EXHIBITORS RETURN TO CIRCUIT VS. INDEPENDENTS ISSUE

## Revolt Seethes Anew Despite Negotiating Committee's Report That Problem of Double Feature Program Is Insoluble

by AUBREY FLANAGAN  
in London

British exhibitors once again have returned to the vicissitudes and concerns of their own trade battle, and the standards of commercial independence are floating petulantly, if a little wistfully, in the breeze. As on the wider field of international politics the campaigners are finding that it wants something more than a pledge to implement a peace, that generalship on the field of trade politics is no less full of trepidations and pitfalls than statesmanship *vis a vis* with dictators.

Most vexed of current exhibitor problems, the challenge on the competitive field of the circuits to the independents, manifest paramountly in the matters of redundancy, of barring, and of overlong programs, has been brought to a head by the uncompromising pugnacity of the independent rebel camp, and forced to the forefront of discussion.

Despite the pleas of urgency and alarm, it remains precisely where it is. Indeed, it is thought by some of the more sensitive souls to have received a marked setback in the inherent suggestion of the committee that the overplus program problem, called an irregularity for which the circuits alone are guilty, is insoluble.

### Report Rejected

The cauldron of revolt seethed to a frothy head at the last October meeting of the General Council, when, as a result of pressure by the London representative and independent, Cecil Mathies, and following very determined leads from the storm centers of Leeds, and elsewhere, the question of two long films in one program was laid down for consideration and report. The negotiating committee's studied report was presented, and pro tem rejected, after spirited consideration. Mr. Mathies would have referred it back, but on the intervention of the more conservative spirits Theo. Fligelstone, Major Arthur Gale, O.B.E., J.P., and former president Charles Metcalfe, one-time standard bearer of exhibitor solidarity against the Quota Act's more difficult clauses, was accepted. On the suggestion of Ralph Bromhead, representative of the County Circuit but an independent in point of view, further consideration was averted so that the delegates could go further into the matter before the November Council.

### What Type of Film?

The very mixed bag of representations which make up the negotiating committee, containing independents and circuit spokesmen, was markedly evident in the report.

What constitutes the precise type of film to which reference is intended is itself a problem, and until agreement exists on what constitutes a "super film," it will be difficult to devise a formula. "Recognized international supers" was the formula suggested by the committee.

Seeking a practicable way out of the dilemma, the dissonant entities in the committee have now envisaged a registration scheme under which a committee of the Cinematograph Exhibitors

## QUEEN MARY VIEWS "SIXTY GLORIOUS YEARS"

*Queen Mary and party on Friday night saw the royal family history re-told on the screen of the Odeon theatre at a charity preview of "Sixty Glorious Years", Herbert Wilcox production which had its first showing the day before. The production was acclaimed a magnificent production infusing vivid historical chronicle poignantly and humanely. Tracing the picturesque staging were the actual royal palace backgrounds, in color.*

*Highlights of story and action were the personal, political and military aspects of Victoria's reign and the emotional unity in the love of Victoria and Albert. Balaklava, Crimea and Khartoum were rousing re-created. Anna Neagle gave a sympathetic performance, notably superlative in depicting the Queen in her old age. The patriotic note was sounded in story and music.*

—A. F.

Committee would grade films into two classes, no member by agreement exhibiting two in the "super" category in one program.

The readers of the circuit oracle immediately present probable difficulties. There would, they suggest, possibly be rationing of films by the renters; release dates would be so arranged that there would be "three" supers a week for the circuits, and the odd remainder for the independents; an increase of rentals would follow.

Disconsolate was their reaction at the committee's statement that it was unlikely that the General Council would take the responsibility for such a scheme.

It is not likely that the matter of independent conflict with the circuits will be left lying where it is, so spirited is the movement of revolt. In London alone, notoriously a centre of conflicting interests, unanimity has been achieved, and a marked feeling exists, as voiced by Cecil Mathies, that it is time the circuits implemented the promises made at the time of the grading dispute. In Yorkshire and in Lancashire the independent storm is rising, and exhibitors are fast coming to the viewpoint of J. X. Prendergast that it has been a mistake to attribute omnipotence to the Kinematograph Renters Society.

Older hands of the caliber of Major Gale and Richard Dooner favor the process of arbitration, but this is not regarded with cordiality by the younger brigade. The complete and final manner in which the K.R.S. have offhanded any hoped-of agreement on redundancy, the unofficial but significant indications that even in the matter of barring, a solution must be worked out by those who impose the bars, are forces playing into the hands of that exhibitor section which considers that Arbitration spells Capitulation, and that they who pay the piper have a right to select the tune. It may look as if the regional statesmen have gone back from the Panton Street Berchtesgarden for another re-examination of policies. . . . But the essential fact is that there are Churchills and Edens among the Chamberlains.

The Board of Trade figures on exposed posi-

tive film for September included: exports, 2,005,532 feet, an increase over 1937 of 3,600 feet, with a value of £15,478 (\$77,390), an increase of £3,538. Imports were 1,534,599 feet, a decrease of 284,697 feet. The value was £11,969 (\$19,845), a decrease of £545.

### Exports and Imports

Exports of exposed positive films for August show a substantial rise in footage as compared with the same month last year: 2,016,558 feet, 1938; 1,673,623 feet, 1937; 1,810,607 feet in 1936.

Values were: £12,706 (\$63,530), 1938; £9,988 (\$49,940), 1937; £9,367 (\$46,835), 1936.

For eight months ended August 31st footage exported was 15,014,111 feet, compared with 14,752,445 feet in 1937 and 14,831,600 feet in 1936.

Values were: £101,359 (\$506,795), 1938; £82,666 (\$413,330), 1937; £77,197 (\$385,985), 1936.

Values of film of all other descriptions exported in August were: £29,946 (\$149,730), 1938; £17,857 (\$89,285), 1937; £26,315 (\$131,575), 1936.

Values for the eight months ended August 31st: £263,023 (\$1,315,115), 1938; £206,493 (\$1,032,465), 1937.

Imports of exposed positive film for August totaled: 1,997,474 feet against 1,367,061 feet in 1937, and 1,371,458 feet in 1936.

Values were: £14,535 (\$72,675), 1938; £15,629 (\$78,145), 1937; £15,064 (\$75,320), 1936.

For the eight months ended August 31st footage imported was: 13,235,154 feet, 1938; 13,709,102 feet, 1937; 15,296,379 feet for 1936.

Values were: £106,939 (\$534,695), 1938; £111,972 (\$559,860), 1937; £125,703 (\$628,515), 1936.

### Sensitized Films and Plates

Exports of sensitized photographic films and plates, and the like, for August this year were valued at: £40,953 (\$204,765), 1938; £50,030 (\$250,150), 1937; £40,848 (\$204,240), 1936.

Values for the eight months were: £325,304 (\$1,626,520), 1938; £340,755 (\$1,703,775), 1937; £346,591 (\$1,732,955), 1936.

Imports of sensitized photographic films and plates, and so on, for August this year were valued at: £23,513 (\$117,565), 1938; £17,509 (\$87,545), 1937; £10,201 (\$51,005), 1936.

Values for the eight months were: £390,877 (\$1,954,385), 1938; £352,885 (\$1,764,275), 1937; £359,722 (\$1,798,610), 1936.

Imports of blank cinematograph film in August this year were 8,768,141 feet compared with 6,781,701 feet in 1937 and 6,085,082 feet in 1936.

Values were: £29,856 (\$149,280), 1938; £23,587 (\$117,935), 1937; £22,957 (\$114,785), 1936.

### Footage Imported

For the eight months period footage imported was 50,686,281 feet, 1938, compared with 45,806,934 feet in 1937, and 42,594,428 feet in 1936.

Values were: £161,671 (\$807,855), 1938; £177,013 (\$885,065), 1937; £161,390 (\$806,950), 1936.

Re-exported cinematograph film during August this year was: 463,433 feet, compared with 352,801 feet in 1937 and 470,204 feet in 1936.

Values were: £3,570 (\$17,850), 1938; £2,903 (\$14,515), 1937; £3,972 (\$19,860), 1936.

For the eight months period footage was 5,493,632 feet in 1938, compared with 5,033,563 feet in 1937 and 7,234,840 feet in 1936.

Values were: £38,028 (\$190,140), 1938; £33,269 (\$166,345), 1937; £44,892 (\$224,460), 1936.



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN  
in London

## Production Lull

Despite the optimistic aura which has been placed around British production by some of its more enthusiastic friends, a record of pictures on the floor at the moment of writing indicates that anything but a condition of boom currently exists. Out of greater London's total of over seventy sound stages but seven are at present occupied. Four of the films are being made for release by three American distributing organizations, namely "So This Is London" and "Inspector Hornleigh" for Twentieth Century-Fox at Pinewood, "Q Planes" the first Irving Asher production for release by Columbia, on the floor at Denham, and "A Gentleman's Gentleman" still shooting at the Warner Bros. First National studios, Teddington.

For Elstree "The Outsider" and "Murder in Soho" are currently under the eye of the cameras. At Ealing another Michael Balcon production is supplanting "The Ware Case"—which has just finished—and is a new Betty Driver and Jimmy O'Dea comedy directed by Walter Forde.

Among other films already produced and awaiting trade show are "Stolen Life," the Elisabeth Bergner production for release by Paramount, the Jessie Matthews comedy, "Climbing High," for M-G-M release, General Film Distributor's "The Mikado"—all from Pinewood—and "The First and the Last," made at Denham for Columbia release. From Denham also are yet to come M-G-M's "The Citadel" and possibly "Four Dark Hours," "Conquest of the Air" and "Over the Moon" (awaiting retakes). Another batch is being made ready by Elstree, and we have yet to see Gainsborough's "Old Bones of the River" from Islington. Numerous other smaller pictures of the calibre of Butcher's "Anything to Declare," made at the Walton-on-Thames studios and Argyle's "My Irish Molly," from Welwyn, are also due.

## Director at 26

Promoted by Michael Balcon to the responsibility of full direction is 26-year-old F. P. Tennyson, who has graduated via assistant directorship. Tennyson is to direct the screen version of the James Curtis boxing tale "There Ain't No Justice," which goes into production shortly at Ealing under the banner of Ealing Studios, Ltd. (Formerly Associated Talking Pictures.)

For some years Tennyson has been associated with Alfred Hitchcock, Victor Saville and Maurice Elvey and was assistant to Jack Conway on the production of "A Yank at Oxford" and to King Vidor on "The Citadel."

Production on "The Ware Case," in which Clive Brook, Jane Baxter and Barry



Michael Redgrave and Elizabeth Bergner, new romantic team, who are co-starring in the Orion production of "Stolen Life" at the Pinewood studios, Iver Heath, Bucks.

K. Barnes are playing, is nearing completion and in its fourth week. Last week's shooting was devoted entirely to scenes in the No. 1 Criminal Court at the Old Bailey.

The Old Bailey set is said to be a faithful replica of the original, including even the public gallery with its minor details of decoration and adornment. Balcon even called in a firm of solicitors and a fully qualified barrister to advise the legal luminaries of the screen of the exact details of correct court procedure.

Robert Stevenson is directing.

## Action

Work is now in full swing at Denham on the first Irving Asher production "Q Planes," made for release in Britain by Columbia. Tim Whelan is directing the film which has, apart from its narrative drama, a strong action flavor. Laurence Olivier, Valerie Hobson and Ralph Richardson are stars of the picture, whilst a cast of twenty-one supporting characters include noted players like John Longden, Reginald Purdell, Gus McNaughton, George Merritt, Hay Petrie, David Tree and George Curzon.

Valerie Hobson has the role of a newspaper reporter, whilst Messrs. Olivier, Purdell and Longden are pilots. Ralph Richardson's role in the picture is that of a secret service agent whose character is not quite as simple as it appears on the surface.

## Detective Thriller

A detective thriller, "Murder in Soho," is currently on the floor at the Elstree studios of Associated British under the direction of Norman Lee, who has only recently concluded work on another Associated British spy drama, "Luck of the Navy."

In his first British film is Jack LaRue, who is supported by Sandra Storm—British actress of "Artists and Models" fame—who appears as a cabaret singer; opposite her is Bernard Lee. Others in the cast include Googie Withers, Francis Lister and Martin Walker. Claud Friese Green is in charge of the cameras.

## Going Swiss

For scenes in the Eric Blore comedy "A Gentleman's Gentleman," the Teddington studios of Warner-First National have for the last week or so gone Swiss. Recreations of ski-runs, bob-sleigh tracks and other locations of winter sports have been built up at the Teddington lot. During the last few days shooting has been in progress with crowds of men and women dressed in winter sports costumes.

A new "Bob-Ski" contraption, a combination of the bob-sleigh and ski principle, has been built by a Swiss winter sports expert.

The film is being directed jointly by Austin Melford and Graham Cutts, under the production aegis of Jerome Jackson.



# WLW RENEWAL REFUSED; FRANCE CENSORS RADIO

## FCC Cites Increase of 8.7% in Chain Broadcasting's Share of Advertising Outlay

The Crosley Radio Corporation's application to continue operating the only super-power commercial broadcasting station in the country was rejected in Washington Monday by three of the seven members of the Federal Communications Commission. The commission's subcommittee, Norman S. Case, T. A. M. Craven and George Henry Payne, made public their report to the full commission, recommending refusal to renew the license of the Crosley station, WLW, Cincinnati.

Meanwhile, in France, Premier Daladier's Government established virtual censorship over news broadcasts from 11 of the country's largest privately owned radio stations. An order published in the official journal without explanation brought not only news broadcasts of political affairs but those on economic and financial matters under the Government broadcasting service.

The measure applies to four large stations and seven key regional stations. Radio in France is a combination of private and state ownership, with the Government Communications Ministry operating a network in competition with private stations. Under the new setup stations affected are required to submit to the Government daily the "full text" of "anything concerning news broadcasts or presenting a political, economic or financial character."

### Findings on Three Counts

The Crosley Corporation has been operating with superpower on experimental license arrangements since 1934. It asked the FCC for authority to continue to use 500 kilowatts power, compared to 50 kilowatts for the next most powerful commercial stations, because it said it wanted to experiment with an antenna structure of wide flexibility.

The subcommittee's recommendation must be passed upon by the full seven-member commission. Other commissioners are: Frank R. McNinch, chairman; Eugene O. Sykes, Thad H. Brown and Paul A. Walker.

Prefacing its rejection with a statement commending the technical contributions made by the Crosley Corporation during the period of its experimental work with 500 kilowatts power, the committee ruled against the applicant on three principal grounds.

It held that the corporation did not need such great power to continue its antenna experiments, that it subjected Station WOR to "objectionable interference," and that stations within the area served by WLW "experienced difficulty in obtaining commercial support, particularly of the type commonly called 'national spot advertising'."

"In substance, the applicant's plan of future experimentation," the report said, "is to determine upon and install an antenna structure of wide flexibility, permitting control of the location of the rapid fading area and the placement of the primary and secondary service areas where most needed."

"These problems rise in their entirety in connection with night time operation. During daytime the problem would simply be to obtain as wide coverage as possible from the ground

wave. However, power of 500 kilowatts is not essential to the program of experimentation.

### Sees Restriction Continued

"Although it was contended that under the present conditions of propagation, due largely to the extreme sun-spot activity, there is not sufficient sky wave signal from a lower powered transmitter in the order of 50 kilowatts, the extension of the authority here sought will result in the continuance of such restriction. Station WOR, being a clear channel station, should normally serve a larger area and population.

"Instances are shown in this record where stations within the area served by WLW have experienced difficulty in obtaining commercial support, particularly of the type commonly called 'national spot advertising'.

"Although reasonable competition is to be desired, it ceases to be reasonable and becomes undesirable when the effect thereof is to render impossible the operation of stations as media of local self expression. This important factor of public interest must be given careful consideration in distribution facilities to the communities of the nation as a whole."

The report noted that in soliciting business from prospective advertisers representatives of WLW "stressed the point of the tremendous amount of power and the consequent very wide coverage thereby obtained."

"As an indication of the success of such representations," the committee said, "one need only consider the fact that for the year ended December 31, 1937, the net income after deduction of income taxes amounted to \$702,954.61 and for the year prior thereto \$706,589.89.

"These figures indicate a net return in one year of nearly 70 per cent of the original cost of all applicant's property devoted to broadcast service, as of December 31, 1937."

### Cites Radio Advertising

The committee's review of the economic factors involved in the case cited data showing the rapid growth of radio advertising, such as the following:

"In 1930 out of the total sum of \$510,500,000, magazines received 39.6 per cent, newspapers 45 per cent, chain broadcasting 5.3 per cent and outdoor advertising and car cards 10.1 per cent. Of the sum of \$427,561,000 in 1936, magazines had 33.6 per cent, newspapers 44 per cent, chain broadcasting 14 per cent, and car cards and outdoor advertising 8.4 per cent.

"During the first two months of 1938, magazine advertising declined 5.5 per cent from the same period in 1937, newspaper advertising declined 11.6 per cent, and chain broadcasting increased 14.9 per cent."

About a year ago the Crosley company retained as an adviser on public relations Charles Michelson, publicity director of the Democratic National Committee. Mr. Michelson declared this week that he had had nothing to do with the communications commission nor the controversial license. He pointed out that his contract with the company specifically provided that he was not to contact any governmental agencies.

### Du World Sued

Du World Pictures, Inc., is being sued in New York Supreme Court by Societe Agatos of South America. Plaintiff claims that the defendant breached a contract made in 1935, whereby the defendant agreed to sell and distribute a film, "Sans Famille," and remit 65 per cent of the gross to the plaintiff. The plaintiff claims that \$3,000 under the contract is due to it.

## Tentative Program Of the MPTOA Meeting Arranged

The tentative outline of the program for the national Motion Picture Theatre Owners of America convention to be held in Oklahoma City October 30th through November 2nd has been set by Morris Loewenstein, general convention chairman.

Among the speakers will be: Leo Spitz, William F. Rodgers, Edward Golden, Charles Casanave, Frank Cassil, George J. Schaefer, Herman Wobber, Hal Roach, Fred Wehrenberg, Lewen Pizor, Arthur Lockwood, Ed G. Levy, Milton C. Moore, Charles Williams, M. A. Lightman, Bob O'Donnell, L. C. Griffith, Robert Ripley, Mayor J. Frank Martin of Oklahoma City, R. X. Williams, Mitchell Wolfson, R. A. Harvey.

The first day, Sunday, will be featured by the president's evening reception at the Biltmore Hotel. Entertainment will be furnished.

At noon Monday, Tuesday and Wednesday, delegates will have luncheon in the Biltmore, the price for which will be included in the \$10 registration fee for delegates attending. Monday night the ladies will be entertained by a harp and string orchestra and floor show while the men will attend a stag party. Monday afternoon the ladies will be entertained at a luncheon and an automobile tour of the city.

Wednesday night will be featured by the grand finale, the Movie Ball, which will be open to the public. Music will be furnished by Allen Clark's WKY orchestra.

### Washington MPTO

Plans for the annual convention of the Motion Picture Theatre Owners of Washington are being made by James M. Hone, executive secretary. The session will be held about November 16th at the New Washington Hotel in Seattle.

### March of Time Has School Accessory

The March of Time has put out a new accessory which it believes will provide a direct tieup between schools and theatres which show the subject. Available at the March of Time's New York office, the accessory is in the form of a test on current affairs, with questions based on the various issues of the reel, and space provided for answers before and after seeing the film.

It is felt that the questionnaire can be sent to schools, civic organizations and the like, with a viewing of the different issues essential to answering the questions.

### Wilcox-Buchanan Film Previewed in New York

A trade screening of the Herbert Wilcox musical comedy production, "This'll Make You Whistle," starring Jack Buchanan, was held Friday at 729 Seventh Avenue, New York. The picture, which was reviewed from London in MOTION PICTURE HERALD in the issue of January 9, 1937 is being distributed in this country by C & M Pictures, Inc., of which Sabin Carr is president.



# DAVID O. SELZNICK

presents his first picture of the  
new season . . . a picture that will  
be as popular with audiences  
and as important to exhibitors  
this year as his productions of

"DAVID COPPERFIELD"

"PRISONER OF ZENDA"

and

"A STAR IS BORN"

were in their seasons



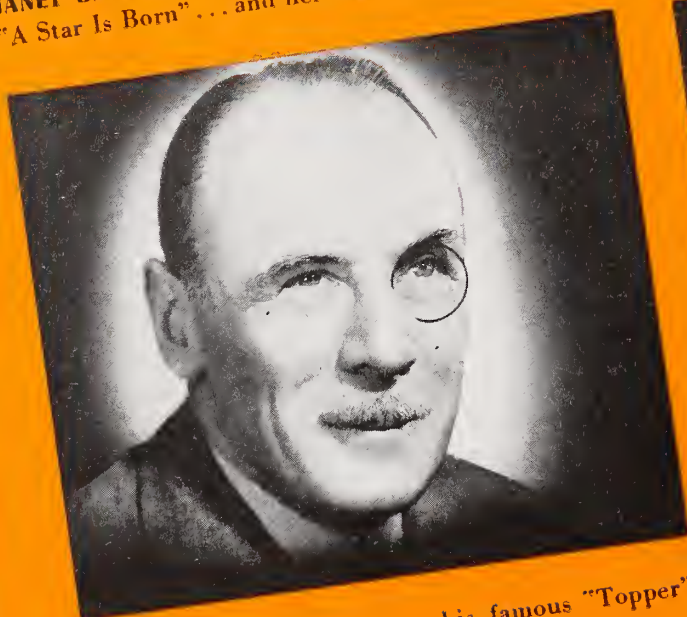
# 4 GREAT FAVORITES



**JANET GAYNOR** . . . in her first Selznick role since "A Star Is Born" . . . and her best performance.



**DOUGLAS FAIRBANKS, Jr.** . . . adding new laurels to those he won in "The Prisoner of Zenda."



**ROLAND YOUNG** . . . topping his famous "Topper" as the fake Sahib!



**BILLIE BURKE** . . . incomparable as the mother of the "gay banditti"!

# THE YOUNG



# 3 NEW PERSONALITIES



**PAULETTE GODDARD** . . . Charlie Chaplin's world-acclaimed find . . . in her first talking role!



**RICHARD CARLSON** . . . Broadway's acting sensation brings a new type of leading man to the screen!



**MINNIE DUPREE** . . . Beloved young-at-heart veteran of the American stage in her first screen appearance!

SELZNICK INTERNATIONAL  
*presents*

JANET GAYNOR  
DOUGLAS FAIRBANKS JR.  
PAULETTE GODDARD

# IN HEART

*with* ROLAND YOUNG  
BILLIE BURKE

HENRY STEPHENSON • introducing RICHARD CARLSON • directed by RICHARD WALLACE  
Based on the Saturday Evening Post Serial, "THE GAY BANDITTI" by I. A. R. WYLIE  
Produced by DAVID O. SELZNICK . . . . .

**and Released thru  
UNITED ARTISTS**



# here comes the Carleton Family



streamlined Ali Babas . . . exuding Charm and a  
touch of Larceny with every fortune-hunting Smile  
. . . happy-go-lucky Pirates with a Dress Suit nailed to  
their mast . . .

**bonanza bound..**



# IN THE CUTTING ROOM

## Lawless Valley

(RKO-Radio)

Action Adventure

Where most of the riding, fighting, shooting pictures deal with the Old West of fifty or sixty years ago, "Lawless Valley" will tell an action and romance story of the Arizona cattle country of the present. A young westerner's effort to clear his dead father's name, as well as his own, and to marry the girl he loves, is the basis of the plot. Handicapped by the stigma of a sentence for a crime of which he was innocent, the man carries on his battle in the face of heavy odds.

"Lawless Valley" is based on "No Law in Shadow Valley," which appeared in *Argosy* magazine some months ago. The author, W. C. Tuttle, has hundreds of western stories to his credit. The screenplay was completed by Oliver Drake, who has done the adaptations for the last seven or eight George O'Brien pictures. It will mark the eighteenth time that David Howard has served as O'Brien's director.

The picture will be George O'Brien's ninth for RKO-Radio. The sole woman role will be played by Kay Sutton, who has a leading part in "The Saint in New York." The supporting cast will present Walter Miller, who has been in scores of films since the Biograph days, Fred Kohler, Sr., and Jr., who play father and son roles, Lew Kelley and Earl Hodgins.

Release date: To be determined.

## Crime is a Racket

(Warner)

Melodrama

Stark melodrama is the principal character of the story to be told in "Crime is a Racket." Except for the cause-establishing episodes, practically all the action takes place inside Sing Sing prison. The story has its origin in one written by the prison's warden, Lewis E. Lawes, crime commentator in newspapers, magazines and radio broadcasts. The screen play was developed by Don Ryan and Kenneth Gamet, long experienced in film preparation of melodramatic stories such as "Missing Witness" and "Fly Away Baby," and Robert Buckner, who was a contributor to "Jezebel" and "Gold Is Where You Find It." Separately Ryan did "Racket Busters" and Gamet "Devil's Island" and "Nancy Drew, Detective." The director, Lewis Seiler, most recently was associated, in the melodramatic field, with "Crime School," in which two of the principal players in this picture, Humphrey Bogart and Billy Halop, were featured.

As Bogart and Halop will be the focal points of almost all the melodramatic action, some of that quality and all the theme's romantic contrast will be shared by Harvey Stephens and Gale Page. The supporting cast will be made up of John Littel, Henry Travers, Henry O'Neill, Harold Huber, Joseph Sawyer, Joseph Downing, William Haade, George E. Stone and Ed-die Anderson.

An ace criminal, played by Bogart, makes a young criminal of a hero-worshiper (Halop). Eventually they are sent to Sing Sing as is a policeman (Stephens), sweetheart of the youth's sister, played by Miss Page, whom circumstantial evidence has convicted for a murder which

## IN NEWSREELS

**MOVIETONE NEWS—No. 21, Vol. 10.**—Fire sweeps refinery in New Jersey causing much damage.... Start coining new five cent pieces in Philadelphia Mint....Rodeo held in New York....Fashions.... Agriculture....Lew Lehr....Fishing boat race....Old Dutch sport gets tryout in California....Football.

**MOVIETONE NEWS—No. 21, Vol. 11.**—President makes appeal for charity....Regiments of Chinese women move to front lines....Famous boat becomes training ship for seamen....Lehman and Dewey campaign for governor of New York....Fashions in hats....Lew Lehr....Yale defeats Navy....Colgate upsets favored Columbia....Local games.

**NEWS OF THE DAY—No. 208, Vol. 10.**—Spectacular oil blaze does \$500,000 damage to oil refinery tanks in New Jersey....England rushes reinforcements to strife-torn Holy Land....Great sheep drive begins.... John L. Lewis challenges William Green....Fishing schooners race for cup....Football.

**NEWS OF THE DAY—No. 209, Vol. 10.**—Canton awaits Japanese attack....Coiffures of tomorrow from Paris on display at New York World's fair....Skating marvel, 13, challenges ice queens....Fordham and Purdue battle to tie score....Minnesota beats Michigan by one point....Other football games.

**PARAMOUNT NEWS—No. 21.**—Pro New York Giants beat Washington Redskins...."Good Neighbor" fleet links the Americas....Lewis offers to resign if Green does....Green tells AFL convention he won't withdraw....College styles....Martha Raye and David Rose get honeymoon send-off....Hunter after record game....Oil blasts cause record blaze.

**PARAMOUNT NEWS—No. 22.**—London tries Blimps as air raid defense....Nazi spy suspects face federal trial....World's biggest "eye" soon to "see" stars.... Girl skating prodigy amazes ice experts....Fordham and Purdue tie....Yale wins over Navy in last quarter of game.

**RKO PATHE NEWS—No. 25, Vol. 10.**—President designs his "dream house"....Lewis offers to resign if Green will too....Vogue fashions show latest imports.... Cavalry charges in coast maneuvers....Machine threatens cotton-pickers....Philadelphia street cleaners go on strike....Huge fire in New Jersey results from oil tank explosion.

**RKO PATHE NEWS—No. 26, Vol. 10.**—President appeals for charity funds....Nazi spy ring brought to trial in New York....U. S. Navy reconditions 49 ships....Doctor reports on 30 years' study....Child ice star bound for Hollywood....War Admiral and Seabiscuit prepare for race....Football games.

**UNIVERSAL NEWSREEL—No. 710, Vol. 10.**—Fire sweeps New Jersey oil refinery....Peace hailed at Paris war shrine....Scientists trace lost radium.... South fetes big cotton crop....Schooners race for trophy....Bronc riders thrill New York....Corrigan teaches girl to fly....Honor old parson in London.... Fire destroys Japanese city....U. S. puts beavers to work.

**UNIVERSAL NEWSREEL—No. 711, Vol. 10.**—Tug strike cripples New York port....U. S. Army tanks tested....Floating school sets sail....Elaborate hair styles seen....British watch Czech exodus....Football games....Horse swims Golden Gate....Girl skater amazes experts.

the ace has committed. Knowing that only the youth possesses the secret of his guilt, the criminal plans to kill him during a jail break. Before the boy dies he provides information which places the ace criminal in the death cell which the policeman has been occupying.

The picture is being made in the same tense style as was "Crime School."

Release date: To be determined.

## Nancy Drew, Detective

(Warner)

New Series Picture

This will be the first of a prospective series based on the popular Nancy Drew stories written by Carolyn Keene and to star Bonita Granville. The screen play was prepared by Kenneth Gamet, a collaborator on the as yet unre-

leased "Devil's Island" and with earlier writing credits on "Three Girls on Broadway," "Missing Witness" and "Fly Away Baby." Direction was assigned to William Clemens, who has handled many pictures which the producer of this, Bryan Foy, has made.

The first story will concern the experiences and exploits of an amateur girl detective. Resourceful and sometimes in great peril, she tracks down an unethical doctor and his gang.

Acknowledged as an accomplished juvenile actress, Miss Granville will be given an opportunity in "Nancy Drew, Detective," to display her talents. Usually presented as a mean little girl, as was the case in most of her pictures from "These Three" to "The Beloved Brat," she here will be given a sympathetic role.

While a great many players will be seen in the supporting cast, most of the action concerns Miss Granville, Frankie Thomas, who was in "Boys Town," John Littel and Charles Trowbridge. Other personalities are James Stephenson, Dick Purcell, Frank Orth, Reine Riano, Brandon Spires, Lottie Williams, Helena Phillips, Ed Keane, Mae Busch, Tommy Bupp and Buddy Bangs.

Release date: To be determined.

## Up the River

(Twentieth Century-Fox)

Comedy

The "Up the River" of a few years ago was fun in jail and on the baseball diamond. Later there was a picture, "Rackety-Rax," which also was fun in jail but on the football gridiron. Today Twentieth Century-Fox appears to have combined the best comedy elements of the two, but the 1938 "Up the River," with both jail and football settings. A bit of love interest is being worked in, but story concerns itself mainly with a pair of confidence men who are returned to their "alma mater" following their latest escapade. There's a burlesque prison break and a burlesque prison show, but the big burlesque is that of a football game which the two convicts are instrumental in winning from the hated rivals of another penitentiary. All but the romantic content is being treated in a satirical manner.

Being produced by the Sol M. Wurtzel unit, with Alfred Werker serving as director, as he did in the case of "Rackety Rax," the story is based on Maurine Watkins' story, which also was the basis of the first "Up the River." The screen play was prepared by Lou Breslow and John Patrick. Music and lyrics were contributed by Sidney Claire and Harry Akst, and the dance numbers were arranged by Nicholas Castle and Geneva Sawyer.

None of the original cast of "Up the River" will be seen in the present version. Preston Foster and Arthur Treacher will be the football playing jailbirds while the romantic interest will center upon Tony Martin and Phyllis Brooks, jailed, of course, as result of a mistake, and caged in separate prisons. Alan Dinehart will be the warden who is full of the good old jail spirit, and Slim Summerville will be seen as the coach. Others participating are Eddie Collins, Jane Darwell, Sidney Toler, Bill Robinson, Edward Gargan, Robert Allen, Dorothy Dearing and Charles D. Brown.

Release date: November 14, 1938 (tentative).



(Continued from page 33)

racket and made the butt of rival gunmen, and aimed maybe at American appeal by introducing to the cast Edgar Kennedy, David Burns and one or two other transatlantics. It was a bright idea to set the fumbling Dr. Benjamin Twist in such a ruthless world, and probably British audiences of the type to whom Hay appeals will swallow the Chicago panorama, which is not necessarily to say that American audiences will.

Hay's bespectacled old muddler, chivvied into a trip across the Atlantic, bullied into rail riding and tossed into jail, for all its comedy conception is overshadowed at times by the seasoned work of Kennedy. Most of the humor is, however, of unabashed slapstick. There is an amusing encounter between Hay and a commercial radio announcer, and an escape from the stockyards in the skin of a theatrical cow. Kennedy and Hay do make a worthy comedy team, worthy of stronger material. For England, of course, Hay is the drawing card, but even so many of his fans will probably agree that Kennedy often steals the picture.

The American scene is filled in with probably more zeal than accuracy against a background of railroad and jailhouse, gangster hideouts and "Washington Park." David Burns, Fred Duprez and Eddie Marco contribute the requisite touches of vocal realism. Burns is in fact quite effective as Tony Ricardo and Tommy Bupp challengingly swaggers his way through the film.

*Reviewed to an all-trade audience, the film provoked a reasonable amount of laughter, with patches of repose, and though voted an adequate comedy, effort seemed to be considered less effective than some of its predecessors.*—AUBREY FLANAGAN.

A Gainsborough picture. Distributed by General Film Distributors. Directed by Marcel Varnel. Based on an original story by Jack Swain. Scenario, J. O. C. Orton. Film editor, R. E. Dearing. Musical director, Louis Levy. Certificate "U." Running time, 92 minutes.

#### CAST

Benjamin Twist .....	Will Hay
Bugs Leary .....	Edgar Kennedy
Tony Ricardo .....	David Burns
Ace Marco .....	Eddie Ryan
Cyrus Schultz .....	Fred Duprez
Mrs. Schultz .....	Paddy Reynolds
Bertie Schultz .....	Tommy Bupp
"Gloves" Johnson .....	Arthur Goulet
Ship's steward .....	Gibb McLaughlin
Broadcast announcer .....	Eddie Pola

### Busse Rhythm (Paramount)

#### A Musical Moment

Conductor Henry Busse demonstrates in this musical moment agreeable samples of Mr. B's art with the sizzling trumpet that may entertain his faithful fan following. Playing second fiddle to the spotlighted position of the Maestro and his instrumental hijinks, the orchestra finds time to render such twentieth century tunes as "Blue Hawaii" and "Hold Your Hats." The climax of Henry's recital is the point at which the artist gives his all in the rendition of "Hot Lips." Don Huston sings "Figaro" as a parody on the number from the operatic "Barber of Seville."—Running time, 10 minutes.

### Nostradamus (MGM)

#### Perfect Historical Mystery

The material offered in this newest number from the Historical Mysteries group studies a subject that should hold a greater audience response than the customary high degree of attention given these intriguing short queries. It offers the strange success of a certain psychic individual, Michael de Nostradamus, whose name has been coined into the word "nostrum," to foretell coming events. A learned medico of the middle ages, Nostradamus wrote a tome called "Prophetic Centuries" in which are contained forecasts of happenings such as the London fire of 1666, the tragic fate of Louis XVI and royal consort, Marie Antoinette, and the

military career of the little Corsican Corporal. The riddling of the future is done in historical and entertaining accuracy.—Running time, 11 minutes.

### The Glass Slipper (Twentieth Century-Fox)

#### Color Cartoon

Here is a comedy treatment of the Cinderella story in cartoon form. It is a Terrytoon in color. Cinderella is telling a girl friend over the telephone of her adventure. The scene flashes back to the night of the ball and the appearance of Cinderella's fairy godmother, who, it turns out, is Mae West. Cinderella goes to the ball and meets the prince, in the guise of Harpo Marx. The prince chooses the fairy godmother. Running time, seven minutes.

### Cairo, City of Contrast (MGM)

#### FitzPatrick Trek

As stated in this newest excursion around the world, the locale and stopping off place is the city of Cairo. To carry out the title's claim, various comparative aspects of the old and the new in the life of the metropolitan upon the Nile are offered for the inspection of the movie tourist. Changes in architecture, travel and modes of living and dressing are graphically presented. The Kipling truism "East is East and West is West and never the twain shall meet" seems to have been happily contradicted by the picturesque juxtaposition of Oriental and Occidental civilizations in this Egyptian and cosmopolitan town. Color, commentary and musical score compliment the visual excellence of the material to manufacture a travelogue that is interesting as well as educational footage to scan.—Running time, nine minutes.

### Merle Kendricks and His Orchestra (Warner Brothers)

#### Very Good

A very melodious musical subject features Merle Kendricks and his orchestra. They play several popular numbers with vocal interpolations by Miriam Grahame. Marion Wilkins and Jack Walters dance a specialty number. Directed by Joseph Henabery. Running time, 10 minutes.

### Sally Swing (Paramount)

#### Swing in Cartoon Time

The Cinderella theme about the poor young thing being turned into a dazzling beauty to marry the Prince Charming is jazzed up into a jitterbug success story about girl not meeting the boy but a swing orchestra and making good in a big, loud and lively way. Under the expert tutelage of Miss Betty Boop, who graciously steps aside from the limelight of this latest Max Fleischer picture plot, Sally Swing is introduced to step from the rags of being a scrub woman—or should one say scrub lady in speaking of such a cute cartoon cutup as Miss Swing—into the rich realm of being the queen of a not very regal jam session. Whether Sally's charm is widespread enough to flow out from her cartoon audience to reach her motion picture spectators is a matter of taste and youthfulness of that gathering.—Running time, seven minutes.

### Little Pancho Vanilla (Warner Brothers)

#### Color Cartoon

Here is another color cartoon subject up to the standard of the series known as "Merrie Melodies" and produced by Leon Schlesinger. This one features Little Pancho, who yearns to become a bull-fighter. Although warned by his

mother, Pancho, jealous of the attention three small girls give to a bull-fighter, enters an amateur contest. Pancho thus runs into all kinds of trouble but wins the contest and returns home to a rousing welcome. Running time, seven minutes.

### The Immortal Brush (Warner Brothers)

#### Paintings on the Screen

A number of world-famed paintings are projected in full color, and their backgrounds sketched in, with Dwight Weist doing the narrating. Among the masterpieces shown are Sir Joshua Reynolds' "Blue Boy," Gainsborough's "Mrs. Siddons" and Franz Hals' "The Laughing Cavalier." Interest sustained by the method of presentation should remove any misgivings that the contents are highbrow. Running time, 9 minutes.

### What Every Girl Should Know (Twentieth Century-Fox)

#### Lehr's Nonsense

Lew Lehr, now appearing in short subjects, conducts a "kindergarten" class of girly-girlies in bathing suits. They are more or less background, however, as most of the action centers around Lew and his grimaces. Running time, 10 minutes.

### Toyland Casino (Warner Brothers)

#### Child Performers

A sizeable group of children have been gathered by director Joseph Henabery, and the hopeful stars sing, dance and put on a musical revue for two reels. The subject is entertaining and diversified, and should appeal to all who enjoy kid revues. Running time, 22 minutes.

### Unusual Occupations, No. 2 (Paramount)

#### Extra! Birth of a Stoooge

The piece de resistance of this novelty collection of strange positions—as undoubtedly Mr. (or is it Master) "Charles McCarthy" would more than describe it in his special style of vocalization—is the revealing footage devoted to monumental birth period of that first stoooge of the land, the said "Charlie McCarthy." Running time, 11 minutes.

### Eight Briefs Filed on RKO Reorganization Plan

Eight briefs, five opposing and three favoring the RKO reorganization plan, were submitted by stockholders to Federal Judge William Bondy in New York by Tuesday, the deadline for filing. It was expected that study of the briefs would delay Judge Bondy's final decision on the plan.

### Yuletide Lobby Device Announced

A new theatre lobby novelty introduced this week by Yermi Stern Commercial Attractions and named Kute Kris Kringle is set in a miniature house measuring 3½ by 2½ feet, surrounded by a landscaped setting. Through the house's window can be glimpsed a figure of Santa Claus, three inches tall, and a minute living room done in Yuletide decorations. By means of a telephone placed outside the display, the spectator may communicate with Santa, who answers the call over his midget phone. A trailer for the patented device has been prepared by the sponsors, Michael Todd and Yermi Stern, and Edward J. Pesky, general manager. Company headquarters are at 1270 Sixth Avenue, New York City.



# Box Office Champions of September

**ALEXANDER'S RAGTIME BAND:** Produced by 20th Century-Fox. Directed by Henry King. Associate producer, Harry Joe Brown. Lyrics and music by Irving Berlin. Screen play by Kathryn Scola and Lamar Trotti. Cast: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Jean Hersholt, Helen Westly, John Carradine, Paul Hurst, Wally Vernon, Ruth Terry, Douglas Fowley. Released August 6, 1938.

**ALGIERS:** Produced by Walter Wanger. Directed by John Cromwell. Screen play by John Howard Lawson. Added dialogue by James M. Cain. Special effects by Lloyd Knechtel. Music and lyrics by Vincent Scotti, Mohammed Iqbal and Ann Ronell. Photographed by James Wong Howe. Cast: Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart. Released July 22, 1938.



Henry King, director,  
"Alexander's Ragtime Band."



John Cromwell, director,  
"Algiers."



Norman Taurog, director,  
"Boys Town."



Mark Sandrich, director,  
"Carefree."

**FOUR DAUGHTERS:** Produced and distributed by Warner-First National. Associate producer, Benjamin Glazer. From a magazine story by Fannie Hurst. Directed by Michael Curtiz. Photographed by Ernie Haller. Unit manager, Al Alleborn. Cast: Rosemary Lane, Priscilla Lane, Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Dick Foran. Released September 24, 1938.

**MARIE ANTOINETTE:** Produced by MGM. Producer, Hunt Stromberg. Directed by W. S. Van Dyke II. Based in part on the book by Stefan Zweig. Screen play by Claudine West, Donald Ogden Stewart and Ernest Vajda. Montage effects by Slavko Vorkapich. Photographed by William Daniels. Cast: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut. Released July 8, 1938.

**BOYS TOWN:** Distributed by MGM. Produced by John W. Considine, Jr. Directed by Norman Taurog. Screen play by John Meehan and Dore Schary. Montage by Slavko Vorkapich. Cast: Spencer Tracy, Mickey Rooney, Henry Hull, Leslie Fenton, Gene Reynolds, Edward Norris, Addison Richards, Minor Watson. Released September 16, 1938.

**CAREFREE:** Produced and distributed by RKO-Radio. Producer, Pandro S. Berman. Directed by Mark Sandrich. Screen play by Allan Scott and Ernest Pagano. Lyrics and music by Irving Berlin. Cast: Fred Astaire, Ginger Rogers, Ralph Bellamy, Louella Gear, Jack Carson, Clarence Kolb, Franklin Pangborn, Walter Kingsford. Released September 3, 1938.



Michael Curtiz, director,  
"Four Daughters."



W. S. Van Dyke II, director,  
"Marie Antoinette."



Roy Del Ruth, director,  
"My Lucky Star."



Jack Conway, director,  
"Too Hot to Handle."

**MY LUCKY STAR:** Produced and distributed by 20th Century-Fox. Associate producer, Harry Joe Brown. Director, Roy Del Ruth. Screen play by Harry Tugend and Jack Yellen. Music and lyrics by Mack Gordon and Harry Revel. Cast: Sonja Henie, Richard Green, Joan Davis, Cesar Romero, Buddy Ebsen, Louise Hovick. Released September 2, 1938.

**TOO HOT TO HANDLE:** Produced and distributed by MGM. Producer, Lawrence Weingarten. Directed by Jack Conway. Story by Len Hammond. Screen play by Laurence Stallings and John Lee Mahin. Cast: Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly, Leo Carrillo, Johnny Hines, Virginia Weidler, Betty Ross Clarke. Released September 16, 1938.



# WRITERS GUILD LOSES PLEA TO LABOR BOARD

**California, on November 8th,  
Will Vote on Measure to Re-  
duce Disturbances by Strikes**

The Screen Writers Guild's year and a half campaign for recognition as screen writers' exclusive bargaining agent received a setback this week when Dr. Towne Nylander, regional director on the coast for the National Labor Relations Board, declined, at this time, to recommend to the NLRB in Washington that a formal complaint be issued charging the producers with violating the Wagner Act.

Meanwhile, California voters, on November 8th, face the necessity of voting yes or no on Proposition No. 1, an initiative measure proponents of which say will promote labor-capital peace and opponents of which say would strangle labor entirely and effectively. Every industry, including motion picture production and exhibition, will be primarily affected by the measure, but the film industry also will feel the secondary influence of the proposition, if carried.

Dr. Nylander's action was taken at the informal conference held by coast NLRB officials with the legal representatives of SWG and the producers concerning the recently filed charge by the guild accusing the producers of Wagner Act violation by refusing to bargain with the guild as exclusive bargaining agents.

Dr. Nylander said he had not made a final decision concerning the complaint but the probability of his urging a formal NLRB complaint is negligible.

Four International Alliance of Theatrical Stage Employees' studio locals will soon file NLRB petitions asking to be certified as collective bargaining agencies for crafts already covered in the basic agreement negotiated with producers in 1935, according to Harold V. Smith, International official.

The locals are Sound Technicians, 695; Cameramen's, 659; Laboratory Workers, 683, and Technicians, 37. About 12,000 workers are affected. Local 659 sought to file its petition last week but Dr. Nylander refused acceptance due to technical errors.

The move is believed to be the IATSE answer to charges of company unionism filed by Jeff Kibre, minority leader in Studio Technicians, Local 37, on which a conference is to be held by Dr. Nylander October 21st.

Louis B. Mayer testified before a Sacramento, Cal., grand jury, last week that William H. Neblett, Los Angeles attorney, had attempted to interest him in a "plot to crush the IATSE through last November's state assembly interim investigation committee."

Mr. Mayer said that on advice of Nicholas M. Schenck he refused to countenance Mr. Neblett's proposal. The testimony was given at the reopening of the grand jury's "lobbying" investigation.

## The California Issue

As it applies to the film industry, the California proposition would among other things prohibit picketing of theatres and studios unless a strike is actually in progress at the place picketed; it would make illegal within the state any move to boycott motion pictures by strike sympathizers, and would restrain all sympathetic strikes.

Under the law, if passed, situations like those

## RATHBONE LECTURES ON SHAKESPEARE

*Basil Rathbone spoke on Shakespeare recently before an English class at New York University, and quoted from the Bard by way of illustration. "You will be surprised at what little you need to aid Shakespeare," he said, "if you can really learn your Shakespeare and speak it intelligently, there is practically nothing in the world of the theatre that you cannot do afterward with confidence."*

*Mr. Rathbone said that he thought Shakespeare "got lost in the scenery" in the motion picture version of "Romeo and Juliet," and that he believed that "Julius Caesar" would make an excellent film play.*

which arose last year in the Federated Motion Picture Crafts strike wherein Hollywood and Los Angeles theatres were picketed, labor organizations boycotted major companies' product, and unions other than those whose members were engaged in the strike aided in picketing, would be prevented.

Preparing for its greatest battle by ballot, California labor organizations are assessing members for a huge campaign fund to combat the measure, which, one veteran labor leader said, "would be the death knell to all further labor organization."

The measure was placed on the ballot by petitions circulated by the California Committee for Peace in Employment Relations, the Southern Californians, Inc., which recently successfully placed a less drastic labor regulation ordinance on the Los Angeles City books, and other organizations which have either behind the scenes or active support of chambers of commerce and the Merchants and Manufacturers Association.

## Campaigns All Set

Advocates of the measure point out that strikes are not outlawed, that collective bargaining is not interfered with, and that the measure would prevent strikes because of jurisdictional disputes between rival employee groups.

It prohibits all picketing of any place of business where no strike exists and picketing for union recognition or a closed shop, whether or not a strike exists.

## Outside Pickets Barred

It would prevent picketing of homes, and eliminate "mercenaries," that is, pickets other than those employees out on strike. No striker would be permitted secondary boycott and picketing.

Mass picketing in demonstrations would be abolished.

Picketing of business houses will be permitted only when the strike in progress was called in a dispute solely over wages, hours or physical conditions of employment.

Organized labor's "unfair lists," one of its greatest weapons, would be prohibited. "Sit down" and "stay in" strikes would be unlawful.

Stopping of trucks on the highways or before entering a place of business, as was the case during last year's film strike, would be illegal.

Under the proposal, persons and corporations

injured through violation of the sections of the law would have the right to sue for damages. Penalties for violation of the sections range up to fines of \$5,000, imprisonment in a county jail or state penitentiary for a maximum of two years, or both fine and jail term.

While film labor is contributing to the fight against the move, the motion picture studios are not taking part in the campaign for or against the movement, remaining, as far as can be ascertained, out of the picture.

Organizations, such as the Motion Picture Artists Committee, the Motion Picture Democratic Committee, and the Hollywood Anti-Nazi League whose membership includes thousands of film workers, are taking an active part in combatting the measure.

There is the opinion, too, that the measure would prohibit picketing as a means of demonstration of protest—a method which the Anti-Nazi league has used often in the past.

## Actors Guild Closes List

Membership rolls of the eastern division of the Screen Actors Guild were closed to extras on Saturday after a last minute rush brought membership in the Junior Guild slightly over the 1,000 mark. The action is similar to that taken at the coast in February, and will not affect actors who obtain bit parts.

Officials in New York declined to state how long the ban would remain in effect, but indicated that no effort to reopen the books would be made until a definite demand was established by increased opportunities for employment.

## Chicago Laboratory To Sign

Chicago Film Laboratory, Inc., commercial film producer, has agreed to enter into a contract with the Screen Actors Guild, Florence Marston, Eastern head of the guild, reported Monday after weekend conferences in Chicago. The pact will be forwarded to Chicago immediately for signing, leaving only one other producer of consequence there, Atlas Films, not yet signed with the guild.

Mrs. Marston was the guild's delegate to the American Federation of Labor convention at Houston last week.

Theatre engineers in Chicago have signed a new contract which calls for the same wage scale that prevailed during the summer. This was 10 per cent below the old scale. The new agreement runs until June 1, 1939. Engineers will receive back salaries for the two weeks they were on strike.

## Newspaper Guild Resolution

In a resolution released Monday the Paramount News Unit of the Newspaper Guild of New York states that Paramount News did not enter into collective bargaining with the guild in good faith and the suggestion of Albert J. Richard, chief management negotiator, that he submit counter-proposals, and the statements by the management that it wished to deal sincerely with the guild were simply tactics to disarm the guild and employees of Paramount.

The union resolved that the Paramount News Unit of the Newspaper Guild reject these proposals as the basis for further discussions and demand that the management submit immediately a set of counter-proposals which indicate a desire to reach agreement with the guild.

## Fleischer Signs with Union

A new one-year contract between the Max Fleischer studio and the United American Artists Union was signed last week after more than two months of negotiations. The contract establishes a complete open shop for the new Fleischer studio at Miami and continues the wage and hour schedule.

Fleischer employees, all of whom are now at the new studio in Florida, will vote October 31st on negotiating representatives. The outcome of the election, however, will have no effect on the open shop agreement reached last week, Fleischer representatives said.



# ANNUAL AWARDS TO BE PRESENTED BY SMPE AT MEETING IN DETROIT

## Progress Medal and Journal Award Winners To Be Named Next Week at Society's Three-Day Fall Convention

Meeting in Detroit for the first time the Society of Motion Picture Engineers will convene for their semi-annual fall convention for three days starting Monday, October 31st, in the Hotel Statler. In addition to the usual papers and demonstrations on technical aspects and developments in the film industry the meeting will be featured by the presentation of the Society's Progress Medal and Journal Award.

The Progress Medal is awarded annually by the board of governors in recognition of any invention, research or development which, in their opinion, has resulted in a significant advance in motion picture technology. The Journal Award is made similarly to the author or authors of the most outstanding paper originally published in the Journal of the society during the preceding calendar year. The awards will be made at the convention banquet Tuesday evening.

Officers and committee chairmen in charge of convention arrangements are: S. K. Wolf, president; W. C. Kunzmann, convention vice-president; J. I. Crabtree, editorial vice-president; G. E. Matthews, chairman papers committee; Herbert Griffin, chairman projection committee; E. R. Geib, chairman membership committee, and Julius Haber, chairman publicity committee.

The tentative program for the three-day convention follows:

### MONDAY, OCTOBER 31.

9:00 a.m. Registration, Banquet Room Entrance.  
10:00 a.m. Large Banquet Room; Business and General Session.

Opening remarks by President S. K. Wolf. Report of the Convention Committee; W. C. Kunzmann, Convention Vice-President. Report of the Membership Committee; E. R. Geib, Chairman.

Election of Officers and Other Society Business.

"Underwater Cinematography;" E. R. J. Johnson, Mechanical Improvements Corp., Moorestown, N. J. (Demonstration.)

"The Spectroheliokinematograph;" R. R. McMath, McMath-Hulbert Observatory, University of Michigan, Ann Arbor, Mich. (Demonstration.)

"The Future of Commercial Motion Pictures;" F. Herman, Jam Handy Picture Service, Inc., Detroit, Mich.

12:30 p.m. Michigan Room; Informal Luncheon.  
For members, their families, and guests. Addresses by:

Hon. Richard W. Reading, Mayor of Detroit, Mich.

Mr. Jamison Handy, President of Jam Handy Corp.

Mr. George W. Trendle, President, United Detroit Theatres Corp.

Dr. C. F. Kettering, Vice-President and Director of Research, General Motors Corp.

2:00 p.m. Large Banquet Room; Sound Session.

"Some Practical Accessories for Motion Picture Sound Recording;" R. O. Strock, Eastern Service Studios, Long Island City, N. Y.

"Improving the Fidelity of Disk Records for Direct Playback;" H. J. Hasbrouck, Jr., RCA Manufacturing Co., Inc., Camden, N. J. (Demonstration.)

"Characteristics of Film-Reproducing Systems;" F. Durst and E. J. Shortt, International Projector Corp., New York, N. Y.

"Some Production Aspects of Binaural Recording for Sound Motion Pictures;" W. H. Offenhauser, Jr., New York, N. Y., and J. J. Israel, Brooklyn, N. Y. (Demonstration.)

\*"Unidirectional Microphone Technic;" J.

P. Livadary, Columbia Pictures Corp., Ltd., Hollywood, Calif., and M. Rettinger, RCA Manufacturing Co., Inc., Los Angeles, Calif.

8:00 p.m. Large Banquet Room; Motion Picture Program.  
Showing of recent feature motion pictures and short subjects.

### TUESDAY, NOVEMBER 1.

9:30 a.m. Large Banquet Room; General Session.  
"A 16-Mm. Studio Recorder;" R. W. Benfer, Electrical Research Products, Inc., New York, N. Y. (Demonstration.)

\*"A Motion Picture Dubbing and Scoring Stage;" C. L. Lootens, Republic Productions, Inc., North Hollywood, Calif.; M. Rettinger, RCA Manufacturing Co., Inc., Hollywood, Calif., and D. J. Bloomberg, Republic Productions, North Hollywood, Calif.

"Some of the Problems Ahead in Television;" I. J. Kaar, General Electric Co., Bridgeport, Conn.

"Some Television Problems from the Motion Picture Standpoint;" G. L. Beers, E. W. Engstrom, and I. G. Maloff, RCA Manufacturing Co., Inc., Camden, N. J. (Demonstration.)

2:00 p.m. Large Banquet Room; Laboratory Session.  
"Some General Characteristics of Chromium-Nickel-Iron Alloys as Corrosion-Resisting Materials;" R. Franks, Union Carbide and Carbon Co., Inc., Niagara Falls, N. Y., and F. L. LaQue, International Nickel Co., New York, N. Y.

"A Color-Temperature Meter;" E. M. Lowry, Kodak Research Laboratories, Rochester, N. Y.

"Technicolor Adventures in Cinemaland;" H. T. Kalmus, Technicolor Motion Picture Corp., Hollywood, Calif.

"Chemical Analysis of an MQ Developer;" R. M. Evans and W. T. Hanson, Jr., Kodak Research Laboratories, Rochester.

"Oscimeter Used in Chemical Analysis;" R. M. Evans and G. P. Silberstein, Kodak Research Laboratories, Rochester.

\*"Latest Developments in Variable-Area Processing;" A. C. Blaney, RCA Manufacturing Co., Inc., Los Angeles, Calif., and G. M. Best, Warner Bros. Pictures, Inc., Burbank, Calif. (Demonstration.)

7:30 p.m. Grand Ballroom; Semi-Annual Banquet.  
Presentation of SMPE Progress Medal and Journal Award.  
Entertainment and dancing.

### WEDNESDAY, NOVEMBER 2.

9:30 a.m. Large Banquet Room; Studio-Lighting-Theatre Session.

"The Evolution of Arc Broadside Lighting Equipment;" P. Mole, Mole-Richardson Co., Hollywood, Calif.

Report of the Studio Lighting Committee; C. W. Handley, Chairman.

"The Lighting of Theatre Interiors;" F. M. Falge, General Electric Company, Cleveland, Ohio. (Demonstration.)

Report of the Projection Practice Committee; H. Rubin, Chairman.

"Coordinating Acoustics and Architecture in the Design of the Motion Picture Theatre;" C. C. Potwin, Electrical Research Products, Inc., New York, N. Y., Ben Schlanger, New York, N. Y.

2:00 p.m. Large Banquet Room; General Session.

"A Machine for Artificial Reverberation;" S. K. Wolf, Acoustic Consultants, Inc., New York, N. Y.

"A Super Sound and Picture Printer;" O. B. Depue, Burton Holmes Films, Inc., Chicago, Ill.

"New Sound Recording Equipment;" D. R. Canady and V. A. Welman, Canady Sound Appliance Co., Cleveland, Ohio.

\*"A Silent Wind Machine for the Production Stage;" F. G. Albin, United Artists Studio Corp., Hollywood, Calif.

"Independent Drive for Camera in the A-C Interlock Motor System;" F. G. Albin, United Artists Studio Corp., Hollywood, Calif.

\*"A Semi-Automatic Follow-Focus Device;" J. Arnold, MGM Studio, Culver City, Calif.

"The Evaluation of Motion Picture Films by Semimicro Testing;" J. E. Gibson and C. G. Weber, National Bureau of Standards, Washington, D. C.

\*"The Stability of the Viscose Type of Ozaphane Photographic Film;" A. M. Sookne and C. G. Weber, National Bureau of Standards, Washington, D. C.

\*These papers will be read at the convention if the authors are unable to attend.

## Broadway Gross Rises; 2 Theatres Run 24 Hours

Spurred by unseasonably warm weather, excellent business was reported for the week by Broadway first-run houses.

Hal Roach's first feature release, "There Goes My Heart," was expected to reach \$80,000 at the Radio City Music Hall, and will be followed by "The Mad Miss Manton" after a one-week run. At the Roxy, "Suez" appeared to be headed for a \$64,000 gross for the week, with its first four days topping everything the Roxy has played under its present policy with the exception of "Alexander's Ragtime Band." "Suez" is being held over.

"The Sisters," in for a three weeks run at the Strand, set a weekend record with a gross of \$31,000, extra shows having been added Saturday and Sunday midnight. "If I Were King," which entered its fourth week at the Paramount Wednesday, continued strong, taking \$25,000 Friday, Saturday and Sunday. At the Astor, "Marie Antoinette" entered its tenth week as a two-a-day roadshow, with tickets being sold two weeks in advance. After a three weeks run of "Too Hot to Handle," the Capitol started "Stablemates" on Thursday. On the same day "Girls on Probation" went into the Criterion. "Service De Luxe" starts Saturday at the Rivoli.

"Dark Rapture," which starts a third week at the Globe Saturday, and the double bill combination of "Dracula" and "Frankenstein" at the Rialto, were being shown on a 24-hour basis, the first time in years that Broadway has had two all-night film shows. "Dracula" and "Frankenstein" gave the Rialto the biggest opening it had had in three years.

## Legion of Decency Classifies 9 Films

Of nine films reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Arkansas Traveler," "Down in Arkansas," "Liebe in ¾ Takt" (German), "Prairie Moon," "There Goes My Heart." Class A-2, Unobjectionable for Adults: "Come le Folie" (Italian), "King of Alcatraz," "Personal Secretary," "Young Doctor Kildare."

J. H. Hoffberg Company, Inc., has closed a deal for the American premiere of the Richard Wainwright production, "School for Husbands," at the Little Carnegie Theatre, New York.





# Republic

## BLASTS 'EM WIDE OPEN WITH THE BOX OFFICE SELECTION OF 8 OF THE 12 TOP WESTERNS RATING OVER 110%!



A percentage analysis of  
all product for 1937-38  
finds  
**REPUBLIC**  
in a triple tie for  
**5th PLACE**  
among major producer-  
distributor organizations



**120%**  
The Three Mesquiteers  
*Bob Livingston, Ray Corrigan, Max Terhune*  
**RIDERS OF THE BLACK HILLS**



**118%**  
The Three Mesquiteers  
**TRIGGER TRIO**



**114%**  
The Three Mesquiteers  
**CALL the MESQUITEERS**

**110%**  
The Three Mesquiteers  
**OUTLAWS OF SONORA**



**117%**  
Gene Autry, Smiley Burnette  
**GOLD MINE IN THE SKY**



**112%**  
Gene Autry, Smiley Burnette  
**The OLD BARN DANCE**



**110%**  
The Three Mesquiteers  
**WILD HORSE RODEO**

**110%**  
Bob Steele  
**PAROLED TO DIE**



# WHAT THE PICTURE DID FOR ME

## Columbia

**GLADIATOR, THE:** Joe E. Brown, June Travis—Went over big on a weekend. Many claimed it to be Joe's best in the last few years. It pleased and drew in a few strangers. Running time, 72 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—Usual Brown comedy. Pleases the younger element.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—We agree with our patrons that this is the best Joe E. Brown show in some time. Very satisfactory to normal business. Played October 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**HOLIDAY:** Cary Grant, Katharine Hepburn, Doris Nolan, Lew Ayres, Edward Everett Horton, Binnie Barnes, Jean Dixon—Two good stars in a light comedy that only did fair business. In our situation Columbia's brand has been too long associated with cheap, shoddy pictures that, when we do get one that has a chance for some business, just don't materialize. It is really astonishing what the public knows about this business, what with the radio chatterbugs and the fan magazines. They know their onions when it comes to pictures and those that produce the percentage of hits and the exhibitor can thank the Jimmy Fiddlers and his ilk for part of it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**HOLIDAY:** Katharine Hepburn, Cary Grant, Doris Nolan, Edward Everett Horton, Lew Ayres, Binnie Barnes, Jean Dixon—This picture set up a new low house record since December, 1930. You can have Hepburn; I'll take vanilla. Never again! Played September 28-29.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt, Edward Everett Horton, Margo, Isabel Jewel—A great picture with the cast doing wonderful work, but the picture is just too deep for the average person. Running time, 118 minutes. Played August 13-14.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

**MAKING THE HEADLINES:** Jack Holt, Beverly Roberts—Not much to this one. Somebody must have cut off the last reel. Pass it up, boys. Running time, 68 minutes. Played July 30-31.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

**OVERLAND EXPRESS:** Buck Jones, Marjorie Reynolds—The poorest western we have shown, without a doubt. Nothing to it and nobody liked it, not even the kids. Running time, 55 minutes. Played September 23, 24.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**STRANGER FROM ARIZONA, THE:** Buck Jones, Dorothy Faye—They come to see Buck Jones, but why I don't know, as his recent pictures have been flops. This was a good western from my patrons' standpoint. It was well received and pleased all. Running time, 55 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**THERE'S ALWAYS A WOMAN:** Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—This was another late picture. It was a very clever comedy, especially well cast, but our business was off. Played October 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WHEN G-MEN STEP IN:** Don Terry, Jacqueline Wells—Very good, to a trifle better than normal business. Played September 11.—S. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WIDE OPEN FACES:** Joe E. Brown, Jane Wyman—All I have to do in these parts to start a whisper that Joe Brown is coming and people will go wild with joy, as he is a local favorite. They all come out 100 per cent satisfied with this one and are looking forward to his next appearance. Played on October 5 on a Bargain Night. Running time, 76 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**YOU CAN'T TAKE IT WITH YOU:** James Stuart, Lionel Barrymore, Ann Miller, Jean Arthur—Saw this picture screened and it is a honey for any town, large or small. Running time, 127 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Claude Rains, Basil Rathbone, Ian Hunter—We were late playing "Robin Hood" and business was not so good. Our patrons do not go for this type of picture. Personally, I did not like it at all. It will please in some situations, but did not click here. Running time, 102 minutes. Played October 9-10.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—Wish we could get more pictures of this type. Fact that it had a certain amount of English atmosphere and dialogue in it caused some not to like it but they came out both nights to see it. Running time, 102 minutes. Played September 29-30.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**ADVENTURES OF ROBIN HOOD:** Errol Flynn, Olivia de Havilland, Basil Rathbone—Played this a little late, but did a nice business on it. This is a costume picture, but the beautiful color and fast action make it suitable for small towns, where it will please. Running time, 102 minutes. Played October 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CRIME SCHOOL:** Humphrey Bogart, Gale Page, "Dead End Kids"—A very good picture of this type. Bogart fine and the "Dead End Kids" are plenty good. Not so much business, but those who saw it were pleased. Running time, 86 minutes. Played October 4-5.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**CRIME SCHOOL:** Humphrey Bogart, "Dead End" Kids—Very good action picture; pleased above average business. Has good moral. The night I ran this picture some one stole all the electric lights from my marquee. Running time, 86 minutes. Played October 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MY BILL:** Kay Francis, Dickie Moore, John Litel, Anita Louise, Bonita Granville—An excellent drama that puts Miss Francis back in the high niche to which she belongs. Of course, as in most pictures with a child in them, the child gets all the comment, but all in all it is Miss Francis' picture. Very good audience reaction, and although we played it on a double feature, it will stand alone in practically all spots. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MY BILL:** Kay Francis, John Litel, Anita Louise, Bonita Granville—The most enjoyable Kay Francis picture for a long time. Human and real. A splendid cast. Was very well liked and did good midweek business. Running time, 60 minutes. Played September 14-15.—Pearl C. Wisch, Grand Theatre, Mohall, N. C. Small town and rural patronage.

**SLIGHT CASE OF MURDER, A:** Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—Personally, I think Robinson is one of the best actors on the screen today, but somehow he simply doesn't take with the local fans and I lose money every time I have one of his pictures. This was a comedy throughout and pleased those who were brave enough to come to see it. If Robinson is a favorite any-

where, this one will go over big. Running time, 88 minutes. Played October 3-4.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**WOMEN ARE LIKE THAT:** Kay Francis, Pat O'Brien, Ralph Forbes, Melville Cooper—Played on a Saturday Night Prevue and was glad there weren't more people there to see it. From where I was hiding when the people came out, I couldn't hear any favorable comments! If Warners want action they will certainly have to beat this. Running time, 88 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

## Metro-Goldwyn-Mayer

**ARSENE LUPIN RETURNS:** Virginia Bruce, Melvyn Douglas, Warren Williams—A clever detective picture that should hold up well on any double bill. Played it on weekend with Buck Jones to average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**BAD MAN OF BRIMSTONE:** Wallace Beery, Virginia Bruce, Dennis O'Keefe, Bruce Cabot—Played this one on a Saturday and it served well to please the shoot-em-up fans as well as those who come out to see feature pictures. Fact is I had the best business on this for Saturday that I've had in many a moon. Don't think any theatre will go wrong in playing it. Running time, 81 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**BOYS TOWN:** Spencer Tracy, Mickey Rooney, Henry Hull—Inspiring and entertaining drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BOYS TOWN:** Spencer Tracy, Mickey Rooney, Henry Hull—Good. Will stand extended run, especially in Catholic spots. Not a woman in the cast. Tracy and Rooney do a good job. Good for any house and makes the box office click. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—A big disappointment. Eighty per cent of Taylor's draw is from the female trade and 90 per cent of the female trade positively do not like fight pictures. As the result, they stayed away. Picture is okay for men, but do the men go for Taylor? I wouldn't consider it a stroke of genius casting Taylor in this picture. Played September 25-26.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—Not as good as "A Yank at Oxford." Too much boxing. It is a good picture otherwise. Fine acting and good cast, but prefer Bob in a different type of story. He is very handsome and Maureen O'Sullivan cute in this picture. Running time, 92 minutes. Played September 29-30.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**CROWD ROARS, THE:** Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—Very good. It's hard to get the ladies in to see a boxing picture, but those that came liked it. The men enjoyed this immensely.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—A dandy program offering that for some reason or other did no business. Played September 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**JUDGE HARDY'S CHILDREN:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Don't think this ranged in favor with the other Hardy Family releases, but some people liked it. Didn't make any money on it. Running time, 77 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**JUDGE HARDY'S CHILDREN:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—This is a fast coming set of pictures. This is my second and it really went over swell, and judging from the advance in rental on this series they must be going over swell everywhere. But they really are good and just about please everyone. Played October 1.—Cecil Ward, Stone Theatre, Bassetts, Va. Small town patronage.

**LORD JEFF:** Mickey Rooney, Freddie Bartholomew  
(Continued on following page)



(Continued from preceding page)

mew, Charles Coburn, Gale Sondergaard, Herbert Mundin—A picture that we were afraid of that really surprised us. Excellent in all details. Coburn and Mundin are excellent in their parts. The only poor part of the picture is the dialect which had to be overlooked when the locale was in England. Pleased everyone. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Lewis Stone, Judy Garland, Cecilia Parker, Ann Rutherford, Fay Holden, Lana Turner—The best of the Hardys. Everyone raved over it. Mickey Rooney pleases old and young. I hope the Hardy family pictures continue. They are well liked and have a good draw at the box office. This is grand. Running time, 91 minutes. Played September 6-7.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—The finest entertainment to come out of Hollywood this year, and that includes your "Alexanders," "Spawn," "Antoinettes," etc. Never before have I had a picture to please so well as this. Put this on your best days and you'll get the best surprise you have ever had in this screwy show business. It's a natural.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

**MARIE ANTOINETTE:** Norma Shearer, Tyrone Power, Joseph Schillkraut, John Barrymore, Robert Morley, Anita Louise, Gladys George—Metro certainly goes to town on these prestige pictures. Lavish, splendid acting, and story as it should be, I reckon. Your infrequent, high-class patronage will acclaim it as they should, for this type of picture is right down their alley. But for your rank and file, they will accept it, but they won't exactly rave over it. I'm willing to run a few of them, but not for a steady diet. You won't get fat on them, neither will you starve, so I guess it washes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Double featured this. I believe it was rather disappointing to the Beery fans, but must admit that Frank Morgan gave a very fine performance. Running time, 81 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—A fair picture. Many of the cash customers were disappointed as they expected a sea picture. Did average business. Played October 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon, Alan Curtis—Much better than expected. Very good product from Loew's, Inc., of late.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**THOROUGHBREDS DON'T CRY:** Mickey Rooney, Judy Garland, Ronald Sinclair, Sophie Tucker—No small town exhibitor can complain at this not giving them action. Mickey is tops. Everybody raved about this. I believe it made us a few new customers. The second night built up as if the depression was over.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THREE COMRADES:** Robert Taylor, Franchot Tone, Robert Young, Margaret Sullivan—One of the best pictures we have shown. Had to turn some away at the box office the first night. Second night full house. Very sad ending the only thing wrong. Running time, 98 minutes. Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

**TOO HOT TO HANDLE:** Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carillo, Walter Connolly—Not an outstanding production but it's okay and will do lots of business. Gave me the best business since May on any picture, so what else matters? Should do a big business in spite of bad conditions. Step on this one hard. Played October 2-3.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—A very good show and properly advertised will bring in some extra dough. Everyone that saw the picture seemed to like it, and had a lot of compliments. Played September 26-27.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

## FOUR NEW REPORTERS FROM FOUR STATES

*The South and the Southwest are the homes of four new contributors to "What the Picture Did for Me", starting with this issue. The showmen are:*

JOSEPH W. AMOS, SR., Broadway Theatre, Reidsville, N. C.

J. H. YOUNG, Star Theatre, Mendenhall, Miss.

HUGO PLATH, Mecca Theatre, Jacksboro, Texas.

ED CREW, Empress Theatre, Waurika, Okla.

*Read the reports of these exhibitors in the department this week.*

**YELLOW JACK:** Robert Montgomery, Virginia Bruce, Lewis Stone—Fair picture, but not up to expectations. Business off second night. Too much dialogue and not enough action. Running time, 83 minutes. Played September 28-29.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

## Monogram

**CODE OF THE RANGERS:** Tim McCoy—Tim McCoy is fast becoming one of the leading western stars for me; each picture I play is getting more and more compliments. And this one is especially good. Running time, 58 minutes. Played September 24.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

**MAN'S COUNTRY:** Jack Randall—Randall is a fair western star at the present and is definitely on the up providing that they give him proper stories and the cast. You can play the Randalls and not go wrong on them. Running time, 60 minutes. Played October 1.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

**MEXICALI KID:** Jack Randall—This picture almost equals the records of Ritter and Rogers! Jack Randall's popularity seems to be increasing and the audience seems to like him better since he has discontinued his singing. Jack, keep up the cowboy work! There is room on the screen for real honest-to-God western stars who do stunts without songs! Played September 30-October 1.—Hugo Plath, Mecca Theatre, Jacksboro, Texas. General patronage.

**ROMANCE OF THE LIMBERLOST:** Jean Parker, Eric Linden—This Gene Stratton-Porter story clicked like very few pictures have in this small town. It outgrossed by 50 per cent most "A" pictures from major companies and sent patrons away pleased. It is one of those down-to-earth stories that appeals to humanity and leaves something to think about after the picture has faded from the screen. Running time, 80 minutes. Played September 1-2.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**STARLIGHT OVER TEXAS:** Tex Ritter, Carmen LaRoux—I played the Tex Ritter western to good business. Played September 16-17.—Hugo Plath, Mecca Theatre, Jacksboro, Texas. General patronage.

## Paramount

**BARRIER, THE:** Leo Carrillo, Jean Parker, James Ellison, Otto Kruger—Here is a good little picture that does not cost you a fortune. Just the right kind of a picture for a small town. Business fair. Running time, 90 minutes. Played August 20-21.—Fischer and Biehler, Matray Theatre, Strasburg, N. D. Small town patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—The best Martha Raye has made. This picture pleased 100 per cent. Very entertaining and the kind everyone enjoys. Do not be afraid of this. Running time, 80 minutes. Played September 22-23.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**PROFESSOR BEWARE:** Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—About the same old stuff as the previous Lloyds. Did very poor business on this. I'm afraid that Harold Lloyd is all washed up in the movies. Anyway, he is through as far as this theatre is concerned. Played September 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—Good little picture. Extended run but did not warrant it. Pleased all. Don't be afraid of it, for it will please and McPhee knows. Running time, 88 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—An excellent picture and best Bing has made in years. One lady remarked that she had already selected this for the best of the movie contest Quiz pictures for she knew she would not see one better. Grand music and singing. Business excellent. Running time, 85 minutes. Played September 11-12.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**SPAWN OF THE NORTH:** George Raft, Dorothy Lamour, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—A fine picture that failed to do any outstanding business. Played a year ago this would have done swell, but even good pictures don't bring them out any more. This one should please anywhere. Played October 2-4.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

**SPAWN OF THE NORTH:** George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Lynne Overman, Louise Platt—A very fine show that failed to draw up to our expectations. Give it all you've got. It should do business. Its lack of draw here we attributed to some parts of the feature that were pretty brutal. This is one that should interest all men. It's one they can sink their teeth into and hang on. Running time, 110 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan, Robert Cummings—These big westerns were good for a lot of business a few months ago, but no draw whatsoever now. Very few companies released this type of product except Paramount and now with the public definitely off this type of picture the producers have all announced several outdoor epics along the same line. Smart Hollywood producers! Played October 5-7.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

**TROPIC HOLIDAY:** Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland, Tito Guizar—A big disappointment and customers were not pleased. The only thing they seemed to enjoy was the bull fight. A very slow moving picture and draggy songs by Lamour and Tito Guizar. Running time, 75 minutes. Played September 18-19.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**TROPIC HOLIDAY:** Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland—Right after "Waikiki Wedding," Paramount has two of the top box office stars in Burns and Martha Raye. Then, "The Hurricane" and "Her Jungle Love" put Dorothy Lamour on top, and now look what's happened! All these are right back at the bottom, just where they started, due to the bum judgment in selection of material. "Tropic Holiday" must have been a nightmare in the life of the story writers. It's the worst picture I have run in months. Played September 18-19.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

**TROPIC HOLIDAY:** Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland—Good picture. The comedy antics of Bob Burns and Martha Raye received the most approval, while the most of the singing was suffered in silence. Played September 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**TRUE CONFESSION:** Carole Lombard, Fred MacMurray, John Barrymore, Una Merkel, Edgar Kennedy—A nice comedy picture that just gets by. Will do good some places. Business fair. Running time, 84 minutes. Played August 26-27.—Fischer and Biehler, Matray Theatre, Strasburg, N. D. Small town patronage.

## Preferred

**ROARING SIX GUNS:** Kermit Maynard—This is the first Kermit Maynard that I have played in quite some time and it is a very good western. In fact, it will hold its own on any Saturday. Running time, 58 minutes. Played September 21.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

## Republic

**ARMY GIRL:** Madge Evans, Preston Foster, Neil Hamilton, Ruth Donnelly—One of the best directed and best received pictures put out by Republic this year. Certainly their best feature outside of westerns. Running time, 88 minutes. Played September 8-9.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**BIG SHOW, THE:** Gene Autry, Smiley Burnette—

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Played double bill with "White Banners." (See report under Warners' "White Banners.") E. Ewing, Amus-U Theatre, Inc., La Harpe, Ill. General patronage.

**BILLY THE KID RETURNS:** Roy Rogers, Mary Hart, Smiley Burnette—Played this to good business. Played September 23-24.—Hugo Plath, Mecca Theatre, Jacksboro, Texas. General patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—This picture was played on my bargain 11c Night, after having built Autry up here by playing three of his prior releases. To say that Autry drew 'em in and kept them satisfied is putting it mildly, and Smiley Burnette did the rest! A swell picture, either feature or western, in anybody's theatre. Autry and Burnette rank as "tops" here now. Running time, 60 minutes. Played September 14.—J. H. Young Star Theatre, Mendenhall, Miss. Small town patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Smiley Burnette, Carol Hughes—Played this one day, August 20, to the top gross of the month, and that includes all the so-called major product. I completely agree with my friend, Simmons of Lamar, Mo., down in the brush country, that any exhibitor that passed up the Republic series of westerns ought to have his head examined. I think this boy, Roy Rogers, will soon be tops in the field, but he's got a long row to hoe to beat Gene Autry in "Gold Mine in the Sky." Played August 20.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

**OLD BARN DANCE, THE:** Gene Autry, Smiley Burnette, Helen Valkis—A good picture, but we just cannot do any business with Gene Autry. This picture grossed \$10 first night; some better second night. Our customers just will not go for Gene. Running time, 60 minutes. Played September 29-30.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**TRAIL OF VENGEANCE:** Johnny Mack Brown, Iris Meredith—One of the best westerns we have played. More favorable comments. Plenty of action. Good story. Running time, 54 minutes. Played September 30, October 1. Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

## RKO Radio

**BLIND ALIBI:** Richard Dix, Whitney Bourne—A so-so picture that everyone liked because of the acting of Ace, the wonder dog. Not much to the picture, but the plot was somewhat out of the usual run of plot, so got by very nicely on a double bill. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**BREAKING THE ICE:** Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Good picture and seemed to please. The little ice skater, Irene Dare, stole the picture. She is excellent and our patrons were delighted with her. She can be compared with Sonja Henie. Running time, 80 minutes. Played September 25-26.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**BREAKING THE ICE:** Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Good singing by Breen. Good skating by clever little Irene Dare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CAREFREE:** Fred Astaire, Ginger Rogers, Ralph Bellamy—The poorest Astaire and Rogers we have ever played. Crazy story spoils the picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CAREFREE:** Fred Astaire, Ginger Rogers, Ralph Bellamy—These stars Astaire and Rogers don't click for me. In this one, not generally liked. Business bad. Extended run, but did not hold up. Use your noodle on this one. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine.

**HAVING WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball, Peggy Conklin—A rather weak plot, poor continuity, and in all a picture that pleased in part but left everyone rather let down as they really expected something different with such a good cast. We played it on Bank Night and am glad we did. Running time, 70 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**I'M FROM THE CITY:** Joe Penner, Kay Sutton—My idea of nothing, but judging from the howls of laughter it pleased the patrons. If they like Joe Penner, they will like this one. Running time, 66 minutes. Played October 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PAINTED DESERT:** George O'Brien, Ray Whitley—A wonderful plot in a western that was ruined by too many night scenes that were so dark that one could barely distinguish the actors. RKO has had this fault all season, but still continues. The dynamiting scenes were awe-inspiring. Outside of this feature, the story is just a story. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, James Ellison, Charles Coburn, Beulah Bondi—Played this one late, but one of the very best pictures this

year judging from the comments of patrons. James Stewart is a natural for this rural community.—M. Ewing, Amus-U Theatre, Inc., La Harpe, Ill. General patronage.

## Twentieth Century-Fox

**ALEXANDER'S RAGTIME BAND:** Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—If someone leaned over my page and saw me about to launch into a criticism of "Alexander's Ragtime Band" in the face of the widespread acclaim it has received and the colossal grosses it has garnered, it is possible they would contend I was biting off more than I could chew. However, I am not biting off more than I can chew and I'm biting off plenty, so stop breathing down my collar. Let me begin by stating that 20th Century-Fox has once again proved the adage "It pays to Advertise." They surrounded the blaring title "Alexander's Ragtime Band" with so much hokum and propaganda that even after people have seen it they are unable to draw any sane conclusions about the film's merit. Tonight I saw the picture and on the way out I checked with the projectionist, to make sure that I hadn't been tricked to make absolutely certain it was the Great Picture of the Century I'd been sitting through.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

**ALEXANDER'S RAGTIME BAND:** Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—Absolutely the best this year so far and I believe most everyone will agree. Best business in a long time. Alice Faye at her best and Tyrone Power and Don Ameche excellent. Ethel Merman did all right. Cannot say too much for "Alexander's Ragtime Band." Running time, 106 minutes. Played October 2-3.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**ALEXANDER'S RAGTIME BAND:** Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—I could not see much to this picture, but people flocked in to see it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—Was disappointed in the business on this one due to a neighbor running it five days a couple of weeks ahead of me. The picture is there and any theatre should do a land-office business on this providing they are out of reach of the circuits and prior runs. Played September 22-23.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

**BATTLE OF BROADWAY:** Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn; **WALKING DOWN BROADWAY:** Claire Trevor, Michael Whalen, Phyllis Brooks, Thomas Beck; **PASSPORT HUSBAND:** Stuart Erwin, Pauline Moore, Joan Woodbury; **I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Joan Hersholt, Peter Lorre—Just some more pictures from Fox which don't mean anything to the public.—M. Ewin, Amus-U Theatre, Inc., La Harpe, Ill. General patronage.

**IN OLD CHICAGO:** Alice Faye, Don Ameche, Tyrone Power, Alice Brady—We played this late, but

had fine weather and a little above average in attendance. Played September 28-29.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**JOSETTE:** Simone Simon, Robert Young, Don Ameche, Bert Lahr, Joan Davis—One of the most enjoyable pictures we have had for time. Liked by everyone. It is no wonder that Simon's singing was so badly panned by some. The recording was about the worst I have ever heard. There is nothing wrong with her voice. Ameche and Young splendid. Drew fairly well. I am surprised that Fox would record a picture so badly. Running time, 73 minutes. Played October 2-4.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**KIDNAPPED:** Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—After reading so many adverse reports on this picture, we were agreeably surprised. We thought it pleasing entertainment and so different it was quite a treat. The production was beautiful, the photography also. The recording was not the best. Baxter and Bartholomew excellent. We thought the new Whelan quite wooden. Running time, 90 minutes. Played October 7-8.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**LIFE BEGINS IN COLLEGE:** Ritz Brothers, Joan Davis, Tony Martin, Gloria Stuart, Fred Stone, Nat Pendleton—Excellent feature, but I ran it too late to make expenses. Nat Pendleton and Joan Davis steal the show. Run in opposition to a skating rink, a dance and a high school pep meeting, so went to the cleaners. Played September 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—About as good as any of Shirley's pictures. She is still cute as ever and a good draw at the box office. Entire cast good, and dancing by Shirley and George Murphy grand. Running time, 71 minutes. Played September 8-9.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Sorry, Shirley, but you can't get them in any more. Since "Curly Top" you have been steadily losing ground until now you can't even get average Sunday business for me. Worth no more than program price as far as my towns are concerned. If Fox would spend 50 per cent of the dough on Withers as they do on Temple, I am sure that the majority of exhibitors would be mighty pleased. Played September 11-12.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

**MY LUCKY STAR:** Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—I don't think this picture could do anyone harm. In fact, I think the whole cast was instrumental in causing a certain unusual feeling of wellbeing in the audience. Far too often the public pays 35c to increase their inferiority complex. Men, forgetting the bokus-pokus of the camera, the quarts of grease and paint employed and the hours of vocal and physical culture involved, compare their wives and sweethearts with the glorious screen stars. Women hear no such thrilling, poetic, husky whisperings from the husbands (Continued on following page)

# TELEGRAMS

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(Continued from preceding page)

seated beside them, half asleep. But "My Lucky Star" leaves a totally different reaction. John finds Mary far more attractive than fat little Sonja Henie, even though Mary's ankles cave in on the ice, and Mary is sure John has more character than Richard Greene, and Aunt Iny can act circles around the whole cast. On the whole, I think it's pretty nice of Fox to serve up a less tasty dish than might be found in millions of homes, and anyone who starts to criticize "My Lucky Star" has the same advantage a cat has over a naked little bird fresh from the egg. I hope Buddy Ebsen and Joan Davis suffer no relapse. They must have been nearly overtaken to act as simple as the rest of the picture was.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

**MY LUCKY STAR:** Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—Better than average. Charming "Alice in Wonderland" scene.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PASSPORT HUSBAND:** Stuart Erwin, Pauline Moore, Joan Woodbury—Pretty bad. Not worth running even on bargain night. It is a shame to waste Stuart Erwin in a thing like this. He is very well liked, but didn't have a chance in this. Running time, 67 minutes. Played October 5-6.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**THREE BLIND MICE:** Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Majorie Weaver—A very good picture of its type, but it did not draw at all. Played September 22-23.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

**WE'RE GOING TO BE RICH:** Gracie Fields, Victor McLaglen, Brian Donlevy, Ted Smith—"Walter, Walter, lead me to the altar!" I haven't forgotten that song yet. It's hard to make oneself heard in print as small as this, but I wish to loudly proclaim this film as excellent entertainment. "We're Going to Be Rich" is a highly entertaining piece. As a period play of the South African gold rush days it ranks with the finest period productions in detail of settings, costumes, etc., produced in Hollywood or anywhere else. I suspect Brian Donlevy of having seen Paul Muni, but he is none the less convincing. Gracie Fields is grand. She is someone the audience would like to meet personally and chew the fat with in the kitchen. Victor McLaglen, who under proper direction and given a decent role always behaves creditably, is a likeable blustering ne'er-do-well, and little Ted Smith is nothing short of superb as McLaglen's little Cockney son. The music has a "good old days" tang. "We're Going to Be Rich" is a singularly well rounded, well directed, well acted production. And by the way, there is plenty of action involved, climaxed by a realistic bare fist encounter featuring Victor McLaglen. Had Fox but given it one-tenth the advertising he gave "Ragtime Band" you all could have said "We're Going to Be Rich."—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

**WE'RE GOING TO BE RICH:** Victor McLaglen, Gracie Fields, Brian Donlevy, Ted Smith—I have run better and have run worse. Miss Fields, thank goodness, did not have the English accent, but that did not go for the rest of the cast and for some reason our people don't go for it. Prejudiced, I reckon, but I can't help that. In an American-made picture Miss Fields would be accepted. I think. She has a good voice and certain points that would take if an American production.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## United Artists

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—Played August 25-26, when business was at a low ebb, and it did fair business, not as well, however, as it should have done, for this was an excellent picture. Gary Cooper pleased all the "Cooper fans" and Sigrid Gurie won their hearts playing opposite him. Don't be afraid of this one. Running time, 104 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—A good show in entertainment, but it just didn't draw the people, but what did see it seemed to like it. The old time costumes will keep out a lot, especially in a town as small as mine. Played October 3-4.—Cecil Ward, Stone Theatre, Bassett, Va. Small town patronage.

**ADVENTURES OF MARCO POLO, THE:** Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—A fair picture that was a complete box office flop. Played September 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**ADVENTURES OF TOM SAWYER, THE:** Tommy Kelly, Ann Gillis, May Robson, Jackie Moran, Walter Brennan—The most talked of picture before playing time we've had this summer. Business good.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**ALGIERS:** Charles Boyer, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart—Disappointing as to draw, but it seemed to please. Boyer is hard to

*Here are some of the pictures I have recently played and my opinion of "what they did for me". I haven't seen many writeups on pictures from Mississippi theatres in your magazine and I think we should have a look-in once in a while.—J. H. YOUNG, Star Theatre, Mendenhall, Miss.*

understand and it affects his draw here. Lamarr gave a fine demonstration of how an actress should pose for a still, but gazing into space for 70 minutes rather bores my patrons, who like a little action now and then. Running time, 96 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BLOCKADE:** Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—We were almost afraid to play this. Again we were surprised. It drew well and pleased. We could find nothing about the picture that should offend any race or creed and neither did our patrons. It is a beautiful picture and good entertainment. Not too gruesome. Fonda and Carroll excellent. Photography and recording the best. Running time, 84 minutes. Played October 9-10.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**BLOCKADE:** Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—Excellent. Many patrons applauded after the picture, which doesn't happen often here. Played September 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**GAITY GIRLS, THE:** Jack Hulbert, Patricia Ellis, Arthur Riscoe, Googie Withers—Fairly good program offering, although the lack of known names makes it a poor drawing card. Played September 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**I MET MY LOVE AGAIN:** Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal—Just a filler on a double bill. It doesn't draw flies. Played September 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

## Universal

**BLACK ACES:** Buck Jones, Kay Linaker—Many are of the opinion Buck Jones is slipping. Personally he still seems to do us gratifying business. Buck Jones broke our house record a year ago and has been a big item in keeping our creditors happy. His pictures on weekend are as good as a shot in the arm. If every star made us as much money as Buck Jones we would be hard to get along with.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**BLACK BANDIT:** Bob Baker, Marjorie Reynolds—I hope the rest will be better. This was pretty punk and I have a fair idea that it will take a lot of selling to get them in for another Bob Baker. Running time, 56 minutes.—A. F. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**LETTER OF INTRODUCTION:** Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, Andrea Leeds, George Murphy, Eve Arden, Rita Johnson—John (Menjou) Mannering, the great screen lover, is on his fourth marriage at the start of the film. Andrea Leeds (with stage ambitions) presents him her "Letter of Introduction" early in the piece and the audience is let in on a great secret: Miss Leeds is Mannering's daughter by his first wife, deceased. Universal formulates flimsy excuses why we all must keep this momentous secret from the rest of the cast in order that the film might run the full 110 minutes. In the face of their misleading relationship (father-daughter), all the women forsake Menjou, and the man (George Murphy) storms away from Leeds. It seems to me every time I see this little Andrea Leeds she is "fenegling" around for a chance to become great through the aid of mustache Menjou, who is already great. Since, at the end of this film, Menjou lurches out of the theatre where he disgraced himself by being drunk the opening night and commits suicide, perhaps Leeds will not have to start all over again in the next production. Perhaps Menjou with his well modulated kindness has not been the tonic she needed. The spotty audience sat politely through this incredible plot, awaiting the comedy relief left in the capable hands of Edgar Bergen with his "Charlie McCarthy" and disgusting but entertaining "Mortimer." I took Bergen's act for granted as the highlight of the film, and while I very much enjoyed his awareness of his screen non-personality without his dolls, I was mostly impressed by the two wholesomely attractive girls who played the supporting roles of Honey and Cora.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

**MAD ABOUT MUSIC:** Deanna Durbin, Herbert Marshall, Gail Patrick—Had our town not been in such bad financial condition, I believe this picture would have enjoyed outstanding business. However, we did very nicely and still have nice compliments. It's one idea of perfect entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick, Louis Hayward—Good story and Doug Fairbanks, Jr., okay. Cannot say much for the foreign star, Danielle Darrieux. Picture would have been better with one of our American stars. A pleasing little picture. Running time, 78 minutes. Played October 6-7.—Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

**RAGE OF PARIS, THE:** Danielle Darrieux, Douglas, Jr., Helen Broderick, Mischa Auer, Louis Hayward—A honey of a picture in every respect. Delightful entertainment, beautifully produced and recorded. Danielle is a distinct hit. Everyone enthusiastic about her. She should click in a big way if her next picture is as pleasing as this one. Running time, 75 minutes. Played September 25-27.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**YOU'RE A SWEETHEART:** Alice Faye, George Murphy—Despite the fact that we played this one quite late, all the boys seemed to enjoy it. It is by no means pretentious, but rather a plain, fast moving musical with plenty of good songs by Alice Faye (here she's "tops" when it comes to singing) and comedy by Andy Devine, "Oswald" and Frances Hunt. Incidentally, this Hunt girl looks like a comer. Many of the boys were willing to bet "Andy" (Daisy) Devine did not learn to do division at the Sing Sing prison school. And before we forget, let's not pass up Maida and Ray, who put on a real show with laments; the Norville Brothers, who gave a clever whistling act; Casper Reardon and his harp, etc. If you haven't already done so, treat your fans to a pleasing production and play, "You're a Sweetheart." Running time, 95 minutes. Played October 7.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

## Warner Brothers

**BOY MEETS GIRL:** James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy—We never had so many walkouts and all round disappointment as on "Boy Meets Girl." If this is a sample of stage shows showing a year on Broadway, must say that city folks are easier to please than my patrons.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BOY MEETS GIRL:** James Cagney, Pat O'Brien, Marie Wilson—Saw this picture screened and checked it out. It is silly, and Cagney is badly miscast. Running time, 86 minutes. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BOY MEETS GIRL:** James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy, Dick Foran—I dislike to pan a picture, but this is the poorest excuse for a picture I have played in my theatre in several months. Cagney had better stayed with Grand National if they are going to put him in stuff like this. Everybody waited for the one laugh, but it never came. Brother exhibitors, better see this before you even book it for the lower half of a double bill. Played September 4-5.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

**COWBOY FROM BROOKLYN, THE:** Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—This seems to be just what they wanted. It has everything for popular appeal. Drew very well and pleased 100 per cent. Powell still popular. Most of Warners' recording has improved somewhat. Running time, 77 minutes. Played September 30-October 1.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**COWBOY FROM BROOKLYN:** Dick Powell, Pat O'Brien, Priscilla Lane—Very good musical comedy; pleased above average business. Running time, 77 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Played October 5, 6. Small town patronage.

**FOUR'S A CROWD:** Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—Another "all-talker" that didn't set up any records, high nor low. Some like, most don't. Another high allocated picture that should have been in the program group. I run nine products and have come to the conclusion that there are only two major companies, despite rumors to the contrary. You guess who! Played October 2-3.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

**RACKET BUSTERS:** George Brent, Gloria Dickson, Humphrey Bogart—Good action picture which played to fair business and pleased the action fans. Running time, 71 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SWING YOUR LADY:** Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—The kind of picture the folks around the theatre can't get enough of. Played this one twice and if Vitagraph keep a print in good



order we could use it once each year.—E. Ewing, Amus-U Theatre, Inc., La Harpe, Ill. General patronage.

**TREACHEY RIDES THE RANGE:** Dick Foran, Paul Stone—Another one of the better westerns that have been made by Warner Brothers. This Foran feature was a dandy. Played September 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

**VALLEY OF THE GIANTS:** Wayne Morris, Claire Trevor, Charles Bickford, John Lital, Jack LeRue, Alan Hale—A box office natural, although I couldn't see a baby faced kid in a he-man's role. Claire Trevor, Jack LeRue and Bickford acquit themselves nobly, with Alan Hale outshining everyone else's performance to such an extent that he stole the picture. It kept the audience glued to their seats. Played September 21-23.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Jackie Cooper, Bonita Granville—A fine picture but poorly patronized. Played double bill with "The Big Show." As the patrons came in they said they came to see Gene Autry. Going out, they said "White Banners" was a fine picture.—E. Ewing, Amus-U Theatre, Inc., La Harpe, Ill. General patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Bonita Granville, Jackie Cooper—A splendid picture that is a credit to any theatre. Even though the story is a trifle maudlin, it is lifted to the heights by the superb acting of Bainter, Rains and Cooper. Running time, 90 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N.D. Small town and rural patronage.

## Short Features

### Columbia

**ANKLES AWAY:** Andy Clyde—Not so good. Poorest Andy Clyde we have shown. Running time, 15½ minutes. Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

**ATHLETIC YOUTH:** Special Sport Thrills—An interesting short showing what can be done if youngsters are given careful training in the various sporting activities. Something different. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J.—Prison patronage.

**FUN IN THE WATER:** New World of Sport Series—Everybody like to see water sport. This made very good entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PLAY BALL:** Special Sport Thrills—A fair short that was played during the world series, showing the Yankee in spring training, and as a result was very timely. Otherwise would only have been another short. As it was, it was interesting. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SCREEN SNAPSHOTS, NO. 6:** Well received. Always photographing someone's favorite star.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SNOWTIME:** Color Rhapsody—Fair; nothing to brag about. Running time, 7½ minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn.

**TERMITES OF 1938:** 3 Stooges—Silly but pleased all. They seemed to like them. Running time, 7 minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn.

### Educational

**JEFFERSON MACHAMER COMEDIES:** I hope we have had the last of these. Once in a while there has been a smile or two in them, but mostly they are a bore.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**MOUNTAIN ROMANCE, A:** Terry-Toons—The only Terry-Toon we have had this year that had any merit at all. It was fairly clever. Running time, six minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. B. Small town and rural patronage.

### Metro-Goldwyn-Mayer

**CANNED FISHING:** Our Gang Comedy—Good; one of the best. Be sure and play it. Running time, 11 minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn.

**CAPTAIN KIDD'S TREASURE:** Historical Mystery—Interesting fair short. Running time, 10 minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn.

**HOW TO READ:** Robert Benchley—Not as good as some that Benchley has made, but still drew laughs from the audience. Benchley's humor is a trifle too highbrow for our small town audiences. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RELIES ON REPORTS FROM EXHIBITORS

*"I like very much to turn to the 'What the Picture Did for Me' and see what the others have to say. The only fault I find is that there are not near enough reports from exhibitors, so I thought I might try to do a little reporting myself."*

*"I have a very small theatre and with me it's a sideline. Often in choosing my shows I am forced to rely on these reports."*—Mrs. A. H. Krumvie, Box 100, Lyric Theatre, Preston, Iowa.

**JUNGLE JUVENILES:** Pete Smith Specialties—This packs a lot of entertainment in one reel. This proves no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LITTLE RANGER, THE:** Our Gang—A very good Our Gang comedy that did not show that Hal Roach was missed. Good in all respects. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MAN IN THE BARN, THE:** Historical Mysteries—A much discussed story of the assassination of Abraham Lincoln. Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THREE ON A ROPE:** Pete Smith Specialties—Here is one that held our audience very tense. This mountain climbing subject was fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**WHAT DO YOU THINK:** MGM Miniature—Didn't think much of it and neither did the audience. Running time, 10 minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn.

### Paramount

**HOLD IT:** Color Classics—The best that Paramount made in this series this season. Out of the ordinary and very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PARAMOUNT PICTORIAL, NO. 12:** Very good as pictorials go. The scenes of Yellowstone National Park were excellent. The last sequence with the dog was enjoyed by the children. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

### RKO Radio

**HAWAIIAN HOLIDAY:** Walt Disney Cartoons—My first Walt Disney cartoon and was somewhat disappointed. Not so good as the Harman-Izing series MGM put out. Good music. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PATHE PARADE:** Very interesting short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

### United Artists

**DOG CATCHER:** Skippy—Very good cartoon, but not in the class with the Disneys.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Universal

**BREATHLESS MOMENTS:** Universal Special—This short contains several interesting and breath-taking shots of numerous daredevil feats plus shots of floods, war, riot and the ill-fated airship Hindenburg as it plummeted to earth at Lakehurst. Very entertaining and a short everyone would be interested in seeing. The local boys were particularly pleased with the shots of "Lucky" Teeter and his "Hell Divers," which apparently were taken here at the Trenton Fair Grounds. Running time, 19½ minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J.

### Vitaphone

**BOLTED DOOR, THE:** Floyd Gibbons' "Your True Adventure"—I see absolutely no excuse, what with thousands of actors out of work, for a short subject

from a major company as poorly conceived and acted as "The Bolted Door." What's more, the theme is quite stupid. If this episode is indicative of the unusually true exciting adventures of the American people, I'd rather not think about it. I had a more exciting true adventure trying to hide from the people who filed out after we showed this thing.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

**SATURDAY NIGHT SWING CLUB:** Melody Masters—Shelved it after listening to it once. Too much of this goes a long ways. Just no good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SONS OF THE PLAINS:** Mauch Twins—As nice a two-reel subject as anyone could wish for. The Mauch twins very good. The only thing wrong with this was the recording. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**STAR IS HATCHED, A:** Merrie Melodies—We think these cartoons are tops. They are all clever and this one is exceptionally good. Prefer Merrie Melodies to any cartoon on the market. Our patrons seem to enjoy them, too.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

**WHOLLY SMOKE:** Looney Tunes—An excellent cartoon that was enjoyed by all. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

### Warner Brothers

**RAINBOW'S END:** Eddie Peabody—An excellent two-reeler. Enjoyed by everyone. The only fault we could find is that there wasn't enough of Eddie Peabody. He was great, but played only one number. The recording was bad. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural town patronage.

### Serials

#### Columbia

**MYSTERIOUS PILOT, THE:** Captain Frank Hawks—Very fine. No regrets with four chapters to go. I believe it has improved our midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SECRET OF TREASURE ISLAND, THE:** Don Terry, Gwen Gaze—By far the best serial ever made, from a box office standpoint.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

### Northwest Club Names Shearer

Ben F. Shearer, president of B. F. Shearer Theatre Equipment Company, will head the Northwest Film Club for the coming year. He replaces Al Rosenberg. Fred Mercy, Jr., of Yakima, and Leroy V. Johnson of Seattle have been elected vice-presidents. Ed Lamb of RKO has been reelected secretary-treasurer.

### Midwest To Open Exchange

Midwest Film Distributors will open a new exchange building in Kansas City about November 15th, it was said by Robert Withers, head of the company, in New York this week. He was in New York for conferences with Republic, for which he is the territorial franchise owner.

### Buermele Succeeds Ray Moon

Carl Buermele is the new general manager of Cooperative Theatres of Michigan, following reported changes within the organization. Retirement of Ray Moon, former general manager, was announced by Fred Delodder, president, after a board directors' meeting last week.

### Associates Sign Orchestra

Herb Steiner's orchestra has been signed to play at the Motion Picture Associates annual dinner dance at the Hotel Astor, New York, November 26th. The committee is making further preparations and reports that many ads are coming in for the annual journey. A meeting will be held in two weeks.



# 81 CLASSICS LISTED FOR CHILDREN'S BOOK WEEK

**Motion Pictures Also Will Be Represented by Two Posters, November 13th to 19th**

Eighty-one classics which have been brought to the screen in the last five years are listed in a compilation by a committee of the Motion Picture Producers and Distributors of America, Inc., for the twentieth annual observance of Children's Book Week by the American Library Association, November 13th to 19th.

Motion pictures also will be represented by two posters in the displays being prepared by schools and libraries for the event. The large distributors cooperated in the preparation of the posters.

One bears the caption "Good books cultivate imagination—Great movies bring their characters to life." It shows two children reading a book and seeing its characters come to life, illustrated by stills from eleven motion pictures. The other shows a shelf of books captioned "Good books, good movies, new worlds." The shelf contains 20 books from which pictures have been made.

New York's observance of the week includes the showing of Walt Disney's "Ferdinand, the Bull" at the Music Hall. The posters will be displayed at Wanamaker's, which has arranged meetings for parents at which authors will speak and "Elephant Boy" and "Snow White and the Seven Dwarfs" will be exhibited.

Following is a list of recent films made from books considered of interest to youthful audiences. All these titles are presented as suitable for Book Week library-film tieups and exhibits. Asterisks indicate prints of the pictures are obtainable for showing at the local theatres during the week of observance.

- \*The Adventures of Marco Polo. Historical. UA.
- \*The Adventures of Robin Hood. Legends. Warner.
- \*The Adventures of Tom Sawyer. Mark Twain. UA.
- Anne of Green Gables. L. M. Montgomery. RKO Radio.
- \*The Arkansas Traveler. Mark Twain. Par.
- \*The Barrier. Rex Beach. Par.
- \*Call of the Yukon (Based on "Swift Lightning"). James Oliver Curwood. Rep.
- Captain Blood. Rafael Sabatini. Warner.
- \*Captains Courageous. Rudyard Kipling. MGM.
- Clarence. Booth Tarkington. Par.
- \*Count of Monte Cristo. Alexander Dumas. UA.
- \*A Damsel in Distress. P. G. Wodehouse. RKO Radio.
- \*David Copperfield. Charles Dickens. MGM.
- A Dog of Flanders. Ouida. RKO Radio.
- \*Drums. A. E. W. Mason. UA.
- \*Elephant Boy (based on "Toomai of the Elephants"). Rudyard Kipling. UA.
- \*Ferdinand the Bull. Munro Leaf. RKO Radio.
- Freckles. Gene Stratton Porter. RKO Radio.
- \*The Gladiator. Philip Wylie. Columbia.
- \*Gold Is Where You Find It. Clements Ripley. Warner.
- Great Expectations. Charles Dickens. U.
- \*The Great Waltz. Biographies of Johann Strauss. MGM.
- \*Gunga Din. Rudyard Kipling. RKO Radio.
- The Harvester. Gene Stratton Porter. Rep.
- \*Hawaii Calls (based on "Stowaways in Paradise"). Don Blanding. RKO Radio.
- \*Heidi. Johanna Spvri. 20th Cent.-Fox.
- The Hoosier Schoolboy. Edward Eggleston. Mon.
- \*If I Were King. Justin Huntley McCarthy. Par.
- \*Kidnapped. Robert Louis Stevenson. 20th Cent.-Fox.
- Laddie. Gene Stratton Porter. RKO Radio.
- The Last of the Mohicans. James Fenimore Cooper. UA.
- Little Lord Fauntleroy. Frances Hodgson Burnett. UA.
- Little Men. Louisa May Alcott. Rep.
- The Little Minister. James M. Barrie. RKO Radio.
- \*Little Women. Louisa May Alcott. RKO Radio.
- \*Lives of a Bengal Lancer. F. Yeats-Brown. Par.
- \*Marie Antoinette. Stefan Zweig. MGM.
- \*Men With Wings (based in part on "Story of Aviation"). Goldstrom. Par.

- The Mighty Treve (based on "Treve"). Albert Payson Terhune. U.
- M'Liss. Bret Harte. RKO Radio.
- \*Mother Carey's Chickens. Kate Douglas Wiggin. RKO Radio.
- Mrs. Wiggs of the Cabbage Patch. Alice Hegan Rice. Par.
- \*The Mysterious Rider. Zane Grey. Par.
- \*Nancy Drew, Detective (first of series of films based on the "Nancy Drew" books for girls). Carolyn Keene. Warner.
- \*Navy Blue and Gold. George Bruce. MGM.
- Penrod and Sam. Booth Tarkington. WB.
- \*Penrod's Double Trouble. Booth Tarkington. Warner.
- \*The Perfect Specimen. Samuel Hopkins Adams. Warner.
- \*The Prince and the Pauper. Mark Twain. Warner.
- \*The Prisoner of Zenda. Anthony Hope. UA.
- Rainbow on the River (based on "Toinette's Philip"). Mrs. C. V. Jamison. RKO Radio.
- \*Ramona. Helen Hunt Jackson. 20th Cent.-Fox.
- \*Rebecca of Sunnybrook Farm. Kate Douglas Wiggin. 20th Cent.-Fox.
- \*Return of the Scarlet Pimpernel. Baroness Orczy. UA.
- \*Romance of the Limerlost (suggested by "Girl of the Limerlost"). Gene Stratton Porter. Mon.
- \*The Scarlet Pimpernel. Baroness Orczy. UA.
- \*Scrooge (based on "Christmas Carol"). Charles Dickens. Paramount.
- \*Sequoia (based on "Malibu"). Vance Hoyt. MGM.
- \*Snow White and the Seven Dwarfs (Grimm's Fairy Tales). Grimm Brothers. RKO Radio.
- \*Submarine Patrol (based on "Splinter Fleet"). Ray Milholland. 20th Cent.-Fox.
- \*Suez. Historical material. 20th Cent.-Fox.
- \*Sutter's Gold. Blaise Cendrars. U.
- \*Sweethearts (based in part on the Victor Herbert overture). Correlated reading on life of Victor Herbert. MGM.
- \*A Tale of Two Cities. Charles Dickens. MGM.
- \*The Texans. Historical material. Par.
- \*The Three Musketeers. Alexander Dumas. RKO Radio.
- \*Thunder Trail. Zane Grey. Par.
- Timothy's Quest. Kate Douglas Wiggin. Par.
- \*To the Victor (based on "Bob, Son of Battle"). Alfred Ollivant. Gaumont-British.
- \*The Trail of the Lonesome Pine. John Fox, Jr. Par.
- \*Treasure Island. Robert Louis Stevenson. MGM.
- \*Under the Red Robe. Stanley J. Weyman. 20th Cent.-Fox.
- \*Under Two Flags. Ouida. 20th Cent.-Fox.
- \*Valley of the Giants. Peter B. Kyne. Warner.
- Voice of Bugle Ann. Mackinlay Kantor. MGM.
- \*Wagon Wheels (based on "Fighting Caravans"). Zane Grey. Par.
- \*Wee Willie Winkie. Rudyard Kipling. 20th Cent.-Fox.
- \*Wells Fargo. Historical material. Par.
- \*White Banners. Lloyd Douglas. Warner.
- White Fang. Jack London. 20th Cent.-Fox.
- \*Yellow Jack. (Correlated reading on "Microbe Hunters" by Paul de Kruif. MGM.
- \*The Young in Heart (Based on "The Gay Banditti"). I. A. R. Wylie. UA.

## Radio Scripts

- The Adventures of Robin Hood.
- The Buccaneer.
- Drums.
- Ebb Tide.
- If I Were King.
- Little Women.
- Marie Antoinette.
- Men with Wings.
- Test Pilot.
- A Yank at Oxford.
- Yellow Jack.

## Australian Returning From Theatre Study

Dal Cross, Australian exhibitor, in New York for the last month, left last week for Hollywood on his return trip to Sydney. He is making a study of American theatre operation and intends stopping over at the West Coast studios for a close-up of production.

While in New York Mr. Cross visited with Albert Deane, Paramount foreign department publicity director, with whom he was associated in Sydney under the late John Kennebeck, Paramount general manager in Australia.

## New Universal Financing Ready; Schenck Sees Gain

Universal this week negotiated a credit of \$2,500,000, at five per cent per annum, for two years, and has paid off \$1,000,000 in maturing debts, from a bank syndicate headed by the Commercial National Bank and the Irving Trust Company.

At the same time, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, on his arrival in New York this week from Hollywood said that he expected the earnings of the company to exceed last year's record figure of \$8,617,114. Mr. Schenck attended the meeting of the Motion Picture Producers and Distributors of America. He is also planning to confer with President Roosevelt in Washington.

The new line of credit for Universal is held to be sufficient to meet the full financial requirements of the company for the time stated. It was negotiated after long and careful investigation by the banks. J. Cheever Cowdin, chairman of the board, and Nate J. Blumberg, president, acted for Universal. The deal has been in negotiation since last May.

Under the operating management of Mr. Blumberg, who assumed office some 10 months ago, the company is now in the black. He was operating head of RKO Theatres when he was invited by Mr. Cowdin and his associates to assume the presidency of Universal. In August the company was approximately \$22,000 in the red but in September, the world operations of the company showed a profit.

Universal is looking forward to an annual gross of \$20,000,000 at this time, as compared with \$18,000,000 in 1937. The average weekly increase over last year is approximately \$40,000. William Scully is vice-president in charge of sales and Joseph Seidelman is vice-president in charge of foreign sales. Sales are reported to have improved considerably.

The company's studio at Universal City was recently reorganized under Matthew Fox, vice-president, and Cliff Work, business head of the studio.

Loans recently paid off by Universal include those of Irving Trust and Electrical Research Products, Inc., and \$400,000 to Eastman Kodak.

Milton C. Weisman, as receiver of the Fox Theatre Corporation, this week filed a report on the company as of June 30, 1938, in the United States district court in New York, listing book value assets of \$4,318,890, and liabilities of \$7,615,647.

Mr. Weisman's own estimation of the assets is \$8,120,441, including a valuation of the company's claim against William Fox and others, but to which he had given no book value. This claim is under litigation.

Application for authorization to make the final payment on \$39,000 of old Roxy Theatre bonds outstanding may be made in federal court in New York later this week. The payment may amount to around \$8 on each \$100 face amount. The last payment was \$6.

Authorization of the dividend by the court will make possible what is regarded as the final step in the Roxy's court proceedings, begun in 1933.

## "Gang" Suit Retrial Asked

Vivian L. Stanley, chairman of the Georgia Prison and Parole Commission, is asking a retrial of the suit he lost against Warner Brothers on its production of "I Am a Fugitive from a Chain Gang."





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TO EVERY  
SHOWMAN!**

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## IN COURTS

### Publisher of Yale March Sues on Snow White's Song

Thornton W. Allen, head of the music publishing company bearing his name, has filed suit against Irving Berlin, Inc., Walt Disney Productions, Ltd., RKO Radio Pictures, Inc., and Walt Disney Enterprises on the grounds that the song "Some Day My Prince Will Come" is a "deliberate copy" of the "Old Eli March" written by Wadsworth Doster (Yale '09).

Mr. Allen's firm holds the rights to Mr. Doster's song, which was copyrighted in September, 1936, and July, 1938, and was printed in the "Intercollegiate Song Book" in October, 1936. The song sung by Snow White was published by Irving Berlin, Inc., with words by Larry Morey and music by Frank Churchill, the complaint charges. Copies of both songs were filed with the complaint.

### Lord vs. Pathe Suit Started

Trial of a \$48,000 breach of contract suit against Pathe News, Inc., brought by Phillips H. Lord, started yesterday in the U. S. District Court. Mr. Lord claims that Pathe refused to carry out its alleged contract supplying him with cameramen, sound technicians, and motion picture equipment for a contemplated trip around the world. A decision against the plaintiff, rendered at a previous trial, had been reversed on appeal in a ruling by the Circuit Court of Appeals, which ordered a new trial.

### Behrend Files Answer

Behrend Picture Supply House, Inc., filed answer last Monday to a suit brought in the U. S. District Court by Vitagraph, Inc., which charged copyright infringement of 37 stills. The defendants denied the allegations of the complaint and contended that the plaintiff's copyrights were void for improper publication of notices, and that the copyrights were not legally owned by the plaintiff. The suit seeks an injunction, an accounting of profits and \$250 damages for each alleged infringement.

### Loew Case To Be Tried Soon

Emil K. Ellis, chief counsel for the nine plaintiffs in the consolidated stockholders suit against Loew executives, will probably bring his case to trial late in November or early in December. Depositions have been taken from 18 Loew executives and directors to date, with others to follow.

### ASCAP Appeals Prepared

Herman Finkelstein of Schwartz and Frohlich, counsel for the American Society of Composers, Authors and Publishers, went to Washington last Monday to make preparations for the organization's pending U. S. Supreme Court Appeals on Anti-Ascaph legislation in Florida and Washington.

### Pathe News Sued

Suit for \$75,000 has been brought against Pathe News, Inc., by Herman Van Cleef in New York Supreme Court. The plaintiff claimed that he had been wrongfully arrested and charged with grand larceny for the alleged stealing of photographic equipment belonging to Pathe.

## RCA-Philco Suit Held Up by Appeal

Proceedings for royalty accountings in the suit and cross-suit of the Philadelphia Storage Battery Company, parent organization of the Philco Radio and Television Corporation, against the Radio Corporation of America, will be stayed pending determination of appeal if an appeal is taken by RCA to the State Supreme Court at Dover, Del., within 30 days, Chancellor Josiah O. Wolcott ordered in Chancery Court at Wilmington last week.

The order in which that provision was made, was in conformity with the opinion given by Chancellor Wolcott some time ago in the litigation, in which the chancellor enjoined RCA from terminating a license agreement with PSB on radio patents held by RCA and dismissed RCA's suit for the right to terminate the agreement.

On the royalty base determined, RCA is to account to PSB for sums paid by PSB on apparatus sold after July 20, 1934, and PSB is to account as to royalties due RCA and not paid on apparatus sold after the same date, a master to be appointed to take the accountings.

Chancellor Wolcott said that when the accountings provided for in the decree shall have been taken and stated, "a decree shall be entered in favor of the party entitled thereto, together with interest." These provisions will be held in abeyance, however, pending appeal.

### Charles F. Bayer Dies

Charles Frederick Bayer, who built the Palace theatre in Perrysburg, Ohio, 17 years ago, died recently. His widow, five sons and two daughters survive.

### Reynolds Janney

Reynolds Janney, 80, died recently at his home in Chillicothe, Ohio. He was the father of Russell Janney, New York theatrical producer, and grandfather of Billy Janney.

### Charles H. Zuber

Charles H. Zuber passed away at his home in Newport, Ky., on October 15th. Mr. Zuber had been theatre editor of the Cincinnati *Times-Star*, then press representative of the Cox and Shubert theatres in Cincinnati, and recently the author of "Curtains Down," a weekly series of theatre reminiscences appearing in the Cincinnati *Enquirer*.

### Joe Levy

Joe Levy, veteran film salesman and owner of Special Attractions, died October 14th in Kansas City. Mr. Levy had been manager of the Warner Brothers exchange in Kansas City, manager of the United Artists branch in St. Louis, Cincinnati, and Indianapolis, and district manager for Columbia at Des Moines. Funeral services were held last Monday.

### James Given

James E. Given, 76, who formerly operated a circuit in Illinois, died recently in Boston as a result of exposure due to the recent storms.

## OBITUARIES

### Ralph E. Lund Dies; Was with RKO Radio

Ralph E. Lund, assistant to S. Barret McCormick, RKO Radio advertising manager, died last Monday night. Mr. Lund had been in charge of pressbooks for the company.

Born December 15, 1891, Mr. Lund had attended the Erie High School, Pennsylvania, and the Art Students League. He engaged in newspaper work, and then went to Universal. After that he joined the Lord and Thomas Agency, handling the RKO account. From there he went to the RKO theatres, and then to RKO Distributing Corporation. Mr. Lund was a member of the Association of Motion Picture Advertisers.

### E. C. Segar Dies; "Popeye" Creator

Elsie Crisler Segar, creator of "Popeye," one of the most popular comic strip and animated cartoon characters, died at his home in Santa Monica, California, on October 13th. Born in Chester, Illinois, in 1895, Mr. Segar attended the public schools and then got work as a projectionist in a local motion picture theatre. From this he went on to house painting, but wanting to be a cartoonist, subscribed to a course in a Cleveland correspondence school. "Popeye" was created as a minor character in "The Thimble Theatre," which was Mr. Segar's first very successful comic strip, done for King Features Syndicate in New York. "Popeye" came to the movies in cartoons produced by Max Fleisher and released by Paramount, and scored a great hit, as he had in the comic strip.

The artist is survived by his widow, a daughter, 15, and a son, 12.

### W. H. Wright, Press Agent, Dies in East

William Henry Wright, theatrical press agent and manager, died October 12th in City Hospital, New York. Mr. Wright, who was 72 years old, had been employed last on a WPA theatrical project. Among the producers with whom he had worked were George Broadhurst, Klaw and Erlanger, George C. Tyler and Henry W. Savage.

For many years Mr. Wright had managed stock companies in Louisville, Dayton, Columbus, Cincinnati, Grand Rapids and Lansing. He was at one time president of the Hot Air Club, members of which are theatrical managers and agents.

### Rose Reilly

Rose Reilly, eastern correspondent for *Popular Photography*, and wife of William J. Reilly, advertising manager of *Cine Mundial*, died Monday of pneumonia, in New York. Services were held Tuesday at the Universal Funeral Chapel.

### John J. Storey

John J. Storey, 50, died of a heart attack in Worcester, Mass., last week. Mr. Storey was managing director of radio station WTAG, and a former president of the National Association of Broadcasters.



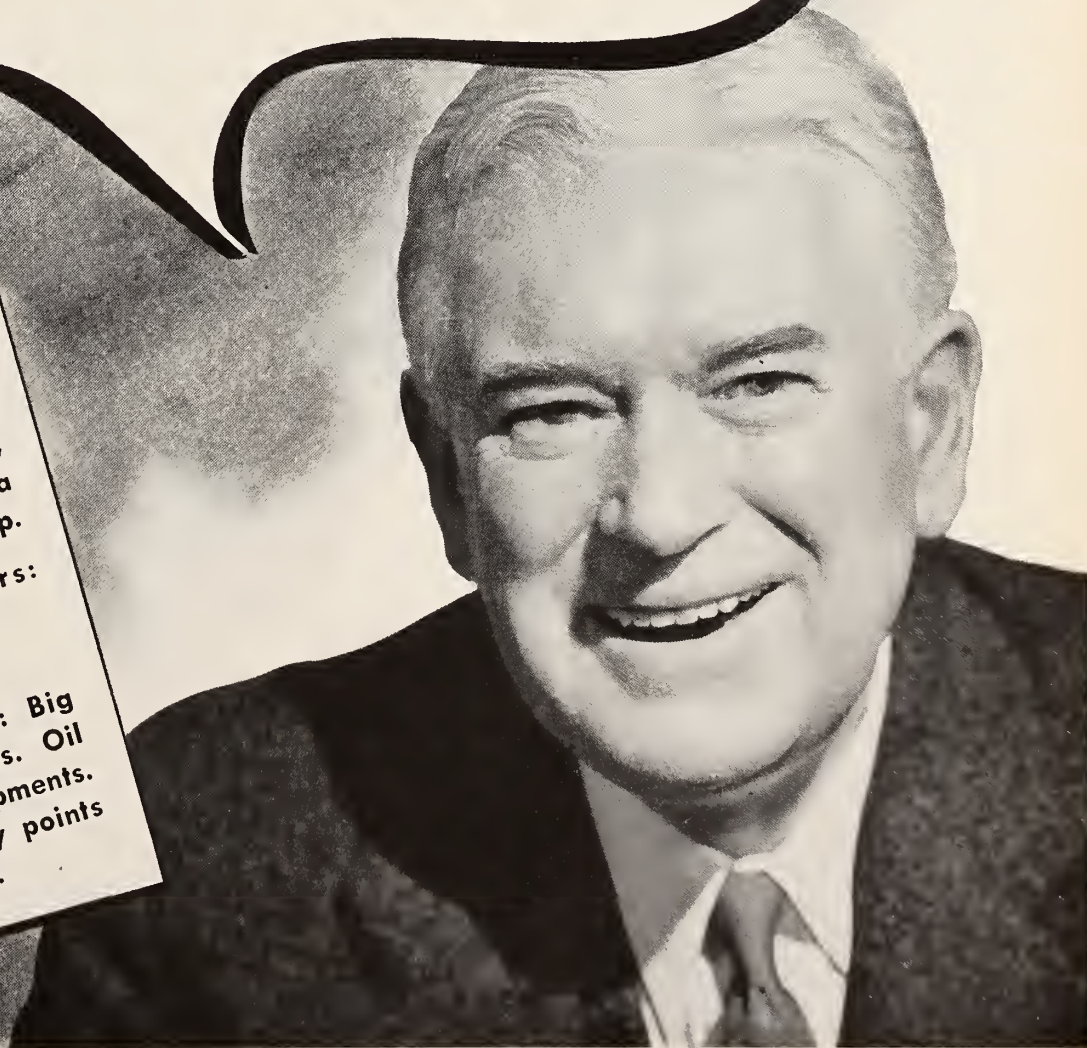
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THE 18TH ANNUAL M. P. T. O. A.  
CONVENTION IN OKLAHOMA CITY—  
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# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"There's That Woman Again"	Director: Alexander Hall.	Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Marc Lawrence, Ann Doran.	Shooting
"Spy Ring"	Director: Christy Cabanne.	Fay Wray, Ralph Bellamy, Regis Toomey, Ed Earle, Robert Sisk.	Shooting
"Trail of the Tumbleweed"	Director: Sam Nelson.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Dick Curtis.	Shooting
"Wreckage"	Director: Lewis D. Collins.	Jack Holt, Dolores Costello, Pert Kelton.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Ice Follies"	Director: Reinhold Schunzel.	The Original Ice Follies cast, Joan Crawford, James Stewart, Lew Ayres.	Shooting
"Spring Dance"	Director: S. Sylvan Simon.	Burgess Meredith, Maureen O'Sullivan, Ann Morris, Lew Ayres, Ruth Hussey, Frank Albertson, Sterling Holloway, Truman Bradley, Joyce Compton, Marjorie Gateson, Jacqueline Wells, Dick Baldwin.	Shooting
"A Christmas Carol"	From the story by Charles Dickens. Director: Edwin L. Marin.	Reginald Owen, Terry Killourne, Leo G. Carroll, Lynne Carver, Ann Rutherford, Gene Reynolds, Gene and Kathleen Lockhart.	Shooting
"Stand Up and Fight"	Director: W. S. Van Dyke.	Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Barton MacLane, Robert Gleckler, John Qualen, Clinton Rosemond.	Shooting
"Wizard of Oz"	Director: Richard Thorpe.	Judy Garland, Frank Morgan, Ray Bolger, Buddy Ebsen, Bert Lahr, Charley Grapewin, Billie Burke, Margaret Hamilton, Pat Walsh.	Shooting
"Katharine the Last"	Director: Norman Taurog.	Franchot Tone, Franciska Gaal, Reginald Gardiner, Walter Connolly, Rita Johnson.	Shooting
<b>MONOGRAM</b>			
"Gang Bullets"	Screen play, John Neville Director: Lambert Hillyer.	Anne Nagel, Robert Kent, J. Farrell MacDonald, Morgan Wallace, Charles Trowbridge.	Shooting
<b>PARAMOUNT</b>			
"Ambush"	Director: Kurt Neumann.	Gladys Swarthout, Lloyd Nolan, Broderick Crawford, William Henry, Ernest Truex, Hartley Tufts.	Shooting
"Cafe Society"	Director: Edward H. Griffith.	Fred MacMurray, Madeleine Carroll, Shirley Ross.	Shooting
<b>REPUBLIC</b>			
"Orphans of the Street"	Director: Irving Pichel.	Robert Livingstone, June Story, Tommy Ryan, Harry Davenport.	Shooting
"Santa Fe Stampede"	Director: George Sherman.	Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), June Martel, William Farnum, Le Roy Mason.	Shooting
"Texas Ranger"	Director: Joe Kane.	Roy Rogers, Mary Hart, Raymond Hatton, Lee Powell, J. Farrell MacDonald, Lane Chandler, Bruce MacFarlane, Purnell Pratt, Harry Woods, Chester Gunnell.	Shooting
<b>RKO RADIO</b>			
"Saints Without Wings"	Original and screen play, Albert Bein. Director: P. J. Wolfson.	Anne Shirley, Roger Daniel, James MacCallion, Walter Ward, Charles Powers, John Fitzgerald, Frank Mayo, Paul White, Walter Tetley.	Shooting
"Love Affair"	Director: Leo McCarey.	Irene Dunne, Charles Boyer, Lee Bowman.	Shooting
"The Great Man Votes"	Original story, Gordon Malherbe Hillman. Screen play, John Twist. Director: Garson Kamin.	John Barrymore, Katharine Alexander, Peter Holden, Virginia Weidler, Donald MacBride, Clarence Kolb, Luis Alberni, J. M. Kerrigan, Elizabeth Risdon.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Jesse James"	Original screen play, Nunnally Johnson. Director: Henry King.	Tyrone Power, Henry Fonda, Nancy Kelly, Walter Brennan, John Carradine, J. Edward Bromberg, Brian Donlevy, Douglas Fowley, Jane Darwell, Donald Meek, Ernest Whitman.	Shooting
"Tail Spin"	Original screen play, Frank Mead. Director: Roy Del Ruth.	Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Jane Wyman, John King, Wally Vernon, Joan Valerie, Robert Lowery, Edward Norris, J. Anthony Hughes, Jack Pennick.	Shooting
"The Little Princess"	Director: Walter Lang.	Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander, Marcia Mae Jones, Deidre Gale, Ira Stevens.	Shooting
"Thanks for Everything"	Director: William A. Seiter.	Jack Oakie, Adolphe Menjou, Jack Haley, Arleen Whelan, Binnie Barnes, Tony Martin.	Shooting
"The Three Musketeers"	A musical comedy version of the novel by Alexander Dumas. Director: Allan Dwan.	Ritz Brothers, Don Ameche, Gloria Stuart, Binnie Barnes, Amanda Duff, Joseph Schildkraut, John Carradine, John King, Lionel Atwill, Douglass Dumbrille, Russell Hicks.	Shooting
<b>UNITED ARTISTS</b>			
"Made for Each Other"	Screen play, Jo Swerling. Director: John Cromwell.	Carole Lombard, James Stewart, Lucile Watson, Charles Coburn, Donald Briggs, Walter Cameron.	Shooting
<b>UNIVERSAL</b>			
"Little Tough Guy in Society"	Original screen play, Edward Eliscu, Mortimer Offner. Director: Earle Kenton.	Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish, Jackie Searl, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey, Lester Joy.	Shooting
"Ghost Town Riders"	Original and screen play, Joseph West. Director: George Waggoner.	Bob Baker, Fay Shannon, George Cleveland, Forrest Taylor, Glen Strange, Jack Kirk.	Shooting
"Dead Don't Care"	From a novel by Jonathan Latimer. Screen play, Edmund L. Hartmann. Director: Al Rogell.	Preston Foster, Frank Jenks, Frances Robinson, Kay Linaker, Joyce Compton, Orville Caldwell, E. E. Clive.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Dark Victory"	From the play by George Brewer, Jr., Bertram Block. Screen play, Casey Robinson. Director: Edmund Goulding.	Bette Davis, George Brent, Geraldine Fitzgerald, Ronald Reagan, Humphrey Bogart, Henry Travers.	Shooting
"Oklahoma Kid"	From an original story by Edward Paramore. Screen play, Robert Buckner, Jerome Odlum, Warren Duff. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Rosemary Lane.	Shooting





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## THAT DAY OFF

This department consistently has stood for a day off a week. We've pounded at it year in and year out. Some progress has been made. A sizeable number of executives have seen the light. But no stampede has resulted. Too many situations are giving a day off, if any, only now and then.

The blame is not entirely upon the boss. Managers themselves poop up the deal. There are theatremen who could obtain a day off regularly if they insisted. Among them are the birds who sleep in the theatre. We mean the lads who expect the house to burn down the moment they step out of the foyer.

Then there is the lad who isn't bothered. A day off is nothing in his young life. He wouldn't know what to do with it. All he wants to know is the theatre. That's not so good, for himself, for the job.

What chance has the man who'd appreciate a day off when the bird who can have it won't take it?

There's too high a turnover in managerial manpower. There isn't enough manpower to supply the demand. The reason?

Men who work seven days a week, willingly or no, wear out fast. They eat on the fly, sleep like firemen. Bowels go bad. Bodies are poisoned. Brains go dead. Out on their feet, can't think straight, they fold up.

Smart showmanship stems from healthy bodies, keen minds. You've got to relax to have both. You've got to have a day off to relax.

△ △ △

## COMES FROM THE TOP

There is not more favorable editorial mention here of division and district heads because these folks are content with remaining in the background to cheer the works of the men they lead. There should be more applause for inspiring headmen, and among those who so qualify, certainly for Carter Barron, Loew's Eastern zone director. Carter ranks at the top

for his many undertakings, not the least being the number of his men who click so often in nationwide contests.

Seek out any special cause in certain sectors for consistent target-splitting showmanship. The answer usually is in the enthusiasm generated up at the head.

△ △ △

## A BOW DIRECTED OVERSEAS

Comes intelligence from England revealing the winner of famed Silver Shield, offered by the Company of Showmen, management fraternity created by the London Kinematograph Weekly. The honors voted Manager H. F. Smith, Carlton Cinema, Norwich, unit of the County Cinema chain, identifies the winner as Champion British Showman, for his campaigning during the past year. Presentation was made recently at a luncheon in the company of top industry executives.

The significance thus attached to the boxoffice efforts of British theatremen indicates there is no less regard overseas for the responsibilities placed upon the man in the field. To S. G. Rayment, Kinematograph Weekly editor, therefore, your Chairman directs appreciation for seeing eye-to-eye with the Round Table the necessity of spotlighting the importance of showmanship as exemplified on this side by the Quigley Awards.

△ △ △

## BRING BACK THE ZANIES

It was H. S. ("Doc") Twedt, of the Lido, Manly, Iowa, who, impatient with the foliage of exploitation beards for "Kentucky Moonshine", started two months ahead of his date to grow real chin-whiskers. It brought him columns of newspaper publicity and much extra business. "I've got some screwball ideas but they make things click at the boxoffice and that's the final ticket," writes "Doc".

This department is with Twedt on that. Once upon a time the theatre was the province of zanies who got the dough. We're for swapping some of that phoney dignity for a load of simon-pure screwballery and more power to slightly demented showmen.

*A-Mike Vogel*





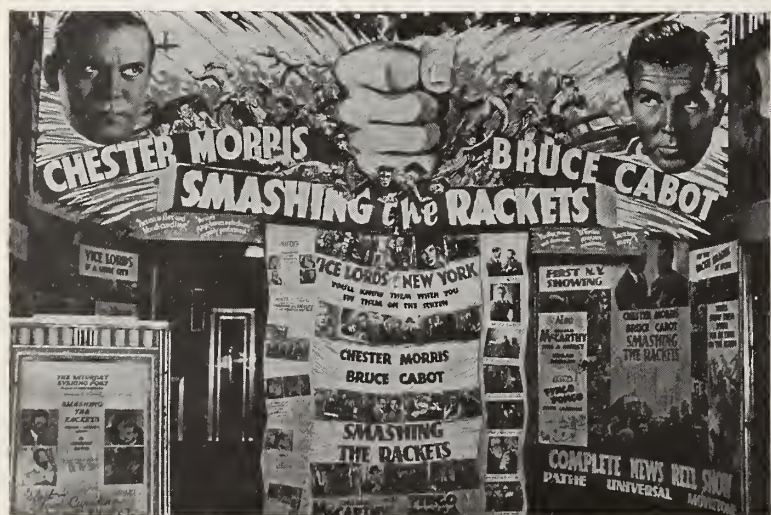
At left is Mayor Maurice J. Tobin imparting fundamentals of civic government to Harry Turner of Milton, Mass., (seated) winner in the recent Mickey Rooney doubles contest and chosen Mayor-for-a-day in connection with the opening of "Boys Town" at Loew's State, Boston. Young Turner was presented to His Honor the Mayor by Vito Mannascalco (standing), present Mayor of "Boys Town". Stunt was put over by publicist, Joe Di Pesa.

Fooled you, didn't it? No, it isn't a photo of his front at the Paramount Theatre, Atlanta, Ga., but a cleverly designed lobby setpiece conceived by Tommy Read in behalf of his local Movie Quiz.

## Round Table In Pictures



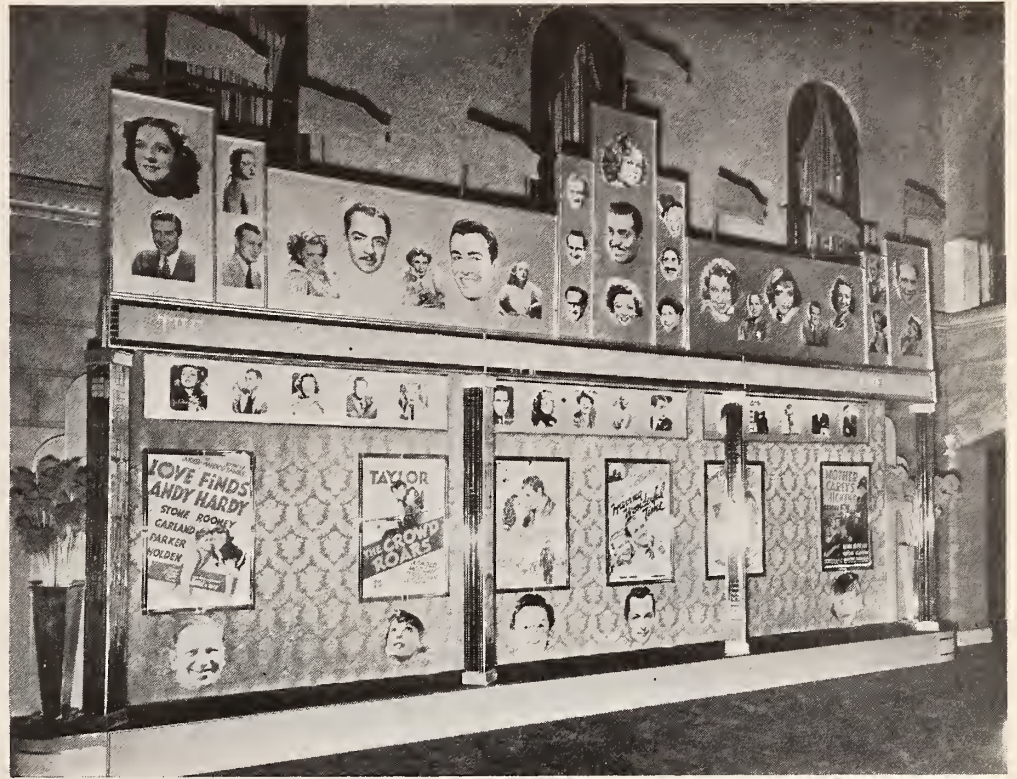
Above, left, is display created by Frank Gelber, Park Theatre, Brooklyn, and his staff for opening of "Robin Hood". Depicted is scene of a banquet in Sherwood Forest with all the main characters in the picture grouped around the table. Title and cast were in cutout letters, with colored cellophane and lights selling the technicolor in the picture. That's Gelber standing at display.



A famous trial taking place at the time of opening of "Smashing the Rackets" at the Rialto, New York City, lent itself notably to lobby display at left. Film was suggested from article which appeared in the Saturday Evening Post and was blown up for a 40 by 60 display with pages from the magazine article.



Called one of the most striking displays conceived in the interest of the Industry drive is that fashioned by Frank V. King for the lobby of the Midland in Newark, Ohio. This lobby setpiece is 18 feet high by 29 long, star beads placed on a silver and gold combination background. Illumination was furnished by indirect lighting in addition to spots for top of display. King reports that this was one exhibit that certainly "created favorable comment."



Two weeks ahead of opening of "The Texans" at the Paramount Theatre, St. Paul, Minn., Don Alexander, publicity director, planted this attractive display in his lobby: Miniature trains, stage coach drawn by team of four horses, covered wagons with ox team, station office, etc., formed part of the display. For the background, artist painted rolling tract of treeless land covered with coarse grass.

New high in pretentiousness, writes Ted Routson, publicity director of the Hippodrome, Baltimore, was two giant hand-painted panels for "You Can't Take It With You". Life-size cutout figures of characters were painted in natural colors and mounted on specially constructed beaver-board fence with blue sky backing. Boards 13 feet high and 25 feet long were placed on both sides of entrance.





## SHOWMEN'S LOBBY LAFFS

Butte Celebrates  
"Sisters" Premiere

From the brush of  
Milt Rosenfeld,  
Round Table car-  
toonist.



HE: So we took the \$250,000 . . . !

### Marionette Moviette Show Aids on "Marie Antoinette"

Reported by Les Pollock, Loew's Rochester, Rochester, N. Y., was parade held opening day of "Marie Antoinette" which included the MGM marionette moviette show which covered entire town headed by police escort. Truck with plenty of banners heralding the picture's opening made a great flash as it toured the streets. Stunt was covered by leading dailies and radio stations. Half-hour program of the Marionette Theatre was hooked up over WHEC from front of theatre, mention of which was also made in radio section of papers.

Special lobby display consisted of original costumes used in picture with poster background surrounded by framed stills. Numerous merchants came through with attractive windows, and highlight of the tieup was mannequin in window modeling original costume, surrounded by poster and stills.

For his "Algiers" opening, Pollock promoted smash window display at Wurlitzer's, using two huge blowups, curtain background with 10 framed colored stills and cutout letters spelling out title. Electro shaver windows used blowup of Boyer demonstrating the shaver and prominently plugging the opening. Record transcriptions were planted over WHEC and WSAY and man-on-street broadcasts were held two days ahead.

"LET'S HEAR FROM YOU"

### Contest Aids "Room Service"

The Cleveland Plain Dealer and Warners' Hippodrome, Cleveland, through the efforts of manager Ed Miller and publicist Mann Pearlstein, hooked up for a novel contest during the run of "Room Service." Prizes were offered for the funniest stories centered around odd requests made of waitresses, clerks and business men. Several hundred answers were received, promoted prizes and guest tickets going to winners.

### Warners Organize "Nancy Drew" Clubs

As a permanent plug for its Nancy Drew series featuring Bonita Granville, Warner Brothers publicity department has organized Nancy Drew Clubs in conjunction with high schools throughout the country. Purpose of the organization is to bring about a better understanding between parents and their daughters. Membership will be confined to girls between 16 and 18 years of age.

"LET'S HEAR FROM YOU"

### Monogram Starts Promotion With Coney Fur Institute

In a tieup with the National Coney Fur Institute, Lou Lifton, Monogram advertising director has set a nationwide essay contest sponsored by Modern Movies and involving Anne Nagel.

Magazine will carry announcement on the contest in its December issue, winners to be named later. Prizes of a coney fur coat, jacket and muff, donated by the Institute will be awarded through the medium of Modern Movies by Anne Nagel to the three submitting best essays according to board of judges.

"LET'S HEAR FROM YOU"

### RENOIR PERE AIDS RENOIR FILS

The New York Filmarte Theatre is holding an exhibition in its lounge of reproductions of paintings by Pierre Auguste Renoir, the famous French artist, whose son, Jean Renoir, directed the Filmarte's current picture, "Grand Illusion". The artist's three sons, Claude, Pierre and Jean, are engaged in the French film industry.

Butte, Montana, the birthplace of Myron Brinig, author of "The Sisters" was the scene of a gala premiere marking the opening of the Warner Bros. production of the novel co-starring Errol Flynn and Bette Davis on October 22nd. Butte, only three miles from Silverbow, locale of the picture, planned a tremendous celebration for the event the cooperation of the Chamber of Commerce and civic officials. Demand for seats was so strong that premiere was held simultaneously in three Fox West Coast theatres, American, Fox, and Rialto, accompanied by torchlight parades and 'Old Timers' balls celebrated in the costumes similar to those worn by the characters in the film.

The local papers published special edition for the premiere reproducing 1904 front page predicting a Theodore Roosevelt landslide, the time of the story. Entire cast of "The Sisters" was invited to attend the two-day celebration in planes chartered by Butte citizens.

Details for the celebration were handled by Bill Steege, Fox West Coast Division manager, Bill Gordon, Salt Lake City branch manager for Warners, and New Holmes.

"LET'S HEAR FROM YOU"

### Theatremen Inaugurate "Golden Harvest Sale"

Since the merchants of Bath, Maine, had not staged a successful cooperative stunt for the promotion of better business for the past six years, Francis Gooch at the Uptown and Frank A. Vennett of the Opera House, both M & P theatres, prevailed upon the Retail Merchants' Association to permit them to stage a "Golden Harvest Sale" to last three days. Committee was appointed, of which Gooch was made general chairman, and he reports the sale proved successful from both the theatres' and merchants' standpoint.

Doll carriage and bicycle parade was held, as were a marathon race, part of the daytime festivities; band concerts were staged on the streets at night. Coupons were distributed with each 50 cent purchase at the 62 co-operating stores and the drawings for the \$200 in cash prizes were held at theatre day after sale. Gooch reports that 44,450 tickets were given out during the three days and 2,100 inches of advertising sold in the special edition, giving the newspaper what is said to be the largest issue in their history. Fillers in the special edition were devoted almost entirely to publicity for the theatres and Gooch says since his house was opened recently, he received institutional advertising which was very beneficial.

"LET'S HEAR FROM YOU"

### Practical Campaign Book Issued for "The Sisters"

A total of 43 exploitation stunts conceived for all types of situations and including a number of tested stunts used on previous pictures similar in nature to "The Sisters" has been issued by Warner Brothers. Street ballys, lobby displays, newspaper tieups, woman's page ideas, store promotions and radio exploitation stunts are included.

Two easily workable contests capitalize on the title and stars by using them in novel picture layouts, selling both the story and stellar cast.



# HIGHLIGHTS OF "DRIVE" CAMPAIGNS

The week of Nov. 13 to 19, will be Motion Picture Week in the state of Wisconsin, proclaimed by Governor Philip F. La Follette, through the efforts of Manager Ed Benji, Capitol, Madison, Wis., and reported here by M. H. Harmon, ad head, Saxe Theatres. The proclamation is being used by all theatres in the state for newspaper publicity and lobby displays. Theatres will also tie in with local merchants on special newspaper sections during the "week."

Among the recent exploitations executed by the Washington, D. C., committee, of Ray Bell, Frank La Falce and Hardie Meakin, was a "Go to the Movies Week," featured by a special 20-page section in the local News. Front page copy stressed "new movies and new styles," tied together for the purpose of promoting co-op ads from leading stores. Together with the advertisements, there were feature stories having to do with the Drive, star and action cuts, style stories and other appropriate material.

Parade of four units covering six city blocks and viewed by one of the largest turn-outs in local history, was Manager J. G. Samartano's contribution to the Loew New England theatre drive, in Meriden, Conn. Four bands, clowns, Scout delegations, show girls, floats, auto and motorcycle squads, ushers from Loew theatres, made a colorful flash. Main feature was the ornate float arranged by district chief, Harry Shaw, and Erle Wright, publicist. By arrangement with Chamber of Commerce, all stores along line of march decorated fronts with Quiz banners and at City Hall, the mayor signed official Drive scroll.

Toronto, reported a "tough" city for the erection of advertising banners across local street, granted permission to a deputation of local theatremen, headed by Manager Charles L. Querrie, Palace, to so advertise the Drive. Authorization was secured from Mayor Day for the placing of six such banners in prominent parts of the city.

To give the local Drive an official send-off in St. Petersburg, Fla., Bolivar Hyde, Jr., City Manager, Sparks Theatres, had the acting mayor pose with him against a Quiz poster, accepting the first Movie Quiz book issued in St. Pete. Papers carried the shot in a two-column cut with lengthy caption explaining the campaign.

A fifty percent return on distribution of 40,000 Quiz booklets so far is reported by Rodney Toups, Loew's State, New Orleans. Using a registration plan for contestants from his house, Toups lists, up to Oct. 4, nearly 20,000 bona fide signatures with addresses of patrons who entered the contest.



## \$250,000 MOVIE QUIZ CONTEST BOOKLETS READY NOW FOR LOEW'S PATRONS!

**Free:**  
32 PAGE BOOKLET CONTAINING COMPLETE CONTEST and FULL INSTRUCTIONS!

**Coming Hits in Movie Quiz**  
ROBERT TAYLOR in "CROWD ROARS," with Maureen O'Sullivan, Edward Arnold, Frank Morgan... "GIVE ME A SAILOR," with Martha Raye, Bob Hope... EDWARD G. ROBINSON in "I AM THE LAW"... BING CROSBY, FRED MACMURRAY in "SING YOU SINNERS"... "RICH MAN, POOR GIRL," with Robert Young, Lana Turner, Lew Ayres.

**Ask Attendant for Your Booklet When You Go to Loew's!**

On your mark! Get set! Go! The biggest contest of our time is under way! The elaborate, 32-page Movie Quiz Booklet is ready for distribution to Loew patrons starting Thursday, September 1st.

These booklets are FREE, and are easily obtained. Just ask the usher or other attendant for yours when you go to Loew's. The Quiz Booklet contains 125 questions in all, but you need answer only 30! The questions are simple and any observant movie fan should find no difficulty in indicating the correct reply. BUT, you must keep your eyes and your ears open whenever you see a contest picture! Of course, after you have your booklet, you'll have an idea of what to look out for in each picture you see.

The complete rules are outlined in the booklet, also the gigantic list of cash awards—a \$50,000 first prize and over 5,000 other prizes.

Don't wait! Enter the contest NOW! And remember that you must have a booklet in which to send in your contest answers!

Quick selling of the Movie Quiz was accomplished at the Loew metropolitan theatres through Loew's Weekly, regular four-page tab-sized program. Ahead of opening date and following, front page was given over to smash announcements from Oscar Doob's office, as herewith illustrated.

Typical of the campaigns put on by the Warner Theatres in Don Jacocks' New Jersey zone, is the report from Manager Jack Maher, Oritani, Hackensack. Theatre decorations covering front and lobby included draping of pennants from marquee to top of upright and incorporated with set-piece in foyer was information booth.

Tiein with leading department store in Sandusky, Ohio, brought Jerry Scholer, at the Ohio, a full page co-op, headed by Drive slogan and tieup box: "follow the movies and you tieup the style." Other tiein copy stressed the Ohio for best pictures and the store for the best styles. Included in the layout was promoted ad on "Spawn of the North," Scholer's coming attraction.

Some 20 merchants in Mansfield, Ohio, joined with Warnermen Frank Harpster, Ohio; Bill Dworski, Madison, and Wayne Williams at the Majestic in a smash double truck to introduce the local drive, theatremen offering guest tickets for winners in contest carried in the layout. Clips of action stills were dropped into the different ads, passes given to readers cutting out all the parts and fitting them together to make two complete stills, and adding name of picture. Banner strip across top was given over to copy and theatre.

On tiein with local county fair, Manager H. J. Daley, Croswell, Adrian, Mich., promoted Greatest Year giant banner tacked against side of grandstand, with other signs plugging the Quiz below banner. Latter was borrowed from local store and painted over by doorman. In addition, Daley arranged for daily announcements over loud speaker at fair grounds for "Marie Antoinette," his coming attraction, plugging this as one of the Quiz pictures. After fair was over, the Round Table secured permission to hang banner across main street in front of theatre where it attracted the anticipated attention.

With a local population of 500, and a similar number in the drawing area, Manager Wm. G. Cooke, Garberville, Garberville, Cal., worked out an inexpensive campaign in the form of an "open letter" distributed as a herald. Letter contained all the necessary information regarding the Quiz with listing of prizes. Quarter page in local weekly along the same lines also proved effective. Letters were forwarded to every name on theatre mailing list in sealed one-cent envelopes. Posting around town and plugging in monthly program were other ideas used by Cooke in his 268-seat theatre to sell his Greater Movie Drive.

Issue of the Columbus, Miss., Commercial Dispatch, announcing the Drive for the Malco theatres under district manager Burgess Waltmon, started the Quiz locally with a raft of publicity on various pages. Boxes were carried on front page, news story inside, editorial following, with the campaign ads tied in by Waltmon to his theatre copy.

Following through on the rest of his campaign, Manager Tom Olsen, Warners Aberdeen, Wash., worked out a letter insert addressed to patrons explaining simplicity of the campaign and booklet information. Olsen supplemented this with a list of coming pictures eligible in the Drive. Topper of the idea was a coupon at the bottom with space for name, address and phone number. Patrons were asked to fill these in and leave at boxoffice so that Tom could phone them as new contest pictures were dated in.

Newest exploitation reported by Bill Exton, for the Kenosha, Gateway and Vogue, in Kenosha, Wis., is a full page in the Evening News, promoted by Exton in behalf of the Drive. In addition to smash ads on the coming attractions at the three houses under Bill's wing, there was further tiein copy on coming Quiz pictures at each theatre topped by a banner spread across the page stressing the contest prizes.



## Members Report On "Limberlost"

Highlight of Ferd Nessel's campaign at the Jefferson, Goshen, Ind., on "Limberlost" was tieup with local Camp Limberlost, a camp for teaching girls dramatics, music and dancing. Dramatic skit from the picture and a dance revue was put on at the theatre by the girls. Activity was advertised in newspapers and Nessel reports it going over very successfully, and of course picture plugs were numerous.

With a Miss Goshen contest under way, the theatremen chose opening night of picture for the elimination. Nine girls were chosen for the finals and tied into the event with a parade on stage after the regular show.

Tieup was effected with leading furniture store for a sale labeled "The Limberlost Trail of Values." This slogan was imprinted on banners throughout the store and front windows were devoted to special display with card reading "In Gene Stratton Porter Days it was impossible to buy furniture of such high quality for so little," etc., etc. Merchant also imprinted bags and inserted pluggers in all packages leaving store.

### In Wichita, Kansas

O. F. Sullivan, Civic Theatre, started his newspaper publicity a week in advance, emphasizing the fact that the picture had gained the coveted Parents' Magazine Award of Merit.

Heart of his campaign was a unique radio program. Between 400 and 500 prominent attended a special screening and an electrical recording was started of an interview with the manager in his office, then as a matter of public interest, the microphone was taken into the projection room, where the projectionist was interviewed. From there the microphone was placed to the small monitor in the projection room and a three-

minute recording made of a dramatic scene from the picture. The mike was then taken into the foyer and recording made of the interviews with leading ministers and officials of the city. This 15-minute electrical transcription was played back on Station KANS the following evening thus getting in an extra plug for the attraction.

### "LET'S HEAR FROM YOU"

## Scholar Awards All-Expense Trip for "Wonderful Time"

Four days ahead of opening of "Having Wonderful Time" at Warners' Ohio, Sandusky, Jerry Scholar planted contest in the *Register*, offering guest tickets to those correctly picking the starting lineup and positions of players for the American and National-all-star ball game. Highlight of campaign was contest with the *Star-Journal* whereby week's all expense trip for two was awarded to nearby resort to person submitting best 150 word letter on their idea of a perfect vacation. Paper featured the contest on front page and built it up for a week.

Postcards were sent out to special mailing list, 3,000 heralds paid for by vacation spot in connection with contest were stuffed in local paper hitting all summer cottages along lake and numerous window displays were planted through cooperation of merchants.

### "LET'S HEAR FROM YOU"

## Lynch Organizes Safety Club

Featured by Jimmy Lynch, Runnymede Theatre, Toronto, Canada, is his safety club for kids. Tien has been effected with the Department of Highways, whereby they supply the theatre with a single reel for his Saturday matinee. Each child must fill in a pledge card and promoted prizes are offered each week for the best safety slogans submitted. Trailers addressed to parents are run calling attention to the safety club and urging them to have their children join.

## DISPLAY ADS ON NEXT PAGE

(1) Realizing the job of impressing his opening upon readers in face of the uniformly high standard of the competition's theatre advertising, Howard G. Carroll, former Schine district manager, and now operator of the Strand, Rochester, N. Y., relied upon white-on-black to gain attention for his new situation. Size, 65 lines on three.

(2) Since Ted Emerson had used about every angle for his campaign on the world premiere of "Boys Town" at the Omaha, Omaha, Neb., the Tri-States ad head struck on the happy thought of an open letter to the director for hold-over copy, using cut of Taurog as an attractor to follow-up after the stars who appeared at the opening. Size, 100 lines on two columns.

(3) Emerson's four-unit combination layout in small space is illustrated here in behalf of his coming two-feature show at the Orpheum, Omaha. Ted emphasized the main attraction with a reverse panel for the title overlaid with half-tone of the leads. Immediately below, box for second feature balanced half-tone above with Movie Quiz strip and arrow holding all together and allowing for sufficient white space. Size, 85 lines on two columns.

(4) That "Alexander" was so entertaining that people were remaining to see it twice was the between-the-lines message of this unique copy slant employed by the Esquire, Kansas City. Copy asking patrons to leave after seeing the show to make room for others waiting was reported to help some in easing a peak hour situation. Size, 60 lines on two columns.

(5) Problem of capitalizing upon the quick click of Hedy Lamarr without playing down Boyer in "Algiers" was solved by Hank Harold with this extended two-column layout. Striking shot of Lamarr at top was main attractor with head of Boyer holding body of ad together and taking the eye down to the second feature. Size, 205 lines on two columns.

(6) Eruption of a volcano some 300 miles from Manila just before his date on "Jungle Love" at the Capitol, gave owner, Nick Tuason, an opportunity to bally the volcanic sequence in the picture as here indicated. Actual photo of the home-grown spouter used to illustrate, labeled "child's play," told the whole story. Size, 120 lines on three.

(7) The recent excitement overseas was used by E. E. Bair, city manager MB Theatres, Defiance, Ohio, to call attention to his newsreel and March of Time coverage especially by inserting a type ad on the day that Chamberlain flew to Germany. Size, 40 lines on three columns.

(8) Another letter-ad creation, this time a comic slant that Al Nowitsky developed to present the stars of "Boy Meets Girl" at the Colonial, Richmond, Va., in roles outside their usual he-man characterizations. Al, himself, in a screwball cartoon tops the copy with the gag drawing below to further sell the idea. Size, 120 lines on three columns.

**First—Last—and Only Advertisement  
ABOUT**

## "Kute Kris Kringle"

THE LIVING-BREATHING-HUMAN

**3 INCH TALL  
SANTA CLAUS**

The Most Amazing Box-Office Attraction  
Developed Since the Inception  
of Show Business

Due to Limited Number Available We Will  
Accept Contracts in Order of Receipt

**First Come—First Served**

**WIRE—PHONE—BEST THING TO DO, COME SEE HIM YOURSELF**

**Yermie Stern Commercial Attractions**

1902 R.K.O. Building  
New York  
Phones: Circle 5-7135—7155

32 W. Randolph St.  
Chicago  
Phone: Central 8505

We own the basic patents.  
We have NO competition.  
He is BEYOND THE SHADOW  
OF A DOUBT the greatest magnet—the most tremendous attractor of crowds in history.

### Kute Kris Kringle

A living, breathing, human SANTA CLAUS.  
He stands THREE INCHES TALL in his stocking feet.  
He occupies a gloriously appointed, brilliantly lighted, luxurious home, 2½ feet high, 3½ feet long.

He walks, he talks, he sits, he stands, he laughs, he answers all questions.

He's alive—he actually breathes—and leaves your patrons breathless!

In this little house are running electric trains, a lighted Xmas tree, a roomful of colorful toys.

A REAL THRILL!  
AND HERE'S THE TOPPER!  
HE TALKS TO YOU—CARRYING ON A RUNNING CONVERSATION.



# REPRESENTATIVE NEWSPAPER ADS

**2 MAJOR FEATURES Every SUN TUES THUR SAT!**

**OPENING A NEW PAGE IN ROCHESTER AMUSEMENT HISTORY**

**Everything NEW but the PRICE!**

**TO-MORROW AT NOON! DOORS OPEN 11:30 A. M.**

**DAILY 10¢ 11 AM 6 PM**

**NIGHT 15¢ 6 PM 10:30 PM**

**ST. PAUL ST. AT MAIN** **DIRECTION OF: HOWARD G. CARROLL**

**Spencer Sorella TRACY YOUNG "MANS CASTLE"**

**CLARA FARRELL WALTER CONNOLLY**

**Matthews SAILING ALONG JACK WHITING**

**KIDDIES 10¢**

**Strand**

**PHOTO PLAYS—FIRST RUN** **PHOTO PLAYS—FIRST RUN**

**POSITIVELY 3rd AND FINAL WEEK!**

**FOX ESQUIRE**

**HELP! HELP!**

In a sporting spirit we ask that you resist the temptation to stay for more than one complete show.

**It's WORTH seeing TWICE.** we admit, but there are a lot more people who want to get in. **Please Help Us.**

**DAVID F. ZANUCK'S picture affair**

**"Alexander's Ragtime Band"**

**POWER-FAYE-AMECHE**

**LETTER OF INTRODUCTION**

**25¢ until 1 p.m. THEN 40¢**

**Reserved Seats 50¢ (10¢)**

Reserved Seats may be secured IN ADVANCE on the box office. By mail or phone. Minimum 1935.



**MAYON IS A PIKER!**

**See**

**THE VOLCANIC SEQUENCE**

**in**

**"HER JUNGLE LOVE"**

**CAPITOL—NOW**

**AN OPEN LETTER TO NORMAN TAUROG**

**DIRECTOR OF "BOYS TOWN"**

My Dear Norm:

I came back to the office this evening for two purposes—first, to scribble off a brief note to you advising you of the enthusiasm that this entire territory is showing for the picture "BOYS TOWN," at the Omaha Theatre, and second, to try to work out just as enthusiastic an ad for The World-Herald.

Finally, the ad has me stumped. With praise, praise, and more praise for this picture pouring in from every side—with "BOYS TOWN" on every tongue—with capacity crowds still breaking every attendance record on the eleventh day—with the second week as big as the first, and with hundreds seeing the picture again for the second and third time, what can I possibly say that everybody does not already know? What ingenious method can I use to convince every individual that you made one of the finest pictures ever to be shown at the Omaha Theatre.

Should the good old superlatives seem threadbare describing "BOYS TOWN," fancy phrases and ginger-bread seem pitifully inadequate. For once I am at a loss for words.

If only it was as simple as writing this note to you... That's an idea. What better ad could there be, Norm, than just this frank note to you? **THIS LETTER will be my ad. I know you won't mind.**

Sincerely your friend,  
**TED EMERSON.**

**Lost FARRIE HURST'S Greatest Story—"FOUR DAUGHTERS" Day! Plus Merle Oberon in "The Divorce of Lady L"**

**MICHIGAN**

**FRIDAY!**

**Grand Movie Quiz**

**Hedy LAMARR**

**Charles BOYER**

**"ALGIERS"**

**CO-STARRING SIGRID GURIE JOSEPH GALLERIA ALAN HALE**

**United Artists**

**And in Addition!**

**WEST POINT GOES INTO ACTION IN AN ALL-AMERICAN ROMANTIC THRILLER!**

**"TOUCHDOWN ARMY"**

**MARY CARLISLE JOHN HOWARD**

**Paramount Pictures**

**40¢**

**CHAMBERLAIN FLIES!**

**NEWS IS HAPPENING FAST!!**

**Keep Well Informed!!**

Make it a point to see as many News Reels as possible. See in pictures—what you read and hear about. Watch also for every issue of the March of Time—they will help you develop a greater field and vocabulary for conversation.

**VALENTINE .. STRAND**

**Tomorrow... MEET THE BATTY BEEBES!**

**The Outlandish Family in the Whole U.S.A!**

**ORPHEUM**

**BING CROSBY**

**Fred MacMURRAY**

**"Sing You Sinners"**

**Wesley Ruggles**

**WARNER BAXTER**

**"I'LL GIVE A MILLION"**

**MARJORIE WEAVER PETER LORNE JEAN HESTON**

**ONE OF THE MOVIE QUIZ \$250,000.00 CONTEST PICTURES**

**YOU'D BE CRAZY TOO...**

I'm the AD MAN for the Colonial Theatre and I've been making up copy for many a day. In the past it hasn't been so tough, just sit down and play with a lot of adjectives (stupendous, colossal, etc.), and before long you have a nice bit of advertising copy... but along comes "BOY MEETS GIRL," starring JAMES CAGNEY and PAT O'BRIEN and that is why I've gone "NUTS."

Here are two actors noted for their robust He-Man roles acting like a couple of daffodils and they are great! Two of the funniest comics I've ever seen, but how can you tell the public that Cagney has swapped his Tommy-Gun for a lolly-pop?

You folks come on down and see this screwy picture today, I'm going out to the park and cut paper dolls.

Sincerely,  
**AL NOWITSKY, Manager,**  
**COLONIAL THEATRE.**



# personalities

## ERNEST GURTNER

formerly assistant to Ben Newman at Loew's Rio Theatre, New York City is now managing the Ritz Theatre, Bronx.

## CLARENCE SHARTZER

formerly manager of the Roxy Theatre, Buckeye, Ariz., is now managing the Glendale Theatre, Glendale, Ariz.

## DAVID DALLAS

for the past two years manager of the Griffith Amusement Co. houses in Holdenville, Okla., has resigned to accept a position with TAD Screen Advertising Agency in Dallas, Texas.

## DUDLEY GUIDRY

has opened the new Dudley Theatre at Kaplan, La.

## ROBERT BUSCH

manager of the downtown Warner Theatre, operated by Standard Theatres in Oklahoma City, Okla., has been transferred to the Plaza there, succeeding TODD FERGUSON, resigned, to become exploitation manager for MGM out of Memphis.

## F. D. NESSEL

former manager of the Jefferson Theatre, Goshen, Ind., has left the Indiana-Illinois circuit to manage the Gregory house in Anderson, Ind. ROY HANSEN, former assistant at the Elco, Elkhart, Ind., has been promoted to succeed Nessel at the Jefferson.

## DWIGHT KIRK

assistant manager of the RKO Colonial, Dayton, has joined the Shea interests as assistant at the Paramount and Strand, Fremont, Ohio. He succeeds PAUL WELLEN, who has been transferred to the Union Opera House at New Philadelphia, as assistant.

## RALPH SHAFFER

manager of the Palace, Canton, O., for the past two years, has been transferred to the New Park, Mansfield, Ohio.

## H. H. KENDRICK

has been appointed Warner Brothers city manager in Ambridge, Pa.

## JOE BLOWITZ

is now managing the Capitol in Steubenville, Ohio, succeeding HARRY GANS, resigned.

## FRED REID

manager of the Criterion, Spartanburg, S. C., has been transferred to the State, Henderson, N. C.

## R. E. NORMAN

former manager of the Rex, Pensacola, Fla., has been named manager of the Saenger succeeding HENRY STEARNES, resigned.

## FRED FREED

has been shifted to the Ritz Theatre, L. A. Other Fox West Coast changes include EARL RICE to the Westlake; W. C. RICORD, JR., to the Egyptian, WILLIAM McBREEN to the Melrose, A. J. AYLES-WORTH to the Marquis and SIDNEY PINK to the Ravenna.



*WILLIAM HAROLD, on September 17th to Mr. and Mrs. Harold Friary; weight, 8 pounds 7 ounces. Dad manages the Fields Corner Theatre, Dorchester, Mass.*

*DIXIE FAYE, born October 1st to Mr. and Mrs. S. J. Backer; weight, 6 pounds 10 ounces. Father is the owner of the Avon Theatre, Kankin-son, N. D.*

## JOHN GORING

has announced his resignation as manager of the Fulton, Pittsburgh, Pa.

## WARREN A. SLEE

publicist in the field for MGM, has been transferred from the Indianapolis territory to Detroit.

## DON NICHOLS

has been appointed manager of Warners' Venetian Theatre, Racine, Wis.

## IRVING HILLMAN

assistant manager at the Roger Sherman, New Haven, has been promoted to manage the Capitol, Danbury. JACK O'CONNELL, chief usher, has succeeded Irv. ANGELO SETTE has been transferred from the Broadway, Norwich, to the Springfield Capitol, and ENGINE BRASSIL has switched from Danbury to Norwich.

## APPLICATION FOR

## MEMBERSHIP

## MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

*Absolutely No Dues or Fees!*

## A. B. McCOY

has replaced A. J. KALBERER as manager of the Strand, Louisville, Ky. J. H. BOSWELL of the Rex has been shifted to the Uptown and WILLIAM METZGER former assistant at the Rialto is promoted to manager of the Rex.

## JACK NEARY

manager of the Orpheum, Dubuque, Ia., has been transferred to the Orpheum in Davenport replacing GLEN CALDWELL who has left for Hollywood. LOUIS McCOMISH has been named temporary manager of the Orpheum, Dubuque.

## MANNY MARCUS

has taken over the Creighton and Capitol Theatres, Fort Wayne, Ind.

## LOUIS GANS

is now the general manager for Raph & Ruden's New Jersey theatres.

## BERT KORBEL

has resigned as manager of the Five-Boro Fenway Theatre to open the Costello, New York City.

## KROGER BABB

former publicity and advertising director for the Chakeres-Warner Theatres in Ohio, has resigned that post and joined Filmack Trailer Co. of Chicago as advertising director.

## DAVID GOODMAN

manager of the Standard Midwest, Oklahoma City, Okla., has resigned and returned to Altoona, Pa., his home town.

## DON MARTIN

will manage the Shafer at Edgerton, Mo. House was just sold by Abe Shafer to the Baker Enterprises.

## ROY WILLIAMSON

has purchased the Aladdin Theatre, Mound City, Kansas, from Lauck and Moodey.

## W. D. FITE

has purchased the Delharco, Concordia, Kan., from Delmar Harris, and renamed it the Strand.

## FRANK AMOS

has leased the Roanoke from E. S. YOUNG of Central, Kansas City.

## JOSEPH E. LEVINE

is acting as manager of the Lincoln Theatre, New Haven.

## JAMES KING

has been promoted to the publicity staff of the RKO Memorial Theatre, Boston, assisting JOHN GRANARA. King was formerly stage manager of the RKO.

## CHARLES MIZELL

has been promoted from assistant of the Paramount, Montgomery, Ala., to manager-ship of the Strand, succeeding F. J. NICK-ENS, resigned. JAMES GAYLARD replaces Mizell at the Paramount.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30,'38.....	54		
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12,'38.....	61		
City Streets.....	Edith Fellows-Leo Carrillo.....	July 1,'38.....	68		
Colorado Trall, The.....	Chas. Starrett-Iris Meredith.....	Sept. 8,'38.....	55		
Convicted (G).....	Chas. Quigley-Rita Hayworth.....	Aug. 18,'38.....	58	Sept. 3,'38	
Crime Takes a Holiday (G).....	Jack Holt - Marcia Ralston - Douglas Dumbrille.....	Oct. 5,'38†.....	59	May 7,'38	
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25,'38.....	58		
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38.....	65	Mar. 19,'38	
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Oct. 12,'38†.....	57		
Girls' School (G).....	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30,'38.....	73	Sept. 24,'38	
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15,'38.....	72	Aug. 13,'38	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38.....	75		
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27,'38.....	58	June 11,'38	
Holiday (G).....	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15,'38.....	94	May 21,'38	
(Exploitation: July 16,'38, p. 84.)					
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal.....	Sept. 2,'38.....	83	Aug. 27,'38	
Juvenile Court (G).....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15,'38.....	61	Sept. 24,'38	
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9,'38.....	61		
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12,'38.....	56		
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38.....	64	Apr. 2,'38	
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38.....	67		
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38.....	55		
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38.....	66	Jan. 8,'38	
(Reviewed under the title, "The House of Mystery.")					
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38.....	55	Apr. 9,'38	
Phantom Gold.....	Jack Luden-Beth Marion.....	Apr. 31,'38.....	56		
Pioneer Trail.....	Jack Luden-Joan Barclay.....	July 15,'38.....	55		
Reformatory (G).....	Jack Holt-Charlotte Wynters.....	July 21,'38.....	61	June 18,'38	
(Exploitation: Aug. 27,'38, p. 77.)					
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	July 7,'38.....	55		
South of Arizona.....	Chas. Starrett-Iris Meredith.....	Mar. 31,'38.....	56		
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38.....	55		
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)					
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....	June 20,'38.....	58		
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38.....	79	Feb. 5,'38	
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake.....	Apr. 20,'38.....	81	Mar. 19,'38	
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)					
West of Cheyenne.....	Chas. Starrett-Iris Meredith.....	June 30,'38.....	53		
West of the Santa Fe.....	Chas. Starrett-Iris Meredith.....	Oct. 3,'38†.....	57		
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38.....	61	Mar. 19,'38	
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38.....	61	May 14,'38	
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38.....	67		
(See "In the Cutting Room," Jan. 22,'38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17,'38.....	69		
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38.....	59	Mar. 12,'38	
You Can't Take It With You (G).....	Barrymore-A. Miller-Sy. Byington-E. Arnold.....	Sept. 29,'38†.....	127	Aug. 27,'38	
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51.)					

### Coming

Adventure in Sahara.....	Paul Kelly-Lorna Gray.....	Nov. 15,'38†.....		
"Blondie".....	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert.....	Nov. 30,'38†.....		
(See "In the Cutting Room," Oct. 1,'38.)				
Homicide Bureau.....	Bruce Cabot-Rita Hayworth.....	Nov. 2,'38†.....		
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....	Nov. 24,'38†.....		
Law of the Texas.....	Buck Jones-Dorothy Fay.....	Oct. 24,'38†.....		
Little Adventuress, The.....	Edith Fellows-Richard Fiske.....	Oct. 24,'38†.....		
North of Texas.....	Charles Starrett-Ann Doran.....			
Net for Glory.....	J. Holt-B. Roberts-N. Beery, Jr.....			
"Our Wife".....	Cary Grant-Joan Arthur.....			
Overland with Kit Carson.....	Bill Elliot.....			
Spy Ring.....	Fay Wray-Ralph Bellamy.....			
There's That Woman Again.....	Melvyn Douglas-Virginia Bruce-Margaret Lindsay.....	Nov. 22,'38†.....		
Trail of the Tumbleweed.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....			
Wreckage.....	Jack Holt-Dolores Costello.....			

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventures of Robin Hood, The (G) 251.....	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I.				

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Hunter.....	May 14,'38.....	102	Apr. 30,'38	
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262.....	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins.....	July 30,'38.....	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51.)				
Beloved Brat (G) 267.....	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead.....	Apr. 30,'38.....	62	Feb. 19,'38
Broadway Musketeers (G) 368.....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter.....	Oct. 8,'38†.....	62	Sept. 3,'38
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids.....	May 28,'38.....	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver.....	Feb. 12,'38.....	59	
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins.....	Apr. 16,'38.....	81	Mar. 19,'38
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-J. Garfield.....	Sept. 24,'38†.....	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54.)				
Garden of the Moon (G) 358.....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1,'38.....	94	July 30,'38
Girls on Probation 369.....	Ronald Reagan-Jane Bryan.....	Oct. 22,'38†.....	63	
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland-Claude Rains-M. Lindsay.....	Feb. 19,'38.....	97	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
My Bill (G) 260.....	Kay Francis-John Litel-Anita Louise-Bonita Granville.....	July 9,'38.....	60	June 18,'38
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21,'38.....	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276.....	Billy and Bobby Mauch.....	July 23,'38.....	60	Apr. 2,'38
Secrets of an Actress (G) 365.....	Kay Francis-George Brent.....	Sept. 10,'38.....	70	Oct. 15,'38
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly.....	Mar. 5,'38.....	85	Feb. 12,'38
Torchy Blane in Panama (G) 275.....	Paul Kelly-Lola Lane.....	May 7,'38.....	59	Apr. 30,'38
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18,'38.....	65	June 18,'38
Women Are Like That (G) 261.....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper.....	Apr. 23,'38.....	78	Apr. 23,'38

### Coming

Angels with Dirty Faces.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart.....	Nov. 19,'38†.....		
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Rat (G).....	W. Morris-P. Lane-J. Bryan.....	Oct. 29,'38†.....	90	Oct. 15,'38
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....			
Secret Service on the Air.....	R. Reagan-I. Rhodes-J. Litel.....			
Student Nurse.....	Ann Sheridan - Marie Wilson - Margaret Lindsay.....			

## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Over London (A) 8007.....	Margot Grahame-P. Cavanaugh.....	Aug. 15,'38†.....	80	Nov. 7,'36	
Evergreen (re-issue) (G) 8005.....	Jessie Matthews-Barry Mackay.....	July 15,'38†.....	98	June 23,'34	
F. P. I. Doesn't Answer (re-issue) 7014.....	Leslie Fenton-Conrad Veldt.....	May 1,'38.....	71½		
Girl Was Young, The (G) 7004.....	N. Pilbeam-Derrick de Marney.....	Feb. 17,'38.....	70	Dec. 11,'37	
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)					



## (THE RELEASE CHART--CONT'D)

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Man With 100 Faces 8008.....	Lilli Palmer-Noel Madison.....	Oct. 1, '38	72	
Sailing Along (G) 8001.....	Jessie Matthews-Roland Young.....	Apr. 15, '38	87	Feb. 12, '38
Show Goes On, The (G) 8003.....	Anna Neagle - T. Carminati - Leslie Banks .....	June 15, '38	71	Aug. 1, '38
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006.....	Tom Walls-Renee Saint Cyr.....	Aug. 1, '38	73	
Thirty-Nine Steps, The (re-issue) (G) 8009.....	Robt. Donat-Madeleine Carroll.....	Sept. 15, '38	85	July 6, '38
Three on a Weekend (G) 8004.....	John Lodge-Margaret Lockwood.....	July 1, '38	86	Mar. 26, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002.....	Will Fyffe-John Leder.....	May 1, '38	78	Feb. 19, '38
(Exploitation: May 28, '38, p. 92.)				
Wife of General Ling (G) 7015.....	Griffith Jones-Adrienne Renn.....	Feb. 1, '38	70	Feb. 5, '38

## Coming

Climbing High .....	Nova Pilbeam .....	Dec. 1, '38		
Empty World .....	Noah Beery-Gordon Harker.....	Nov. 15, '38		
Frog, The .....	Lilli Palmer-Margaret Lockwood.....	Nov. 1, '38		
Girl Must Live, A.....	Margaret Lockwood-Paul Lukas.....	Nov. 1, '38	96	Sept. 3, '38

## GRAND NATIONAL

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Damaged Goods 175.....	Pedro de Cordoba.....	Mar. 15, '38	60	July 10, '37
Frontier Town 217.....	Tex Ritter .....	Mar. 4, '38	58	
He Loved An Actress 217.....	Ben Lyon-Lupe Velez.....	Mar. 25, '38	68	
Held for Ransom 222.....	Blanche Mehaffey-Grant Withers.....	June 17, '38	59	
High Command 227.....	Lionel Atwill-Lucy Mannheim.....	July 15, '38	59	
I Married a Spy 225.....	Neil Hamilton-Brigitte Hornsey.....	July 1, '38	59	
International Crime (G) 219.....	Rod La Rocque-Astrid Allwyn.....	Apr. 22, '38	60	Apr. 23, '38
Life Returns 223.....	Lois Wilson-Onslow Stevens.....	June 10, '38		
Mr. Boggs Steps Out (G) 216.....	Stuart Erwin-Helen Chandler.....	Feb. 18, '38	66	Nov. 20, '37
Renfrew on the Great White				
Trail 228.....	James Newill-Terry Walker.....	July 22, '38	59	
Rollin' Plains 226.....	Tex Ritter-Harriet Spencer.....	July 8, '38	57	
Six Shootin' Sheriff 224.....	Ken Maynard-Marjorie Reynolds.....	May 21, '38	59	
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris.....	Apr. 1, '38	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4, '38	57	Nov. 13, '37
Utah Trail, The 229.....	Tex Ritter-Adele Pearce.....	Aug. 12, '38		
(See "In the Cutting Room," July 2, '38.)				
Whirlwind Horseman 221.....	Ken Maynard-Joan Barclay.....	Apr. 29, '38	58	

## Coming

Cipher Bureau .....	Leon Ames-Charlotte Wynters.....			
(See "In the Cutting Room," Oct. 15, '38.)				
Frontier Scout (G) .....	George Houston-Beth Marion.....	*62	Sept. 17, '38	
Murder on Sunset Blvd.....	Sally Rand .....			
Shadows Over Shanghai (G).....	James Dunn-Ralph Morgan.....	*65	Sept. 17, '38	

## METRO-GOLDWYN-MAYER

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas- Warren William .....	Feb. 25, '38	81	Jan. 29, '38
Blockheads (G) 844.....	Laurel & Hardy-Patricia Ellis- Billy Gilbert .....	Aug. 19, '38	57	Aug. 20, '38
Boys Town (G) 902.....	S. Tracy-M. Rooney-H. Hull.....	Sept. 9, '38	93	Sept. 10, '38
(Exploitation: Oct. 1, '38, pp. 54, 55.)				
Chaser, The (G) 842.....	O. O'Keefe-A. Morris-L. Stone.....	July 29, '38	75	July 30, '38
Crowd Roars, The (G) 840.....	Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander.....	Aug. 5, '38	92	Aug. 6, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, pp. 102, 105; Sept. 17, '38, p. 62; Oct. 1, '38, p. 53; Oct. 15, '38, p. 54.)				
Everybody Sing (G) 819.....	Allan Jones-Judy Garland-Fanny Brice-Billie Burke .....	Feb. 4, '38	91	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G).....	Melvyn Douglas-Florence Rice- Claire Odd-Nat Pendleton.....	July 8, '38	74	July 2, '38
First Hundred Years, The (G).....	Robt. Montgomery - V. Bruce - B. Barnes-W. William .....	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827.....	Jeanette MacDonald - N. Eddy - Walter Pidgeon .....	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 58; May 28, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833.....	Dennis O'Keefe-M. O'Sullivan- Mickey Rooney .....	May 13, '38	79	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G) 828.....	Lewis Stone - Mickey Rooney - Cecilia Parker .....	Mar. 25, '38	77	Mar. 28, '38
(Exploitation: July 30, '38, p. 64; Aug. 20, '38, p. 68; Sept. 3, '38, p. 63.)				
Listen, Darling 904.....	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon.....	Oct. 21, '38		
(See "In the Cutting Room," Aug. 20, '38.)				
Lord Jeff (G) 837.....	F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn .....	June 17, '38	85	June 25, '38
(Exploitation: Sept. 3, '38, p. 61; Sept. 10, '38, p. 102; Sept. 17, '38, p. 61.)				
Love Flads Andy Herdy (G) 841.....	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker.....	July 22, '38	91	July 16, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Man-Proof (A) 817.....	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon.....	Jan. 7, '38	71	Dec. 18, '37
(Exploitation: May 21, '38, p. 56.)				
Marie Antoinette (A) 845.....	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Glady's George.....	Aug. 26, '38	157	July 16, '38
(See production article, Mar. 26, '38, p. 16; exploration: Sept. 10, '38, p. 98; Oct. 8, '38, p. 60.)				

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly.....	Mar. 4, '38	95	Feb. 26, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Of Human Hearts (G) 822.....	Walter Huston-James Stewart- Beulah Bondi .....	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818.....	Frank Morgan - Robert Young - Florence Rice-Mary Astor.....	Jan. 28, '38	75	Jan. 22, '38
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829.....	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal.....	July 7, '38	81	Apr. 9, '38
Rich Man, Poor Girl (G) 843.....	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres.....	Aug. 12, '38	72	Aug. 13, '38
Shopworn Angel (G) 835.....	Margaret Sullivan-Jas. Stewart- Walter Pidgeon-Alan Curtis.....	July 15, '38	85	July 9, '38
Stablemates (G) 906.....	Wallace Beery-Mickey Rooney.....	Oct. 7, '38	90	Oct. 8, '38
Swiss Miss (G) 830.....	Laurel and Hardy-Oella Lind- Walter W. King .....	May 20, '38	73	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22, '38	119	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 56, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69; Sept. 24, '38, p. 63.)				
Three Loves Has Nancy (A) 901.....	Janet Gaynor-R. Montgomery- Franchot Tone .....	Sept. 2, '38	69	Sept. 3, '38
(Exploitation: Oct. 1, '38, p. 53.)				
Three Comrades (A) 832.....	Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbee .....	June 3, '38	98	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Too Hot to Handle (G) 903.....	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo.....	Sept. 16, '38	106	Sept. 17, '38
Toy Wife, The (A) 836.....	Luise Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner .....	June 10, '38	96	June 4, '38
Vacation from Love (G) 905.....	Oennis O'Keefe-Florence Rice.....	Sept. 30, '38	65	Oct. 8, '38
Woman Against Woman (G) 838.....	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher.....	June 24, '38	61	June 18, '38
Yank at Oxford, A 823 (G).....	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh.....	Feb. 18, '38	103	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78; Oct. 1, '38, p. 53.)				
Yellow Jack (G) 834.....	R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn.....	May 27, '38	83	May 28, '38
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85, 90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				
Young Dr. Kildaire (G).....	Lew Ayres-Lionel Barrymore.....	Oct. 14, '38	80	Oct. 15, '38

## Coming

Christmas Carol, The.....	Terry Kilburn-Reginald Owen- Lynne Carver-Ann Rutherford.....			
Citadel, The 909.....	Robert Oenat-Rosalind Russell.....	Oct. 28, '38	112	
David Copperfield (reissue) (G) 533 .....	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans.....		133	Jan. 19, '35
Dramatic School .....	Luise Rainer-Paulette Goddard- Alan Marshal-Ann Ruther- ford-Lana Turner .....	Dec. 9, '38		
Flirting with Fate.....	Joe E. Brown-Leo Carrillo.....	Dec. 2, '38		
Great Waltz, The 908.....	Luise Rainer-Fernand Gravet- Milliza Karjus .....	Nov. 4, '38		
(See "In the Cutting Room," July 9, '38; exploitation: Oct. 1, '38, p. 57.)				
Ice Follies .....	Original Ice Follies Cast- Joan Crawford - James Stewart - Lew Ayres .....			
Katharine the Last.....	Franchot Tone-Franciska Gaal- R. Gardiner-W. Connolly.....			
Out West with the Hardys.....	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden.....	Dec. 30, '38		
Pygmalion (A) .....	Leslie Howard-Wendy Hiller.....	96	Sept. 10, '38	
Shining Hour, The.....	Joan Crawford-Margaret Sulliva- van - Melvyn Douglas - Robert Young .....	Nov. 25, '38		
(See "In the Cutting Room," Oct. 15, '38.)				
Spring Dance .....	Lew Ayres - Burgess Meredith - Maureen O'Sullivan .....	Nov. 11, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Stand Up and Fight.....	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick- Barton MacLane .....			
Sweethearts 910 .....	Jeanette Mac Donald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer .....	Nov. 18, '38		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G) 403.....	Wallace Beery-J. Cooper.....	103	July 14, '34	
Wizard of Oz.....	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke.....			

## MONOGRAM

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Barefoot Boy (G) 3810.....	Jackie Moran - Claire Windsor - Marela Mae Jones-R. Morgan.....	Aug. 3, '38	63	Sept. 3, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Boy of the Streets (G) 3743...	Jackie Cooper-Maureen O'Connor...	Jan. 8, '38...	76.	Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)					
Code of the Rangers 3728...	Tim McCoy...	Mar. 9, '38...	56.		
Female Fugitive (G) 3713...	Evelyn Venable-Craig Reynolds...	Apr. 15, '38...	56.	Apr. 28, '38	
Gunsmoke Trail 3740...	Jack Randall...	May 8, '38...	57.		
(See "In the Cutting Room," Apr. 23, '38.)					
Land of Fighting Men 3739...	Jack Randall...	Apr. 11, '38...	53.		
Man's Country 3742...	Jack Randall...	July 6, '38...	55.		
(See "In the Cutting Room," June 4, '38.)					
Marines Are Here, The 3712...	June Travis-Gordon Oliver...	June 8, '38...	60.		
(See "In the Cutting Room," Apr. 23, '38.)					
Mexicali Kid (G) 3741...	Jack Randall...	Sept. 14, '38...	51.	Sept. 10, '38	
Mr. Wong, Detective (G) 3804...	Boris Karloff-Evelyn Brent...	Oct. 5, '38...	69.	Oct. 1, '38	
My Old Kentucky Home (G) 3719...	Grant Richards-Evelyn Venable...	Feb. 16, '38...	72.	Feb. 12, '38	
Numbered Woman (G) 3709...	Sally Blane-Lloyd Hughes...	May 22, '38...	63.	May 14, '38	
Painted Trail (G) 3733...	Tom Keene...	Feb. 23, '38...	50.	Mar. 19, '38	
Phantom Ranger, The 3730...	Tim McCoy...	May 29, '38...	53.		
Port of Missing Girls (G) 3725...	Judith Allen-Harry Carey...	Feb. 23, '38...	64.	Mar. 5, '38	
Romance of the Limerlost (G) 3702...	Jean Parker-Eric Linden...	June 22, '38...	80.	June 18, '38	
(Exploitation: Sept. 17, '38, p. 63; Sept. 24, '38, p. 63.)					
Rose of the Rio Grande (G) 3715...	Movita-John Carroll...	Mar. 16, '38...	60.	Apr. 2, '38	
Saleslady (G) 3724...	Anne Nagel-Weldon Heyburn...	Feb. 21, '38...	65.	Jan. 29, '38	
Starlight Over Texas (G) 3859...	Tex Ritter-Carmen LaRoux...	Sept. 7, '38...	59.	Sept. 24, '38	
Sweetheart of Sigma Chi (re-issue) (G) 3827...	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erickson...	Oct. 10, '38...	74.	Oct. 14, '33	
Two Gun Justice (G) 3729...	Tim McCoy-Betty Compson...	Apr. 30, '38...	57.	June 4, '38	
Under the Big Top (G) 3811...	M. Main-A. Nagel-J. La Rue...	Aug. 31, '38...	63.	Sept. 17, '38	
Wanted by Police (G) 3817...	F. Darro-E. Knapp-R. Kent...	Sept. 21, '38...	59.	Sept. 24, '38	
West of Rainbow's End 3727...	Tim McCoy-Nora Lane...	Jan. 19, '38...	57.		
Where the Buffalo Roam 3860...	Tex Ritter-Dorothy Short...	Oct. 12, '38...	62.		
Where the West Begins 3736...	Jack Randall...	Feb. 2, '38...	54.		

## Coming

Gang Bullets	Anne Nagel-Robert Kent	Nov. 16, '38		
Gangster's Boy	Jackie Cooper	Nov. 2, '38		
(See "In the Cutting Room," Oct. 15, '38.)				
Gun Packer	Jack Randall	Nov. 9, '38		
I Am a Criminal	John Carroll	Dec. 7, '38		
Last Outlaw	Jack Randall	Dec. 21, '38		
Midnight Patrol	John Trent	Dec. 28, '38		
Mother O'Mine	Frankie Darro	Dec. 14, '38		
Roll, Wagons, Roll 3861	Tex Ritter	Nov. 23, '38		

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Arkansas Traveler (G) 3806...	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal...	Oct. 14, '38...	83.	Oct. 8, '38	
(Exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105; Oct. 15, '38, p. 54.)					
Bar 20 Justloe (G) 3758...	Wm. Boyd-Russell Hayden...	June 24, '38...	70.	Apr. 23, '38	
Big Broadcast of 1938 (G) 3730...	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross...	Feb. 18, '38...	90.	Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)					
Bluebeard's Eighth Wife (A) 3734...	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven...	Mar. 25, '38...	87.	Mar. 28, '38	
Boo!oo (G) 3745...	Colin Tapley-Suratna Asmaka...	July 2, '38...	61.	July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)					
Buccaneer, The (G) 3728...	Fredrie March-Francisca Gaal-Akim Tamiroff - Margot Grahame...	Feb. 4, '38...	126.	Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 80; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)					
Bulldog Drummond in Africa (G) 3747...	J. Howard - H. Angel - H. B. Warner...	Aug. 5, '38...	60.	July 30, '38	
Bulldog Drummond's Peril (G) 3733...	G. J. Barrymore - L. Campbell - John Howard...	Mar. 18, '38...	66.	Mar. 12, '38	
Hank Luisetti - Betty Grable					
Campus Confessions (G) 3802...	Eleanor Whitney...	Sept. 23, '38...	65.	Sept. 17, '38	
Cassidy of Bar 20 (G) 3756...	F. MacMurray-Harriet Hilliard-Wm. Boyd-Frank Darlen...	Feb. 25, '38...	56.	Feb. 12, '38	
Cocoon Grove (G) 3740...	Ben Blue-Rufe Davis...	May 20, '38...	88.	May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)					
College Swing (G) 3737...	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan...	Apr. 29, '38...	86.	Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)					
Dangerous to Know (A) 3732...	Anna May Wong-Akim Tamiroff-Gail Patrick...	Mar. 11, '38...	70.	Mar. 5, '38	
Doctor Rhythm (G) 3739...	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Divine...	May 6, '38...	80.	Apr. 30, '38	
Ebb Tide (A) 3719...	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald...	Nov. 26, '38...	94.	Oct. 2, '37	
Every Day's a Holiday (A) 3726...	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger...	Jan. 14, '38...	80.	Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Give Me a Sailor (G) 3749...	Martha Raye-Bob Hope-Betty Grable-Jack Whiting...	Aug. 19, '38...	80.	July 30, '38	
(Exploitation: July 9, '38, p. 46; Oct. 15, '38, p. 51.)					
Heart of Arizona (G) 3757...	Wm. Boyd-Natalie Moorhead...	Apr. 22, '38...	68.	Apr. 16, '38	
Her Jungle Love (G) 3736...	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe...	Apr. 15, '38...	81.	Mar. 26, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78; Oct. 8, '38, p. 60.)					
Hunted Men (G) 3741...	Lloyd Nolan-Mary Carlisle...	May 27, '38...	65.	May 14, '38	
In Old Mexico (G) 3855...	William Boyd-George Hayes...	Sept. 9, '38...	62.	Aug. 6, '38	
King of Alcatraz (A)...	Lloyd Nolan - Gail Patrick - J. Carroll Naish...	Sept. 30, '38...	55.	Oct. 1, '38	
(See "In the Cutting Room," Aug. 20, '38.)					
Mysterious Rider (G) 3807...	Russell Hayden - Weldon Heyburn - Charlotte Field...	Oct. 21, '38...	90.	Sept. 24, '38	
Pride of the West (G) 3854...	William Boyd-Charlotte Field...	July 8, '38...	55.	June 25, '38	
Prison Farm (A) 3743...	Lloyd Nolan-Shirley Ross...	June 17, '38...	68.	June 25, '38	
Professor Beware (G) 3746...	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander...	July 29, '38...	87.	July 16, '38	
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 83.)					
Romance in the Dark (G) 3731...	Gladys Swarthout - John Boles - John Barrymore-Claire Dodd...	Mar. 4, '38...	80.	Feb. 19, '38	
Scandal Street (G) 3729...	Lew Ayres-Louise Campbell...	Feb. 11, '38...	62.	Feb. 12, '38	
Sing, You, Sinners (G) 3801...	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor...	Sept. 2, '38...	88.	Aug. 13, '38	
Sons of the Legion (G)...	Donald O'Connor - Billy Lee - Lynne Dverman-Eliz. Patterson-William Frawley...	Sept. 16, '38...	60.	Sept. 17, '38	
(Exploitation: Sept. 24, '38, p. 65.)					
Spawn of the North (G) 3750...	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman...	Aug. 26, '38...	110.	Aug. 20, '38	
(Exploitation: Oct. 15, '38, p. 50.)					
Stolen Heaven (G) 3738...	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell...	May 13, '38...	85.	Apr. 23, '38	
Texans, The (G) 3748...	Randolph Scott-Joan Bennett - M. Robson - W. Brennan - R. Cummings...	Aug. 12, '38...	90.	July 23, '38	
(Exploitation: Sept. 3, '36, pp. 59, 60; Sept. 17, '38, p. 64.)					
Thrill of a Lifetime (G) 3727...	Eleanor Whitney-Johnny Downs...	Jan. 21, '38...	72.	Nov. 13, '37	
Tip-Off Girls (G) 3735...	Lloyd Nolan-Mary Carlisle...	Apr. 1, '38...	62.	Mar. 19, '38	
Touchdown Army (G) 3805...	Mary Carlisle-John Howard...	Oct. 7, '38...	70.	Sept. 24, '38	
Tropic Holiday (G) 3744...	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye...	July 1, '38...	75.	June 25, '38	
(Exploitation: Sept. 24, '38, p. 64.)					
Wells Fargo (G) 3724...	Joel McCrea-Frances Dee - Bob Burns-Lloyd Nolan...	Dec. 31, '37...	115.	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)					
You and Me (G) 3742...	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane...	June 3, '38...	90.	June 4, '38	

## Coming

Ambush	Gladys Swarthout-Lloyd Nolan			
Artists and Models Abroad	Jack Benny-Jean Bennett-Yacht Club Boys-Mary Boland			
(See "In the Cutting Room," July 2, '38.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25, '38		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross			
Disbarred	Gail Patrick - Otto Kruger - Robert Preston			
(See "In the Cutting Room," Sept. 24, '38.)				
Escape from Leavenworth	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28, '38		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20, '38.)				
Frankie	Wallace Ford-Patricia Ellis			
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes			
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11, '38	100.	Sept. 17, '38
(Exploitation: Oct. 1, '38, p. 57.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Nov. 1, '38		
(See "In the Cutting Room," Sept. 24, '38.)				
King of Chinatown	Anna May Wong-Lloyd Nolan			
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis			
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38	special	
(See "In the Cutting Room," June 11, '38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honeymoon	Bing Crosby - Francisca Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16, '38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympe Bradna-Ray Milland	Oct. 15, '38		
(See "In the Cutting Room," Oct. 15, '38.)				
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar			
(See "In the Cutting Room," Sept. 24, '38.)				
Sunset Trail	Wm. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth	Nov. 18, '38		
(See "In the Cutting Room," Sept. 24, '38.)				
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent - June Travis			
(See "In the Cutting Room," Oct. 15, '38.)				



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15, '38	88	July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65	Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38	56	Sept. 24, '38
Born to be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16, '38	66	Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38	65	Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6, '38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Talli-chet-Marian Marsh-E. Blore	Aug. 15, '38	65	July 30, '38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8, '38	66	Oct. 1, '38
Ourango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22, '38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4, '38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23, '38	67	May 28, '38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4, '38	60	July 16, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38	56	Aug. 6, '38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29, '38	64	Sept. 10, '38
Hollywood Stadium Mystery (G) 7021	Nell Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38	65	Mar. 28, '38
King of the Newsboys (G) 7009	Lew Ayres - Allison Skipworth - Helen Mack	Mar. 18, '38	68	Mar. 19, '38
Ladies in Distress (G) 7012	Allison Skipworth-Polly Moran-Bob Livingston	June 13, '38	66	June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5, '38	70	Jan. 1, '38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38	58	Aug. 13, '38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 3, '38	63	Sept. 24, '38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14, '38	55	Apr. 30, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20, '38	55	Oct. 1, '38
Pals of the Saddle (G) 861	Three Mesquiteers - Ooreen McKay	Aug. 28, '38	55	Sept. 24, '38
Paroled-To Oie (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8, '37	72	Nov. 6, '37
Prairie Moon 7107	Gene Autry - Shirley Oeane - Smiley Burnette	Oct. 7, '38	58	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24, '38	58	Feb. 5, '38
Rhythm of the Saddle	Gene Autry-Smiley Burnette	Oct. 20, '38		
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38	55	June 25, '38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56	
Romance on the Run (G) 7023	Oonald Wood - Patricia Ellis - Edward Brophy	May 11, '38	68	May 7, '38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38	65	Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38	65	Apr. 16, '38
(Exploitation: June 25, '38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers-June Martel	Dec. 6, '37	56	Oec. 18, '37

## Coming

I Stand Accused	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29, '38		
Lady in the News	Frieda Inescort			
Orphans of the Street	Robt. Livingston-June Storey-Tommy Ryan			
Sante Fe Stampede 813	Three Mesquiteers-June Martin	Nov. 19, '38		
Storm Over Bengal	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 8, '38		
Strongheart	Robt. Livingston-Tommy Ryan			
Texas Ranger	Roy Rogers-Mary Hart	Nov. 19, '38		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38	68	July 16, '38
Blind Alibi (G) 829	Richard Oix-Whitney Bourne	May 20, '38	61½	May 14, '38
Blond Cheat (G) 831	Joan Fontaine-O. deMarney	June 17, '38	62	May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38	60	June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Oare - O. Costello-Chas. Ruggles	Aug. 26, '38	82	Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38	63	Sept. 3, '38
(Exploitation: Sept. 17, '38; p. 60; Oct. 1, '38, p. 54; Oct. 8, '38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38	77	Mar. 12, '38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7, '38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8, '38	70	July 30, '38
Oanger Patrol (G) 812	John Beal-Sally Eilers	Oec. 3, '37	60	Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Ooing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38	63	Aug. 27, '38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 16, '38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13, '38	60	May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - O. Fairbanks, Jr.-Lucille Ball-Peg Conklin	July 1, '38	70	June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63; Sept. 17, '38, p. 63; Sept. 24, '38, p. 65; Oct. 1, '38, p. 53; Oct. 15, '38, p. 54.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11, '38	72	Mar. 5, '38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24, '37	85	Oec. 4, '37
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38	66	July 30, '38
Joy of Living (G) 826	Irene Ounne-D. Fairbanks, Jr. - Alice Brady-Guy Kibbee	Apr. 15, '38	91	Mar. 26, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10, '38	100	Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	61	Mar. 19, '38
Little Women (re-issue) 871	K. Hepburn - Joan Benne - P. Lukas-F. Oee-J. Parker	July 8, '38	107	Nov. 11, '38
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oec. 21, '38	80	Oec. 15, '38
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oec. 14, '38	79	Oec. 1, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Balnter-R. Morgan	July 15, '38	82	July 30, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Mr. Oodle Kicks Off (G) 904	J. Penner-J. Travls-R. Lane	Oec. 7, '38	76	Sept. 24, '38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38	59	Aug. 6, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11, '38	90	Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	69	Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16, '38	59	
(See "In the Cutting Room," Aug. 20, '38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38	78	Sept. 10, '38
(Exploitation: Oct. 8, '38, p. 64.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Oec. 31, '37	72	Oec. 18, '37
Sky Giant (G) 835	Richard Oix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38
(Exploitation: Sept. 17, '38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	83	Oec. 25, '37
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38

## Coming

Annabell Takes a Tour 908	Jack Oakie-L. Ball-R. Donnelly	Sept. 17, '38		
(See "In the Cutting Room," Sept. 17, '38.)				
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30, '38		
Gunga Din 912	Gary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
(See "In the Cutting Room," July 30, '38.)				
Lawless Valley 981	George O'Brien-Key Sutton			



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Law West of Tombstone, The				
909	Jean Rouveral-Harry Carey-Tim Holt - Evelyn Brent	Nov. 5, '38		
(See "In the Cutting Room," Oct. 8, '38.)				
Love Affair	I. Ounne-C. Boyer-L. Bowman			
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland			
(See "In the Cutting Room," Sept. 24, '38.)				
Saints Without Wings	Anne Shirley-Roger Daniel	Dec. 16, '38		
Tarnished Angel 907	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38		
(See "Miracle Racket," "In the Cutting Room," Oct. 1, '38.)				
Trailer Romance 910	Lucille Ball-James Ellison			
(See "In the Cutting Room," Oct. 15, '38.)				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G)				
903	T. Power-A. Faye-O. Ameche	Aug. 19, '38	106	May 28, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99; Oct. 1, '38, p. 52; Oct. 8, '38, p. 64.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38
Big Town Girl (G) 822	Claire Trevor-Oonald Woods	Dec. 3, '37	70	Nov. 13, '37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	86	Jan. 8, '38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37
(Exploitation: Apr. 30, '38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger-Love at Work (G) 808	Ann Sothorn-Jack Haley - Mary Boland	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
Five of a Kind (G) 919	Dionne Quintuplets-J. Hershort-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14, '38	85	Oct. 15, '38
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5, '38	74	Aug. 6, '38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828	Smith Bellew-Evalyn Knapp	Jan. 14, '38	61	
(See "In the Cutting Room," Dec. 11, '37.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16, '38	80	Sept. 17, '38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22, '38	75	July 16, '38
In Old Chicago (G) 840	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 38, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)				
International Settlement (G) 826	Oloores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38
(See "In the Cutting Room," June 4, '38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38	77	Jan. 11, '38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13, '38	85	May 7, '38
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 16, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38
(Exploitation: July 30, '38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38
(Exploitation: Sept. 17, '38, p. 62.)				
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Under Fire (G) 803	Loretta Young-Oon Ameche	Aug. 20, '37	75	Aug. 14, '37
Meet the Girls 910	J. Lang-L. Barl-R. Allen	Oct. 7, '38	66	
Mr. Moto's Gamble (G) 841	Peter Lorre - Keya Luge - Dick Baldwin - Lynn Barl	Mar. 25, '38	71	Apr. 16, '38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38	84	Sept. 3, '38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21, '38	62	June 4, '38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10, '38	71	May 14, '38
Panamint's Bad Man 853	Smith Bellew-Evelyn Daw	July 8, '38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38
Rawhide (G) 842	Smith Bellew - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9, '38	58	Aug. 13, '38
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4, '38	85 1/2	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26, '38	62	June 11, '38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30, '38	65	Oct. 1, '38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23, '38	60	July 2, '38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6, '38	63	Mar. 26, '38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	69	Feb. 5, '38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 16, '38

## Coming

Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38	70	Aug. 20, '38
Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon			
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38	60	Oct. 15, '38
Everybody's Baby	J. Prouty-S. Byington-S. Deane			
Girl from Brooklyn, The	Alice Faye-Warner Baxter-Chas. Winninger	Nov. 25, '38		
(See "In the Cutting Room," Oct. 1, '38.)				
Inside Story	Michael Whalen-Jean Rogers			
Jesse James 921	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 3, '38		
Just Around the Corner 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38		
(See "In the Cutting Room," Sept. 17, '38.)				
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan			
Little Princess, The	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher			
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2, '38	65	Aug. 27, '38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18, '38	60	Sept. 24, '38
Samson and the Ladies	Michael Whalen-Lynn Barl			
Submarine Patrol 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25, '38		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28, '38		
(See "In the Cutting Room," Sept. 10, '38.)				
Tall Spin	A. Faye - C. Bennett - Nancy Kelly-J. Davis - Chas. Farrell			
Thanks for Everything	J. Haley-A. Menjou-A. Wholan - J. Oakie - T. Martin	Dec. 23, '38		
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes-Armanda Duff			
Up the River	P. Foster-P. Brooks-T. Martin			
(See "Hard to Get," "In the Cutting Room," July 23, '38.)				
While New York Sleeps (G)	Michael Whalen-Joan Woodbury		60	Aug. 27, '38



## (THE RELEASE CHART--CONT'D)

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14,'38.....	83.	Aug. 14,'37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurie-Basil Rathbone.....	Apr. 15,'38.....	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan.....	Feb. 11,'38.....	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78; Aug. 20,'38, pp. 68, 69.)				
Algiers (A).....	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart.....	Aug. 5,'38.....	96.	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54.)				
Blockade (G).....	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday.....	June 17,'38.....	84.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson.....	Apr. 15,'38.....	91.	Jan. 15,'38
Drums (G).....	Raymond Massey - Sabu Roger Livesey - Valerie Hobson.....	Sept. 30,'38.....	96.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
52nd Street (G).....	Kenny Baker - Zasu Pitts - Leo Carrillo - Pat Paterson.....	Nov. 19,'37.....	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The.....	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers.....	Mar. 18,'38.....	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4,'38.....	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69; Sept. 3,'38, p. 60.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith.....	Dec. 24,'37.....	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshall.....	Jan. 28,'38.....	80.	Jan. 15,'38
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni.....	Dec. 10,'37.....	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly.....	Nov. 26,'37.....	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29,'38.....	88.	Nov. 13,'37
South Riding (A).....	Ralph Richardson-Edna Best.....	July 1,'38.....	90.	Jan. 22,'38
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25,'38.....	86.	June 12,'37
There Goes My Heart (G).....	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette.....	Oct. 14,'38.....	84.	Oct. 1,'38
(See "In the Cutting Room," Aug. 6,'38.)				
Troopship (G).....	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard.....	Oct. 8,'37.....	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				

## Coming

Cowboy and the Lady, The.....	Gray Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly.....	Oct. 28,'38.....		
Duke of West Point.....	Louis Hayward-Joan Fontaine.....			
Made for Each Other.....	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn.....			
Over the Moon.....	Merle Oberon - Rex Harrison - Louis Borell.....			
Prison Without Bars.....	Carrine Luchaire-Edna Best.....			
Restless Age, The.....	Jascha Heifetz-Sigrid Gurie.....			
Topper Takes a Trip.....	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray.....			
Trade Winds.....	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern.....	Nov. 4,'38.....		
(See "In the Cutting Room," Sept. 17,'38.)				
Young in Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young.....	Oct. 21,'38.....		
(See "In the Cutting Room," July 16,'38.)				

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038.....	Dick Purcell-Beryl Wallace.....	May 13,'38.....	61.	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy.....	Jan. 30,'38.....	66.	Jan. 22,'38
Black Bandit 3051.....	Bob Baker-Marjorie Reynolds.....	Sept. 18,'38.....	57.	
Border Wolves 2056.....	Bob Baker-Constance Moore.....	Feb. 25,'38.....	57.	
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14,'37.....	59.	
Courage of the West 2054.....	Bob Baker-Lols January.....	Dec. 5,'37.....	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson-John King.....	Mar. 11,'38.....	68.	Mar. 12,'38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger on the Air (G) 2032.....	D. Woods-N. Grey-W. Lundigan.....	July 1,'38.....	66.	July 2,'38
Dark Rapture (G).....	Mr. and Mrs. Armand Denis.....	Aug. 26,'38.....	80.	Oct. 13,'38
Devil's Party, The (G) 2009.....	V. McLaglen-Beatrice Roberts.....	May 20,'38.....	65.	May 28,'38
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13,'38.....	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Freshman Year (G) 3025.....	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore.....	Sept. 2,'38.....	68.	Aug. 20,'38
Goodbye Broadway (G) 2012.....	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs.....	Apr. 1,'38.....	70.	Mar. 26,'38
Guilty Trail 3052.....	Bob Baker-Marjorie Reynolds.....	Oct. 21,'38.....	57.	
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16,'38.....	65.	Jan. 15,'38
Lady in the Morgue (G) 2077.....	Preston Foster-Patricia Ellis.....	Apr. 22,'38.....	70.	May 14,'38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1,'38.....	56.	
Letter of Introduction (G) 2003.....	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou.....	Aug. 5,'38.....	103.	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde-Claire Luce.....	Mar. 25,'38.....	67.	July 10,'37
Little Tough Guy (A) 2008.....	"Dead End" Kids - R. Wilcox - Helen Parrish.....	July 22,'38.....	83.	July 18,'38
Mad About Music (G) 2002.....	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley.....	Mar. 4,'38.....	96 1/2.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; Sept. 3,'38, p. 63.)				
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6,'38.....	68.	Jan. 29,'38
Missing Guest, The (G) 2031.....	P. Kelly-C. Moore-W. Lundigan.....	Aug. 12,'38.....	68.	Aug. 20,'38
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly.....	Apr. 15,'38.....	67.	Apr. 16,'38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo.....	June 17,'38.....	56.	
Personal Secretary.....	W. Gargan-J. Hodges-A. Devine.....	Sept. 9,'38.....	62.	
Prescription for Romance (G) 2013.....	Wendy Barrie - Kent Taylor - Mischa Auer.....	Dec. 12,'37.....	66.	Dec. 18,'37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell-Constance Moore-Rebt. Wilcox.....	July 15,'38.....	72.	July 23,'38
Rage of Paris, The (G) 2005.....	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick.....	July 1,'38.....	78.	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8,'38.....	68.	Apr. 2,'38
Road to Reno (G) 3017.....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshall.....	Sept. 23,'38.....	69.	Sept. 3,'38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23,'38.....	56.	
Sinners in Paradise (G) 2011.....	John Boles-Madge Evans-Bruce Cabot.....	May 6,'38.....	63.	May 7,'38
Some Blondes Are Dangerous 2018.....	Noah Beery, Jr.-Dorothea Kent-Nan Grey.....	Nov. 28,'37.....	64 1/2.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9,'38.....	61.	Jan. 29,'38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18,'38.....	61.	Apr. 2,'38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19,'37.....	59.	
Swing That Cheer.....	T. Brown-A. Devine-C. Moore.....	Oct. 14,'38.....	63.	
That Certain Age (G).....	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday.....	Oct. 7,'38.....	95.	Oct. 8,'38
Western Trails 2058.....	Bob Baker-Marjorie Reynolds.....	June 3,'38.....	57.	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010.....	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan.....	June 3,'38.....	68.	June 11,'38
Young Fugitive (G) 2039.....	Robt. Wilcox-Dorothea Kent.....	June 24,'38.....	68.	June 25,'38
You're a Sweetheart (G) 2004.....	Alice Faye - George Murphy - Chas. Winninger-Ken Murray.....	Dec. 26,'37.....	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				
Youth Takes a Fling (G) 3012.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish.....	Sept. 30,'38.....	79.	Oct. 1,'38

## Coming

Dead Don't Care.....	P. Foster-F. Jenks-F. Robinson.....			
Exposed.....	Glenda Farrell - Otto Kruger - Herbert Mundin.....	Nov. 4,'38.....		
(See "In the Cutting Room," Oct. 15,'38.)				
Ghost Town Riders.....	Bob Baker-Fay Shannon.....	Nov. 18,'38.....		
His Exciting Night.....	Chas. Ruggles-Ona Munson.....	Nov. 18,'38.....		
Last Express, The (G).....	K. Taylor-Dorothea Kent.....	Oct. 28,'38.....	63.	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Little Tough Guy in Society.....	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish.....	Nov. 25,'38.....		
Prairie Justice 3053.....	Bob Baker-Dorothy Southworth.....	Nov. 14,'38.....		
Service De Luxe.....	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges.....	Oct. 21,'38.....	86.	
(See "In the Cutting Room," Oct. 1,'38.)				
Storm, The.....	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey.....	Oct. 28,'38.....		
(See "In the Cutting Room," Oct. 8,'38.)				
Strange Faces.....	D. Kent-F. Jenks-A. Divine.....	Nov. 11,'38.....		
(See "In the Cutting Room," Oct. 15,'38.)				
West Side Miracle.....	E. Lowe-D. Foran-H. Mack.....			

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell-Shellie Bromley.....	Apr. 9,'38.....	62.	Feb. 26,'38



## (THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Blondes at Work 255.....	Glenda Farrell-Barton MacLane..	Feb. 5, '38.....	63.....		
Bordertown (A) 231 (reissue)...	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette..	Jan. 22, '38.....	90. Feb. 2, '35		
Boy Meets Girl (A) 213.....	James Cagney - Pat O'Brien - Marie Wilson .....	Aug. 27, '38.....	86. July 23, '38		
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)					
Cowboy from Brooklyn (G) 217..	Pat O'Brien - Dik Powell - Priscilla Lane-Dick Foran....	July 16, '38.....	77. June 11, '38		
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)					
Four's a Crowd (G) 306.....	E. Flynn - O. de Havilland - R. Russell-P. Knowles.....	Sept. 3, '38.....	91. July 16, '38		
Gold Diggers in Paris (G) 206..	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins....	June 11, '38.....	*95. May 21, '38		
(Exploitation: July 2, '38, p. 54.)					
He Couldn't Say No (G) 221....	Frank McHugh - Jane Wyman - Cora Witherspoon .....	Mar. 19, '38.....	57. Dec. 11, '37		
(Reviewed under the title, "Larger Than Life.")					
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson....	Jan. 22, '38.....	55. Oct. 23, '37		
(Reviewed under the title, "Without Warning.")					
Jezebel (G) 204.....	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay .....	Mar. 26, '38.....	104. Mar. 12, '38		
(Exploitation: May 28, '38, p. 91; June 11, '38, p. 64.)					
Little Miss Thoroughbred (G)					
219 .....	Ann Sheridan - John Litel - F. McHugh-Janet Chapman....	June 4, '38.....	63. May 7, '38		
Love, Honor and Behave (A) 216 .....	Wayne Morris-Priscilla Lane- John Litel-Dick Foran.....	Mar. 12, '38.....	71. Feb. 19, '38		
Men Are Such Fools (G) 215....	Wayne Morris-Priscilla Lane- Humphrey Bogart-H. Herbert....	July 16, '38.....	69. Apr. 23, '38		
Mr. Chump 227.....	Johnnie Davis-Lola Lane.....	Aug. 6, '38.....			
(See "In the Cutting Room," Apr. 9, '38.)					
Over the Wall (G) 212.....	Dick Foran - June Travis - John Litel-Dick Purcell .....	Apr. 2, '38.....	66. Apr. 2, '38		
Penrod and His Twin Brother					
(G) 226 .....	Billy and Bobby Mauch-Frank Craven-Spring Byington .....	Feb. 26, '38.....	63. Jan. 15, '38		
Racket Busters (G) 205.....	George Brent - Gloria Dickson - H. Bogart-Walter Abel.....	July 16, '38.....	71. Aug. 20, '38		
Sisters, The (A) 302.....	B. Davis-E. Flynn-A. Louise- J. Bryan-D. Foran-I. Hunter....	Oct. 15, '38.....	99. Oct. 8, '38		
(Exploitation: Oct. 8, '38, p. 62.)					
Swing Your Lady (G) 211....	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins- Nat Pendleton-Penny Single- ton .....	Jan. 8, '38.....	79. Jan. 8, '38		
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)					
Valley of the Giants (G) 305..	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford....	Sept. 17, '38.....	79. Sept. 17, '38		
White Banners (A) 208.....	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville....	June 25, '38.....	92. May 28, '38		
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103; Oct. 15, '38, p. 54.)					

## Coming

Blackwell's Island .....	J. Garfield-R. Lane-D. Purcell..				
(See "In the Cutting Room," Aug. 13, '38.)					
Curtain Call .....	K. Francis-J. Litel-I. Hunter..				
Dark Victory .....	Ette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart....				
Dawn Patrol .....	Errol Flynn - George Brent - Claude Rains-Basil Rathbone..				
(See "In the Cutting Room," Sept. 24, '38.)					
Devil's Island .....	Boris Karloff .....				
(See "In the Cutting Room," Sept. 24, '38.)					
Going Places .....	D. Powell-A. Louise-A. Jenkins..				
(See "In the Cutting Room," Oct. 8, '38.)					
Hard to Get.....	Dick Powell-O. de Havilland- C. Winninger-Allen Jenkins....	Nov. 5, '38.....	79.....		
Heart of the North.....	D. Foran-M. Lindsay-G. Dick- son-J. Chapman-A. Jenkins.....				
(See "In the Cutting Room," Sept. 24, '38.)					
Juarez .....	Paul Muni .....				
King of the Underworld.....	Kay Francis-Humphrey Bogart- Patric Knowles .....				
(See "Unlawful," "In the Cutting Room," July 2, '38.)					
Nancy Drew, Detective.....	Bonita Granville-John Litel....	Nov. 26, '38.....			
Oklahoma Kid .....	J. Cagney-P. O'Brien-R. Lane..				
They Made Me a Criminal.....	John Garfield-Gloria Dickson- "Crime School Kids"-C. Rains..				
(See "In the Cutting Room," Oct. 1, '38.)					
Torchy Gets Her Man (G).....	Glenda Farrell-Barton MacLane..	Nov. 12, '38.....	*60. Oct. 15, '38		
Torchy in Chinatown.....	Glenda Farrell-Barton MacLane..				
Unfit to Print.....	Pat O'Brien-Joan Blondell.....				
(See "In the Cutting Room," Oct. 8, '38.)					
We Are Not Alone.....	Miriam Hopkins .....				
Wings of the Navy.....	George Brent-O. de Havilland- Ronald Reagan-F. McHugh.....				
(See "In the Cutting Room," Aug. 20, '38.)					
Women in the Wind.....	K. Francis-W. Gargan-V. Jory..				

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adventures of Chico (G).....	Nature Film .....	Woodward Bros....	10, '38.....	60. Nov. 27, '37	
Delinquent Parents .....	Doris Weston .....	Progressive .....	July 15, '38.....		
Dynamite Dolaney .....	Weldon Heyburn .....	Imperial .....	Jan. 2, '38.....	80.....	
Fight for Peace (A).....	War Film .....	Warwick .....	Apr. 30, '38.....	70. Apr. 30, '38	
Gone Harlem .....	Negro Cast .....	Sack .....	Aug. 15, '38.....		
Knight of the Plains (G).....	Fred Scott .....	Spectrum .....	May 7, '38.....	57. May 7, '38	
Night Nurse .....	Joby Jordan .....	Advance .....	Jan. 15, '38.....		

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Policy Man .....	Negro Cast .....	Sack .....	July 1, '38.....	61.....	
Rangers Roundup (G).....	Fred Scott .....	Spectrum .....	Feb. 15, '38.....	*55. Feb. 5, '38	
Rebellious Daughters .....	Verna Hillie .....	Progressive .....	July 1, '38.....		
Scandal House .....	Adrienne Ames .....	Progressive .....	July 1, '38.....		
Songs and Bullets.....	Fred Scott .....	Spectrum .....	Apr. 15, '38.....		
(See "In the Cutting Room," Apr. 23, '38.)					
Sugar Hill Baby.....	Negro Cast .....	Sack .....	Jan. 1, '38.....	66.....	
Two-Gun Man from Harlem.....	Negro Cast .....	Sack .....	May 1, '38.....		

## Coming

Bronze Buckaroo, The.....	Negro Cast .....	Sack .....			
Code of the Fearless.....	Fred Scott .....	Spectrum .....			
Harlem Rides the Range.....	Negro Cast .....	Sack .....			
Religious Racketeer (G).....	Robert Fiske .....	Fanchon Royer .....	9 rls. Apr. 23, '38		
Terror of Tiny Town, The					
(G) .....	Billy Curtis .....	Principal .....	*60. July 23, '38		
Topa Topa (G).....	Helen Hughes .....	Pennant .....	*65. Apr. 16, '38		

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini .....	Cine Lux .....	Jan. 19, '38.....	78. Feb. 5, '38	
Affairs of Maupassant, The					
(A) .....	Lilli Darvas .....	Gallie .....	Feb. 11, '38.....	84. Feb. 12, '38	
Al Chet .....	Jewish Film .....	Foreign Cinema Arts..	Jan. 1, '38.....	90.....	
Alf's Button Afloat (G).....	Bud Flanagan .....	General Film .....		89. July 23, '38	
Alibi, The (A).....	Erich Von Strohm. B. N. Film			95. Feb. 26, '38	
Avocate d'Amour (G).....	Danielle Darrieux.....	Regal .....	Sept. 7, '38.....	88. Sept. 24, '38	
Break the News (G).....	Maurice Chevalier.....	General .....		78. May 14, '38	
Call, The (G).....	Jean Yonnel .....	Best .....	Mar. 28, '38.....	75. Apr. 2, '38	
Carnival in Flanders (A).....	Francoise Rosay .....	Tri Nat'l Films.....	Sept. 22, '36.....	93. Oct. 8, '36	
(Reviewed under the title, "La Kermesse Herolique.")					
Charm of La Boheme (A).....	Jan Kiepura .....	International .....	Mar. 17, '38.....	99. Ar. 30, '38	
College Girl (G).....	Ellen Seawanneke.....	Henka Film.....	Sept. 9, '38.....	90. Sept. 24, '38	
Convict 99 (A).....	Will Hay .....	General .....		87. June 4, '38	
Courier of Lyons, The (A).....	Pierre Blanchard.....	Pax .....	June 2, '38.....	92. June 18, '38	
Dark Eyes (A).....	Simone Simon .....	Frank Kassler.....	Apr. 18, '38.....	85. May 7, '38	
Dark Sands (G).....	Paul Robeson .....	Record .....		75. July 30, '38	
Dock on the Havel, The					
(G) .....	Marianne Hoppe.....	Casino .....		Apr. 30, '38	
Dusky Sentries (A).....	Fosco Giuschettl.....	Pallavinci .....		May 14, '38	
Dybbuk, The (A).....	A. Morewski .....	Geist .....	Apr. 15, '38.....	120. Mar. 19, '38	
Edge of the World, The					
(A) .....	Finlay Currie .....	Pax .....		75. Aug. 14, '37	
Foggy Quay, The (A).....	Jean Gabin .....	Films Victoria.....		90. Sept. 3, '38	
Generals Without Buttons					
(A) .....	Jean Murat .....	Mayer-Burstyn .....	Feb. 4, '38.....	80. Jan. 29, '38	
Grand Illusion (A).....	Jean Gabin .....	World .....		96. July 3, '37	
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.....	Newsreels .....	Norton .....	Jan. 9, '38.....	90.....	
I Married for Love.....	Kabos-Radal .....	Danubia .....	Feb. 4, '38.....	84.....	
I See Ice (G).....	George Formby .....	Assoc. British .....		81. Apr. 2, '38	
It's in the Air (G).....	George Formby .....	A. B. F. D.....		87. Oct. 8, '38	
I've Got a Horse (G).....	Sandy Powell .....	British Lion .....		76. Sept. 3, '38	
Jolly Paupers .....	Jewish Film.....	Foreign Cinema Arts..	Mar. 1, '38.....	65.....	
Kate Plus Ten (G).....	Jack Hulbert .....	General .....		81. May 14, '38	
Lady Seeks Room.....	Zilah-Kabos .....	Danubia .....	Mar. 10, '38.....	91.....	
Lafage Case, The (A).....	Erich Von Strohm. Cipra			100. May 14, '38	
Liebe Im 3/4 Takt (G).....	Leo Slezak .....	Cosino .....	Sept. 23, '38.....	96. Oct. 8, '38	
Lie of Nina Petrovna, The					
(A) .....	Fernand Gravet .....	Lenauer .....	Mar. 29, '38.....	80. Apr. 2, '38	
Little Flower of Jesus (G).....	Simone Bourday .....	Sunray .....		75. Apr. 30, '38	
Love of DuBarry.....	Gitla Alpar .....	Hoffberg .....	Mar. 28, '38.....	78.....	
Luck of the Irish.....	Richard Hayward.....	Guaranteed .....	Mar. 15, '38.....	63.....	
Man Sometimes Errs.....	A. Tekes .....	Hungaria .....	Feb. 4, '38.....	10 rls.....	
Mademoiselle Docteur (A).....	Dita Parlo .....	United Artists.....		77. Dec. 18, '37	
Mi Candidato (G).....	Domingo Soler.....	Producciones A.R.B.....		85. June 4, '38	
Mis Dos Amores (G).....	Tito Guizar .....	Paramount .....		80. Aug. 20, '38	
Monastery (G) .....	Monastic Film .....	World .....	Apr. 1, '38.....	55. Feb. 5, '38	
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights .....	Annabella .....	Lenauer .....	May 15, '38.....		
Noches de Gloria (A).....	Esperanza Iris .....	Bueno .....		95. Mar. 26, '38	
Nocturno (A) .....	Ria Byron .....	Schwab .....		90. Mar. 12, '38	
Orange (A) .....	Charles Boyer .....	Tri Nat'l Films.....		105. Feb. 12, '38	
Pearls of the Crown (A).....	Sascha Guitry .....	Lenauer .....	May 1, '38.....	99. June 5, '37	
Peg of Old Drury (A).....	Anna Nagle - Sir Cedric Hardwicke, Tri Nat'l Films.....			75. Sept. 28, '35	
Penny Paradise (G).....	Edmund Gwen .....	A.T.P. .....		72. Sept. 24, '38	
Refugiados en Madrid (G).....	Maria Conesa .....	Fama .....		95. July 23, '38	
Room No. 111.....	Javor-Lazar .....	Danubia .....	Apr. 1, '38.....	91.....	
Royal Divorce, A (A).....	Ruth Chatterton.....	Paramount .....		85. Oct. 15, '38	
Ski Chase (G).....	Hannes Schnelder.....	World .....	Feb. 15, '38.....	73. Apr. 30, '38	
Sport of Love, The.....	Gy Kabos .....	Hungaria .....	Dec. 24, '37.....	8 rls.....	
St. Martin's Lane (G).....	Chas. Laughton .....	Assoc. British.....		85. July 9, '38	
Story of a Cheat, The (A).....	Sascha Guitry.....	Gallie Films.....	Sept. 26, '38.....	83. Oct. 15, '38	
Subly the Lucky Child.....	Adam Kiri .....	Hungaria .....	Jan. 11, '38.....		
Tempest in Charda.....	Javor-Lazar .....	Danubia .....	Jan. 7, '38.....	90.....	
Tender Enemy (A).....	Simone Berliau .....	World .....	Mar. 30, '38.....	65. May 7, '38	
Texas Mammy .....	Fedak .....	Danubia .....	Feb. 18, '38.....	78. June 18, '38	
They Were Five (A).....	Jean Gabin .....	Lenauer .....	June 1, '38.....	89.....	
This Man Is News (A).....	Barry Barnes .....	Paramount .....		77. Oct. 1, '38	
T-Kies Koff .....	Jewish Film.....	Foreign Cinema Arts..	May 15, '38.....	102.....	
Travelling People (A).....	Francoise Rosay .....	Amer.-Tobis .....		105. May 21, '38	
Vessel of Wrath (A).....	Chas. Laughton .....	Assoc. British.....		95. Mar. 26, '38	
Village Rogue, The.....	M. Dayka .....	Hungaria .....	Jan. 21, '38.....	10 rls.....	
Voice of India.....	Hoefler Expedition.....	Hoffberg .....	Jan. 28, '38.....	70.....	
Volga Boatman, The (A).....	Pierre Blanchard.....	J. H. Hoffberg.....	Apr. 30, '38.....	84. Apr. 23, '38	
Yellow Roses .....	Gy Kabos .....	Danubia .....	Mar. 1, '38.....	90.....	
Yellow Sands (G).....	Mario Tempest .....	Assoc. British.....		69. July 23, '38	



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434.....	May 13,'38.15½..	
Andy Clyde		
Cuckoo-rancho 8431.....	Mar. 25,'38.16½..	
Joe Besser		
Doggone Mixup (2-12-38)		
8428.....	Feb. 4,'38.18½..	
Harry Langdon		
Halfway to Hollywood 8436	July 1,'38.17½..	
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38).....	May 20,'38.16....	
(3 Stooges)		
Jump, Chump, Jump 8432.	Apr. 15,'38.19½..	
Andy Clyde		
Many Sappy Returns 9421.	Aug. 19,'38†18....	
Charley Chase		
Mind Needer, The 8433....	Apr. 29,'38.18....	
Charley Chase		
Mutts to You 9402.....	Oct. 14,'38†.....	
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424.....	Oct. 28,'38†.....	
Charley Chase		
Not Guilty Enough 9423....	Sept. 30,'38†.....	
Andy Clyde		
Old Raid Mule, The		
(4-2-38) 8429.....	Mar. 4,'38.17½..	
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435.....	June 4,'38.16½..	
(All Star)		
Sue My Lawyer (10-15-38)		
9422.....	Sept. 16,'38†17....	
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406.....	Apr. 1,'38.18....	
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408.....	July 29,'38.17½..	
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430.....	Mar. 18,'38.16½..	
Charley Chase		
Violent Is the Word for		
Curly (9-10-38) 9901....	Sept. 2,'38†18....	
(3 Stooges)		
Wee Wee Monsieur		
(3-26-38) 8405.....	Feb. 18,'38.17½..	
(3 Stooges)		

## COLOR RHAPSODIES

Animal Cracker Circus		
(10-8-38) 9502.....	Sept. 23,'38†.7....	
Big Birdcast, The		
(6-4-38) 8508.....	May 13,'38..7....	
Foolish Bunny, The		
(4-2-38) 8506.....	Mar. 26,'38..6....	
Frog Pond, The (10-15-38)		
8512.....	Aug. 12,'38..6½..	
Hollywood Graduation		
(9-10-38) 9501.....	Aug. 26,'38†.7....	
Horse on the Merry-Go-Round, The (3-26-38)		
8505.....	Sept. 17,'38†.8....	
Little Moth's Big Flame		
9503.....	Oct. 25,'38†.....	
Poor Little Butterfly		
(7-23-38) 8510.....	July 4,'38..7½..	
Poor Elmer 8511.....	July 22,'38..7½..	
Snowtime 8507.....	June 3,'38..7½..	
Window Shopping (7-2-38)		
8509.....	Apr. 14,'38..7....	

## COLUMBIA TOURS

Bermuda—Isle of Paradise		
9551.....	Sept. 9,'38†.1 r l..	
Provincial Quebec 9552....	Oct. 21,'38†.....	

## COMMUNITY SING

No. 5 (1-22-37) 8655.....	Feb. 5,'38.10....	
(Song Parade)		
No. 6 (3-5-38) 8656.....	Feb. 25,'38..9½..	
(Cowboy Songs)		
No. 7 (4-2-38) 8657.....	Mar. 18,'38.10....	
(Gus Van Song Shop)		

Title	Rel. Date	Min.
No. 8 8658.....	May 6,'38.10½..	
(Songs of the Southland)		
No. 9 (6-18-38) 8659.....	June 25,'38..9½..	
(Spanish Songs)		
No. 10 (6-18-38) 8660.....	July 4,'38.10....	
(Patriotic Songs)		
No. 11 (10-15-38) 8861.....	Aug. 26,'38.10....	
Songs of Yesteryear		
No. 12 8862.....	Sept. 15,'38.10....	
Scotch Songs		

## (New Series)

No. 1 (10-15-38) (College Songs) 9651.....	Oct. 1,'38.10½..	
No. 2 (South Seas) 9652....	Nov. 4,'38†.....	
No. 3 9653.....	Dec. 2,'38†.....	

## HAPPY HOUR

Jungle Babies 8473.....	June 1,'38..1 r l..	
New Nation, The (Czechoslovakia) 8472.....	June 1,'38.10....	

## KRAZY KAT CARTOONS

21. Sad Little Guinea Pigs		
8702.....	Feb. 22,'38..6½..	
22. Auto Clinic, The 8703.	Mar. 4,'38..6½..	
23. Little Buckaroo 8704....	Apr. 11,'38..6....	
24. Krazy Magic (6-4-38)		
8705.....	May 20,'38..6½..	
25. Krazy's Travel Squawks		
(6-25-38) 8706.....	July 4,'38..6½..	
26. Gym Jams (10-8-38)		
9701.....	Sept. 9,'38†.6½..	
27. Hot Dogs On Ice 9702.	Oct. 21,'38†.1 r l..	

## PICTUREGRAPH

No. 1 9951.....	Sept. 23,'38†.....	
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## SCRAPPY CARTOONS

City Slicker (7-23-38)		
8758.....	July 8,'38..6....	
Early Bird (10-1-38) 9751.	Sept. 16,'38†.1 r l..	
Happy Birthday 9752.....	Oct. 7,'38†.1 r l..	
Scrappy's Playmates 8757....	Mar. 27,'38..6....	
Scrappy's Trip to Mars		
8756.....	Feb. 4,'38..7....	

## SCREEN SNAPSHOTS

No. 6 (3-5-38) 8856.....	Feb. 4,'38.10....	
No. 7 (4-2-37) 8857.....	Mar. 4,'38.10....	
No. 8 (5-14-38) 8858.....	Apr. 1,'38..9....	
No. 9 8859.....	Apr. 29,'38..9½..	
No. 10 (6-18-38) 8860.....	May 27,'38..9½..	
No. 11 (7-30-38) 8861.....	June 24,'38.10½..	
No. 12 8862.....	July 29,'38.10....	

## (New Series)

No. 1 9851.....	Sept. 16,'38†.1 r l..	
No. 2 9852.....	Oct. 14,'38†.1 r l..	
No. 3 9853.....	Nov. 4,'38†.....	

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811.....	July 29,'38..1 r l..	
Demons of the Deep		
(9-24-38) 8812.....	Aug. 19,'38..9....	
Feminine Fun 8805.....	Feb. 18,'38.10....	
Fistic Fun (7-30-38) 8810.	July 1,'38..9½..	
Football Giants (10-8-38)		
9801.....	Sept. 28,'38†.1 r l..	
Play Ball (4-23-38) 8807....	Apr. 15,'38.10....	
Skil Legs.....	Oct. 20,'38†.....	
Sport Stamina (6-12-38)		
8808.....	Apr. 10,'38..9½..	
Thrilling Moments		
(6-25-38) 8809.....	June 10,'38..9½..	
Unusual Hunting (3-26-38)		
8808.....	Mar. 15,'38.10....	

## WORLD IN COLOR

Friendly Neighbors		
(Ontario) (6-18-38) 8553.	Apr. 29,'38..9½..	

## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910.	Feb. 25,'38.10....	
Cabin Kids		

## TERRY-TOONS

Big Top, The 8520.....	May 12,'38..6½..	
Eliza Runs Again 8528.....	July 29,'38..6½..	
Gandy the Goose (3-19-38)		
8515.....	Mar. 4,'38..6....	
Happy and Lucky 8516.....	Mar. 18,'38..6½..	
Here's to Good Old Jail		
8522.....	June 10,'38..6½..	
His Off Day 8513.....	Feb. 4,'38..6½..	
Just Ask Jupiter (2-19-38)		
8514.....	Feb. 18,'38..6....	
Last Indian, The 8523.....	June 24,'38..6½..	
Maid in China 8519.....	Apr. 29,'38..7....	
Milk for Baby 8524.....	July 8,'38..6½..	

Title	Rel. Date	Min.
Mountain Romance, A		
(4-39-38) 8517.....	Apr. 1,'38..6½..	
Mrs. O'Leary's Cow 8525....	July 22,'38..6½..	
Robinson Crusoe's Broad-		
cast (4-23-38) 8518.....	Apr. 15,'38..6½..	

## TREASURE CHEST

Kingdom for a Horse		
(5-7-38) 8604.....	Apr. 22,'38.10....	
Music from the Stars		
(4-30-38) 8610.....	Mar. 25,'38.11....	
Horace Lapp and Orch.		
Return of the Buffalo 8608..	Apr. 8,'38..9½..	
Sky Fishing (3-26-38) 8607.	Feb. 25,'38..9½..	
Songbirds of the North		
Wood (2-12-38) 8606.....	Feb. 11,'38.10....	
We Live In Two Worlds		
(8-20-38) 8609.....	July 22,'38.11....	

## TWO-REEL COMEDIES

Beautiful But Dummies		
8117.....	Mar. 25,'38.17....	
Buster West-Tom Patricola		
Cactus Caballeros 8206....	May 27,'38.19....	
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday		
(2-19-38) 8115.....	Feb. 4,'38.15....	
Danny Kaye		
Cute Crime 8118.....	Apr. 29,'38.18....	
Jefferson Machamer		
Jitterbugs 8119.....	May 20,'38.16....	
Buster West-Tom Patricola		
Love and Onions (3-26-36)		
8308.....	Mar. 11,'38.19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Money On Your Life 8205		
(12-4-37) 8108.....	May 13,'38.18½..	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120.	June 10,'38.17....	
Willie Howard		
Sing for Sweetie 8309.....	Apr. 15,'38.19....	
Lee Sullivan		
Uncle Sol Solves It 8303....	Feb. 11,'38.15....	
Wanna Be a Model? 8116....	Feb. 25,'38.16....	
Jefferson Machamer		
Winner Lose All 8310.....	June 17,'38.19....	
Charles Kemper		

## MGM

## CAPTAIN AND THE KIDS

## (In Sepia)

Blue Monday (4-2-38)		
W-682.....	Apr. 2,'38..9....	
Buried Treasure W-689....	Sept. 17,'38..8....	
Captain's Pup W-684.....	Apr. 30,'38..9....	
Cleaning House (3-5-38)		
W-681.....	Feb. 19,'38..8....	
Day at the Beach, A		
W-685 (8-13-38).....	June 25,'38.10....	
Honduras Hurricane W-691.	Oct. 15,'38†.....	
Old Smokey W-688.....	Sept. 3,'38..7....	
Pygmy Hunt, The W-687....	Aug. 6,'38..8....	
Poultry Pirates W-683....	Apr. 16,'38..9....	
What a Lion! W-686.....	July 16,'38..9....	
Winning Ticket, The		
W-690.....	Oct. 1,'38..9....	

## CRIME DOESN'T PAY

No. 14—What Price Safety		
P-811.....	Feb. 5,'38.21....	
John Wray-George Huston		
No. 15—Miracle Money		
(5-21-38) P-612.....	Mar. 26,'38.21....	
No. 16—Come Across		
(8-4-38) P-613.....	May 14,'38.21....	
No. 17—Criminal Is Born,		
A (8-27-38) P-614.....	June 25,'38.21....	
No. 18—They're Always		
Caught (10-8-38) P-615.	Sept. 3,'38.22....	
No. 19—Think It Over		
P-616.....	Sept. 24,'38.20....	

## FITZPATRICK TRAVEL TALKS

Beautiful Budapest		
(5-7-38) T-659.....	Apr. 16,'38..9....	
Cairo, City of Contrast		
T-851.....	Sept. 10,'38†.9....	
Czechoslovakia On Parade		
(7-2-38) T-661.....	June 11,'38..9....	
Glimpses of Austria T-657.	Feb. 19,'38..9....	
Glimpses of New Brunswick		
(4-2-38) T-658.....	Mar. 19,'38..8....	
Jaipur, the Pink City		
T-853.....	Oct. 29,'38†.....	
Madeira—Isle of Romance		
T-851.....	Oct. 1,'38.....	
Paris On Parade T-662		
(8-20-38).....	July 9,'38..9....	
Rural Sweden T-660.....	May 14,'38..8....	

## Title Rel. Date Min.

## HARMAN-ISING

## (Happy Harmonies)

37—Little Bantamwight....	Mar. 12,'38..8....	
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## HISTORICAL MYSTERIES

Bravest of the Brave, The		
(8-27-38) H-728.....	Aug. 6,'38.11....	
Face Behind the Mask, The		
(4-9-38) H-725.....	Mar. 19,'38.11....	
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38)		
H-726 (sepia).....	June 11,'38.11....	
Man the Rock, The		
(10-8-38) H-729.....	Sept. 3,'38.11....	
Nostradamus H-730.....	Sept. 24,'38.11....	
Ship That Died, The		
H-724.....	Feb. 19,'38.10....	
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38)		
H-727.....	July 2,'38.11....	
Frank McGlynn		

## MGM MINIATURES

City of Little Men, The		
M-871.....	Aug. 20,'38.11....	
Forgotten Step, The		
(6-4-38) M-677.....	May 7,'38.10....	
Monty Woolley		
Hollywood Handicap		
(7-9-38) M-678.....	May 7,'38.10....	
"Original Sing Band"		
Life in Some Town, U.S.A.		
(4-9-38) M-674.....	Feb. 26,'38.10....	
Optical Poem, An M-675....	Mar. 5,'38..7....	
Streamlined Swing M-872.	Sept. 10,'38†.9....	
(In sepia)		
That Mothers Might Live		
M-676.....	Apr. 30,'38.10....	
Shepherd Struwick-		
Mary Howard		
They Live Again M-873....	Oct. 22,'38†.....	
Tracking the Sleeping		
Death (8-27-38) M-680.	July 9,'38.10....	
Gilbert Emery-Doris Lloyd		
Tupapao (7-9-38) M-679.	June 11,'38.11....	
Moroni Olsen		
What Do You Think, No. 3		
M-672.....	Jan. 15,'38.11....	

## MUSICAL COMEDIES

Billy Rose's Casa Manana		
Revue R-603	.....Mar. 26,'38.21....	
Harriet Hoctor-E. Marshall		
Canary Comes Across, The		
(2-5-38) R-602	.....Jan. 29,'38.21....	
Erik Rhodes-Virginia Grey		
It's In the Stars (8-27-38)	July 30,'38.19...	
R-606	.....	
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The		
(8-20-38) R-605	.....July 16,'38.18....	
Eleanor Lynn-Frank Albertson		
Snow Gets In Your Eyes		
(6-4-38) R-604	.....May 14,'38.20....	
Virginia Grey-Roger Converse		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
Man's Greatest Friend			PARAMOUNT PICTORIAL			HEADLINERS			RAY WHITLEY COMEDIES		
S-902	Nov. 19, '38	10....	No. 8—Styles in the Sun—Sleeping City—Pulchritude for Pups P7-8	Mar. 4, '38	1 r.l.	No. 3—Picketing for Love	June 3, '38	17....	Western Welcome, A,	Sept. 9, '38	18....
Modeling for Money S-708	Apr. 30, '38	10....	No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1, '38	10....	83,603	June 3, '38	17....	93,501	Sept. 9, '38	18....
(Exploitation: June 4, '38, p. 85.)			No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7, '38	1 r.l.						
Penny's Party (color) S-707	Apr. 9, '38	9....	No. 11—Water Symphony—Nothing But Seals—Vineyards of California (7-23-38) P7-11	June 4, '38	10....	1938-39			REELISMS		
Prudence Penny-Gwen Lee			No. 12—Gigantic Farming—Steaming Scenery—Nobody's Pal (7-9-38) P7-12	July 1, '38	1 r.l.	No. 1—Sea Melody (10-1-38) 93,601	Oct. 21, '38	19....	Trans-America 94,602	Nov. 11, '38	10....
Story of Dr. Carver (7-2-38) S-710	June 18, '38	10....	(New Series)			No. 2—Romancing Along	Dec. 30, '38	21....	Submarine Circus (10-8-38)	Sept. 16, '38	10....
Surf Heroes (7-23-38)			No. 1—P8-1 (8-20-38) ...Aug. 5, '38	10....		93,602			94,601		
S-709	May 28, '38	10....	No. 2—P8-2 (9-3-38) ...Sept. 2, '38	10....		No. 3—Swing Vacation	Feb. 24, '39	19....			
Three on a Rope (3-26-38)			No. 3—(9-24-38) ...Oct. 10, '38	10....		93,603			RKO PATHE SPORTSCOPE		
S-705	Feb. 19, '38	10....	POPEYE THE SAILOR			EDGAR KENNEY COMEDIES			Bit and Bridle 84,306		
			Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9			Beaux and Errors (10-8-38)			May 13, '38		
			Bulldozing the Bull (8-28-38) E8-1			93,401			Brother Golfers (8-6-38)		
			Goonland (7-23-38) E7-10			Clean Sweep, A 93,402			84,309		
			House Builder-Upper, The E7-8			False Roomers 83,404			July 15, '38		
			I Yam Love Sick E7-10			Fool Coverage (8-13-38)			Fisherman's Paradise		
			Jeep, The E7-12			83,406			(10-8-38) 94,301		
			Mutiny Ain't Nice (10-15-38) E8-2			Kennedy's Castle 83,405			Sept. 9, '38		
			Plumbing Is a Pipe (6-11-38) E7-11						Flying Feathers 84,308		
									June 24, '38		
									Pinehurst 84,305		
									Apr. 22, '38		
									Swinging Mallets 84,304		
									Apr. 1, '38		
									Underwater (6-25-38)		
									June 3, '38		
									Windward Way 84,303		
									Mar. 11, '38		
									SHEILA BARRETT COMEDIES		
									Week-End Guest 94,401		
									Oct. 14, '38		
									SMART SET		
									Buckaroo Broadcast, A....		
									(6-18-38) 83,203		
									Apr. 22, '38		
									Ray Whitley		
									Hunting Trouble (8-13-38)		
									83,303		
									Aug. 12, '38		
									Jed Prouty		
									WALT DISNEY CARTOONS		
									Boat Builders 84,108		
									Feb. 25, '38		
									Brave Little Tailor		
									(10-1-38) 94,101		
									Sept. 23, '38		
									Donald's Better Self		
									(2-26-38) 84,109		
									Mar. 11, '38		
									Donald's Golf Game		
									94,103		
									Nov. 4, '38		
									Donald's Lucky Day		
									(10-1-38) 94,107		
									Jan. 13, '39		
									Donald's Nephews 84,111		
									Apr. 15, '38		
									Farmyard Symphony		
									(10-1-38) 94,102		
									Oct. 14, '38		
									Ferdinand the Bull		
									(10-1-38) 94,104		
									Nov. 25, '38		
									Fox Hunt, The (6-18-38)		
									84,116		
									July 29, '38		
									Good Scouts (6-25-38)		
									July 8, '38		
									84,115		
									Goofy and Wilbur		
									(10-1-38) 94,112		
									Apr. 28, '38		
									Mickey's Parrot (9-10-38)		
									Sept. 9, '38		
									Mickey's Trailer 84,112		
									May 6, '38		
									Moth and the Flame, The		
									(3-9-38) 84,110		
									Apr. 1, '38		
									Mother Goose Goes Holly-		
									wood (10-38) 94,106		
									Oct. 23, '38		
									Polar Trappers, 84,114		
									June 17, '38		
									Practical Pig, The		
									(10-1-38) 94,109		
									Feb. 24, '39		
									Self Control (1-22-38)		
									84,107		
									Feb. 11, '38		
									Ugly Duckling, The		
									(10-1-38) 94,111		
									Apr. 7, '39		
									Whalers, The (8-10-38)		
									Aug. 19, '38		
									84,117		
									Wynken, Blynken and Nod		
									May 27, '38		
									84,113		
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## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Stranger Rides Again, The		
9505	Nov. 4, '38†.1 r.l.	
String Bean Jack 9521	Aug. 26, '38†.1 r.l.	
(In color)		
Wolf's Side of the Story		
9505	Sept. 23, '38†.1 r.l.	
ED THORGERSEN (Sports)		
Timber Toppers 9301	Oct. 28, '38†.1 r.l.	

## UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 46 2377	Feb. 28, '38..9	
No. 47 2378	Mar. 21, '38..9½	
No. 48 2379	Apr. 11, '38..9	
No. 49 2380	Apr. 25, '38..9	
No. 50 (4-30-38) 2381	May 9, '38..9	
No. 51 (6-11-38) 2382	June 13, '38..10	
No. 52 (6-25-38) 2383	June 27, '38..9	
No. 53 3351	Aug. 22, '38†.9	
No. 54 3352	Sept. 12, '38†.9½	
No. 55 3353	Oct. 3, '38†.9	

## LANTZ CARTUNES

Barnyard Romeo (8-20-38)		
2291	Aug. 1, '38..7	
Big Cat and the Little		
Mousie, The (10-15-38)		
2293	Aug. 15, '38†.7	
Cat and the Bell, The		
3241	Oct. 3, '38†.7	
Cheese Mappers (7-2-38)		
2288	July 4, '38..7	
Feed the Kitty 2281	Mar. 14, '38..7	
Ghost Town Frelies 2294	Sept. 5, '38..7	
Happy Scouts (7-2-38)		
2395	June 20, '38..7	
Man Hunt (2-26-38) 2278	Feb. 7, '38..7	
Movie Phony News 2285	May 30, '38..7	
Nellie, The Indian Chief's		
Daughter (6-4-38) 2286	June 6, '38..7	
Nellie, the Sewing Machine		
Girl (5-14-38) 2282	Apr. 11, '38..7½	
Pixie Land 2295	Sept. 12, '38..7	
Problem Child, The		
(5-14-38) 2284	May 16, '38..7	
Queen's Kittens 2292	Aug. 8, '38..7	
Rabbit Hunt 3242	Oct. 17, '38†.7	
Sailor Mouse, The 3243	Nov. 7, '38†.7	
Silly Seals (8-27-38)	July 25, '38..7	
Tail End (5-21-38) 2283	Apr. 25, '38..7	
Trade Mice 2280	Feb. 28, '38..7	
Yokel Boy Makes Good		
(3-12-38) 2279	Feb. 21, '38..7	
Voodoo in Harlem (7-9-38)		
2289	July 18, '38..7	

## MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38)		
3222	Sept. 28, '38†.9½	
Imogene Coca		
Down on the Barn		
(2-26-38) 2167	Feb. 23, '38..17	
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27, '38..19	
York and King		
High Jack N' the Show		
(5-21-38) 2170	May 18, '38..17	
(James Barton)		
Latin Hi-Hatin'		
(4-30-38) 2169	Apr. 27, '38..17	
Dorothy Stone-		
Chas. Collins		
Music and Flowers		
(5-21-38) 2171	June 15, '38..19	
Bleek and Sully		
Rhythm Cafe 3221	Sept. 7, '38†.20	
Virginia Verrill		
Side Show Fakir 3223	Oct. 12, '38†.20	
Clyde Hager-Charlotteers		
Somewhere in Paris		
(3-5-38) 2168	Mar. 23, '38..17	
J. Harold Murray		
Stars and Stripes (7-2-38)		
2172	July 6, '38..17½	
Ed. East-Ralph Dumke		

## STRANGER THAN FICTION SERIES

No. 47—Novelty 2391	Mar. 14, '38..9	
No. 48—Novelty 2392	Apr. 4, '38..8½	
No. 49—Novelty (5-7-38)		
2393	Apr. 18, '38..8½	
No. 50—Novelty 2394	May 2, '38..9	
No. 51—Novelty (6-11-38)		
2395	June 6, '38..9	
No. 52—Novelty (7-2-38)		
2396	June 20, '38..9	
No. 53—Novelty 3364	Aug. 29, '38†.9	
No. 54—Novelty 3365	Sept. 19, '38†.9	
No. 55—Novelty (10-8-38)		
3366	Oct. 10, '38†.9½	

## UNIVERSAL SPECIAL

Breathless Moments		
(2-26-38) 2160	Feb. 28, '38..19	

## VITAPHONE

Title	Rel. Date	Min.
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## BROADWAY BREVITIES

Little Me 3010	Mar. 5, '38..2 rls.	
Wini Shaw		
Romance of Louisiana 3005	Mar. 12, '38..2 rls.	
Addison Richards		
Under the Wire 3022	Mar. 26, '38..2 rls.	
Joe and Asbestos		
Got a Match 3016	Apr. 9, '38..2 rls.	
Joan Abbott		
Hold That Ball 3028	Apr. 23, '38..2 rls.	
Prelser Sisters		
Forget-Me-Knots 3011	May 7, '38..2 rls.	
Bernlee Claire		
Stocks and Blondes 3023	May 21, '38..2 rls.	
Gene Lockhart		
Out Where the Stars Begin		
3004	May 28, '38..2 rls.	
Evelyn Thaw-Jeffrey Lynn		
Prisoner of Swing 3012	June 11, '38..2 rls.	
Hal LeRoy		
Rise and Sing 3029	June 25, '38..2 rls.	
Cross and Dunn		
Rainbow's End (7-23-38)		
3017	July 2, '38..22	
Eddie Peabody		
My Pep 3024	July 16, '38..2 rls.	
Henry Armetta		
Sons of the Plains		
(7-23-38) 3006	July 30, '38..19	
Mauch Twins		
Up in Lights 3018	Aug. 13, '38..2 rls.	
Pat Rooney		
There Goes the Bride 3030	Aug. 27, '38..2 rls.	
Fifi D'Orsay		
Zero Girl 4009	Sept. 3, '38†.2 rls.	
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17, '38†.2 rls.	
Johnnie Davis		
Murder with Reservations		
4010	Sept. 24, '38†.2 rls.	
George Campo		
Toyland-Casino 4011	Oct. 8, '38†.2 rls.	
Two Shadows 4012	Oct. 22, '38†.2 rls.	
Knigh Is Young, The 4013	Oct. 29, '38†.2 rls.	
Hal Le Roy		
Declaration of Independence,		
The (10-15-38)	Nov. 26, '38..18	
John Litel (color)		

## COLOR PARADE

Miracles of Sport 4601	Sept. 10, '38†.1 r.l.	
China Today 4602	Oct. 1, '38†	

## COLOUTOUR ADVENTURE

(In Color)		
What the World Makes		
3502	Mar. 12, '38..1 r.l.	
Crossroads of the Orient		
(4-30-38) 3508	Apr. 2, '38..1 r.l.	
Toradja Land 3510	Apr. 30, '38..1 r.l.	
Pearl of the East 3509	May 21, '38..1 r.l.	
Mechanix Illustrated		
(7-23-38) 3511	June 4, '38..10	
Isles of Enchantment 3512	June 25, '38..1 r.l.	
Hermit Kingdom 3513	Aug. 27, '38..1 r.l.	

## FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"		
Shopgirl's Evidence 3307	Mar. 19, '38..12	
Dear Old Dad 3308	Apr. 18, '38..12	
Wanderlust 3309	May 14, '38..1 r.l.	
Dream Comes True, A 3310	June 6, '38..1 r.l.	
Fighting Judge, The		
(8-6-38) 3311	July 2, '38..13	
Night Intruder (7-30-38)		
3312	July 23, '38..14	
Trapped Underground 3313	Aug. 20, '38..1 r.l.	
Identified 4301	Sept. 17, '38†.1 r.l.	
Defying Death 4303	Oct. 15, '38†.1 r.l.	
Toils of the Law 4302	Nov. 12, '38†.1 r.l.	

## LOONEY TUNES

No. 48—What Price Porky		
3607	Feb. 26, '38..10	
No. 49—Porky's Phoney		
Express (2-26-38) 3608	Mar. 19, '38..11	
No. 50—Porky's Five and		
Ten 3609	Apr. 16, '38..10	
No. 51—Porky's Hare Hunt		
3610	Apr. 30, '38..10	
No. 52—Injun Trouble		
3611	May 21, '38..11 r.l.	
No. 53—Porky the Fire-		
man 3612	June 4, '38..11 r.l.	
No. 54—Porky's Party		
3613	June 25, '38..11 r.l.	
No. 55—Porky's Spring		
Planting (7-9-38) 3614	July 16, '38..7	
No. 56—Porky and Daffy		
(7-30-38) 3615	Aug. 6, '38..7	
No. 57—Wholly Smoke		
3618	Aug. 27, '38..11 r.l.	
No. 58—Porky In Wacky-		
land 4801	Sept. 24, '38†.1 r.l.	

Title	Rel. Date	Min.
No. 59—Porky's Naughty		
Nephew 4802	Oct. 15, '38†.1 r.l.	

## MELODY MASTERS

Benny Meroff and Orch.		
3707	Mar. 5, '38..1 r.l.	
Mike Riley and Orch. 3711	Mar. 26, '38..1 r.l.	
Rubinfoff and His Violin		
3712	Apr. 16, '38..10	
Carl "Deacon" Moore and		
Orch. 3713	May 7, '38..1 r.l.	
Freddie Rich and Orch.		
3714	May 28, '38..1 r.l.	
Clyde Lucas and Orch.		
3715	June 18, '38..1 r.l.	
Don Bestor and Orch.		
3716	July 9, '38..1 r.l.	
Saturday Night Swing Club		
3717	July 30, '38..1 r.l.	
Clyde McCoy and Orch.		
3718	Aug. 20, '38..1 r.l.	
Muscle with a Smile		
(7-30-38)	10	
"Happy" Felton & Orch.		
Larry Clinton and Orch.		
4701	Sept. 3, '38†.1 r.l.	
Ray Kinney and Hawaiians		
4702	Oct. 1, '38†	

## MERRIE MELODIES

(In Color)		
No. 53—Sneezing Weasel,		
(2-26-38) 3409	Mar. 12, '38..7	
No. 54—A Star Is Hatched		
3410	Apr. 2, '38..10	
No. 55—Penguin Parade		
(4-30-38) 3411	Apr. 23, '38..7	
No. 56—Now That Summer		
Is Gone 3412	May 14, '38..1 r.l.	
No. 57—Isle of the Pingo		
Pongo 3413	May 28, '38..1 r.l.	
No. 58—Katnip Kollege		
3414	June 11, '38..1 r.l.	
No. 59—Have You Got Any		
Castles 3415	June 25, '38..1 r.l.	
No. 60—Leve and Curses		
(7-23-38) 3416	July 9, '38..7	
No. 61—Cinderella Meets		
Fella (7-23-38) 3417	July 23, '38..7	
No. 62—The Major Lied		
'Til Dawn 3418	Aug. 13, '38..1 r.l.	
No. 63—A-Lad-In Bagdag		
3419	Aug. 27, '38..1 r.l.	
No. 64—Cracked Ice 3420	Sept. 10, '38†.1 r.l.	
No. 65—A Feud There Was		
4501	Sept. 24, '38†.1 r.l.	
No. 66—Little Pancho		
Vanilla 4502	Oct. 8, '38†	
No. 67—Johnny Smith and		
Poker Huntas 4503	Oct. 22, '38†.1 r.l.	

## PICTORIAL REVUES

No. 7—Dogs—Billard—		
Lithography 3807	Mar. 5, '38..10	
No. 8—Song Writers—		
Bowling 3808	Apr. 2, '38..1 r.l.	
No. 9—Silverware—Ice		
Boating (4-23-38) 3809	Apr. 30, '38..10	
No. 10—Beavers—Polo—		
Woolens 3810	June 4, '38..1 r.l.	
No. 11—Plastics—Perfume		
3811	July 9, '38..1 r.l.	
No. 12—Hollywood—Scul-		
ing—Furs 3812	Aug. 13, '38..1 r.l.	

## TECHNICOLOR SPECIALS

Pow Wow 4401	Oct. 1, '38†	
Immortal Brush 4402	Nov. 19, '38†	
Vitaphone Gambols 3907	Mar. 19, '38..1 r.l.	
Chaz. Chase		
Mr. & Mrs. Jesse Crawford		
3909	Apr. 9, '38..9	
Juggling Fool, The 3910	May 14, '38..1 r.l.	
Bobby May		
Vitaphone Capers 3911	June 18, '38..1 r.l.	
Swing Cat's Jamboree		
(7-9-38) 3912	Aug. 6, '38..8	
Louis Prima and Orch.		
The Great Library Misery		
4901	Sept. 10, '38†.1 r.l.	
Table Manners 4902	Oct. 15, '38†.1 r.l.	

## OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern		
France (8-13-38)	Aug. 15, '38†.10	
Beautiful and Gay Budapest		
(5-14-38)	June 15, '38†.10½	
Fabulous Marseilles		
(6-8-38)	June 15, '38†.10½	
Historic Sites, Normandy		
Coast (6-25-38)	June 15, '38†.10½	
Hong Kong, Gateway to		
China (2-19-38)	May 15, '38†.11	

Title	Rel. Date	Min.
Makassar (8-6-38)	Aug. 15, '38†.10	
Manila (2-26-38)	May 19, '38†.11	
Old Towns of Normandy		
(4-9-38)	July 15, '38†.10	
Resorts and Quaint Towns		
of the Blue Coast		
(5-21-38)	July 15, '38†.10½	
Rio de Janeiro (8-13-38)	Aug. 15, '38†.10	
Singapore (2-28-38)	May 15, '38†.11	
Venice (8-13-38)	Aug. 15, '38†.10	
Voyage to Cebu (7-2-38)	July 15, '38†.9	

## G.P.O. FILM UNIT

North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar		
(7-2-38)	July 15, '38..28	
LENAUER		
Datelines (6-18-38)	8	
REGAL		
Youth Marches On		
(9-24-38)	Sept. 24, '38..20	

SACK		
(with Negro Cast)		
Brown Gravey	July 30, '38†.21	
Framing of the Shrew, The	July 30, '38†.19	
Lady Fare, The	July 30, '38†.19	
Melancholy Dame, The	July 30, '38†.19	
Musie Hath Harms	July 30, '38†.21	
Off in the Silly Night	July 30, '38†.20	
Old Black Joe	Sept. 18, '38†.17	
On a Plantation	Sept. 1, '38†.28	
Pickin' Cotton	Oct. 1, '38†.8	
Road Back, The	Oct. 1, '38†.19	
Slave Days	Sept. 15, '38†.9	
Welcome Home	Sept. 1, '38†.10	

## SCREEN MEMORIES



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 130

Conducted by

F. H. RICHARDSON

*Question No. 130 was: (A) Are carbons made in all lengths required for projection work? (B) What precautions should be taken when a theatre proposes changing the brand of carbons being used? (C) In general terms, describe the process of carbon manufacture.*

The following made acceptable replies: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; W. E. Limmroth; M. and J. Devoy; L. H. Kelley; R. Feasel; L. Johnson; P. E. Shell; J. A. Zachritz; G. H. Payne; M. B. Stout; W. Schoeneman; F. E. Dorp and H. A. Ames; R. W. Groton; T. and W. Turk; R. R. Lee; G. Burdis; H. I. Pendlebury; C. A. Whitlock; L. M. Richardson; D. N. Logman; C. H. Lowrie; L. F. and G. Brown; F. H. S. and P. Dalbey; D. A. Shea and H. T. Plum; E. Exline; T. W. Redhouse; S. True; T. D. Brady; P. Somers; W. B. Hennesy; L. and P. Felt; G. Thompson; W. Winkler and R. R. Robbins; G. L. Goss; D. and W. Porter; L. E. Dodson and H. H. Todd; H. J. Benjamin; K. Irwin; M. Samuels and P. L. Goldstein; F. W. Brandenburg; E. Lomax; R. E. Bullard and J. K. Robinson; J. R. Davidson and W. R. Matthews; O. Ordel and L. B. Daniels; W. R. Allen and M. Samuels; M. F. Brown and R. Davis; T. L. Ward and W. Jones; C. Hawkins; L. A. Beachwood and M. F. Robinson; S. Hewitt; H. M. Jackson and B. L. Morris; M. and B. Walker; S. M. Robbins; G. L. Baxter; D. R. Spencer; E. and F. Wentworth; L. D. Tomlinson; S. T. Logan; P. Slobodly; M. Mitchel; W. S. Maxwell; H. T. Watkins and N. S. Reid; K. L. Brandt; A. and B. Richardson; L. Day and W. S. Samuels; B. L. Oden and R. Smith; M. D. McGuire; H. T. Steele; W. B. Hunter; G. T. Jones and A. Leonard; S. L. Maxwell; T. S. Anderson; A. W. Baxter and J. M. Kelner; B. B. Kent; S. T. Adams; H. T. Mandrake.

(A) William Schoeneman, a Mississippi projectionist, says: "Carbons of all lengths required for projection purposes are available. However, there are many varieties, each manufactured to fill a specific need or purpose. It is highly important that proper combinations be used. Manufacturers specifications should be followed in all cases. Specifications for one make of carbon will be found on pages 345 and 246 of the Bluebook."

R. E. Lee says, "Carbons are made in eight different lengths for projection purposes, namely 6, 8, 9, 10, 11, 12, 20 and 22 inches."

(B) J. R. Prater answers, "When it is proposed to change the brand or make of carbon used it is good policy to obtain a few negatives and positives and after drying them thoroughly, subject them to actual

### BLUEBOOK SCHOOL QUESTION NO. 136

(A) In what various diameters are SRA carbons made? What is the maximum capacity of each diameter?

(B) What is the result of their overloading?

(C) How may the approximate candlepower production of light resulting from various amperages be computed?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

test in projection. If they seem satisfactory, if they seem to have advantages over those previously in use, order a carton of 50 or 100 for a full trial before they finally are stocked in quantity.

"This same practice is to be commended when some change is contemplated in type or in amperage rating of carbons. A change that works well in one theatre may not be at all satisfactory in another because of difference in conditions under which they must work."

C. Umphrey says, "Follow the advice offered on page 339 of the Bluebook. It is extremely unwise to make any change in such an item until it is thoroughly proven that the change will be beneficial. Before stocking a supply of strange carbons the manager should be requested to order not in excess of 50 negatives and 50 positives. I would place them for one week in a hot, dry place before starting the test run. By the time the supply was used up I would be satisfied as to the relative excellence of the new brand as compared to the ones I had been using, and would either stock or reject them. I would regard a stock of 50 as necessary because one never is too certain until a new thing has been in use a sufficient time to enable formation of judgment as to uniformity of excellence."

"Not so long ago the boss handed me a few carbons that he said had been very highly recommended, asking that they be tried. And they did give most excellent results in spots. But they were not uniform. They were what I would call 'spotty.' Good light now, then not so good, so I made adverse report and that was that."

(C) T. and W. Turk say, "In the manufacture of carbon to be used for a motion picture projection light source it is necessary that a substance capable of current conduction at relatively low resistance be employed. The substance must be capable of

forming a rod of sufficient stiffness to withstand the treatment it will receive in arc lamp operation without breakage or in any degree bending. The rod must have uniform conductance throughout its length and area. It must be free from impurities to the end that the current reach the crater floor in an absolutely even stream and enter the arc stream without interference. [Very well put.—F. H. R.]

"Carbon is the one material that may be obtained or produced anywhere in unlimited quantities and subjected to purifying processes that enable it to meet the above requirements; also that can be raised to the required temperature without melting."

"In the process of manufacture carbon in highly pulverized form is used. This powder is purified by suitable processes, one of which is subjection to magnetic action that draws out all metal bits influenced by that power. It then is thoroughly intermixed with a binder of tar or pitch, forming what is termed a 'dough.' This dough is then forced through a hole in a steel plate the diameter of the carbon it is desired to produce, emerging in the form of a long rod, which is straightened on a suitable steel plate. If a cored carbon is being made, a steel needle is fixed in the exact center of the aforesaid plate, so that when the carbon rod emerges there is a hole in its center."

"The rod of carbon then is baked for a considerable time at high temperature, after which, if it is a solid rod, it is inspected, cut into suitable lengths and packed for shipment. If it is a hollow rod, a 'dough' of character suitable to the variety of carbon being produced is forced into the hole in the center of the rod, after which there is a rebaking to carbonize the core binder. Incidentally, the first baking transforms the dough binder of the shell, or solid carbon, into a form of carbon."

"There of course are other items contributing to perfection of the finished product, but I note you asked only for a description in 'general terms' and I believe what has been said fills the bill. The necessary information enabling me to make this probably very imperfect stab at describing the process was all obtained from the Bluebook of Projection and a book put out by National Carbon Company, entitled 'National Projectors Carbons.' May I thank you most sincerely, Dad, for the vast fund of information you have made available."

Incidentally, the National Carbon Company book referred to is free to projectionists.

Neil Elwood McGuire, short subject producer and art director, has returned to New York after six years in Hollywood and is now associated with Trailer-Made, Inc.



# CLASSIFIED ADVERTISING

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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COMPLETE SOUNDHEADS AND PARTS FOR RCA P.G. 10-13; Simplex rear shutters; 3 unit ticket machines; tickets 15c; aluminum reels \$1. Universal Theatre Supply, 427 W. 42nd St., New York City.

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PROJECTIONIST, SINGLE, AGE 23, FIVE years' experience, employed, desire change. Excellent reference. Prefer Mississippi or adjoining states. BOX 1071, MOTION PICTURE HERALD.

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HIGHLY CAPABLE AND RESPONSIBLE DISTRIBUTOR would like to handle Spanish and English pictures with Spanish superimposed titles in Ecuador. Best trade and banking references. Write airmail PIO ANTONIO CUEVA, Guayaquil—Ecuador.

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## WILMER & VINCENT CORPORATION

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WALTER VINCENT

October 7, 1938

MR. ROBERT M. GILLHAM,  
Paramount Pictures, Inc.,  
Times Square,  
New York City  
My dear Mr. Gillham:-

Now there comes in exploitation on "Arkansas Traveler" by way of copy of a telegram from Little Rock, Arkansas, and here is where I get a chance to thoroughly agree that "ARKANSAS TRAVELER" is mighty good entertainment that Bob Burns is the first man that I have thought may capture the fancy of the public as did Will Rogers.

I look forward to "ARKANSAS TRAVELER" being a real box-office attraction in the great majority of theatres.

So many times I criticise that I find it a real pleasure to praise.

Sincerely yours,

*Walter Vincent*





MR. WILL HAYS,  
28 W. 44TH ST.,  
NEW YORK,  
N. Y.

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# ION PICTURE HERALD



*Exhibitors Seek Studio Aid in  
New Attack on Air "Gossipers"*

*Union Musicians Reach Impasse  
In Demand for Theatre Jobs*

*Industry Joins in Fight for  
Copyright Law Protection*

*Campaign Extension Is Vetoed;  
Schaefer Hits Lottery Ruling*

OFFICIAL PROGRAM OF MPTOA CONVENTION

VOL. 133, NO. 5

OCTOBER 29, 1938

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# THE POLICY OF "THE FRIENDLY COMPANY"

**IT IS** neither fitting nor becoming for Metro-Goldwyn-Mayer to parade in the public prints the kindly and complimentary words which are being showered upon it in communications from our customers, and editorially in the trade press.

**THE PURPOSE** of this advertisement is to register deep gratitude to our exhibitor friends for their faith and support.

**AS THIS** new season proceeds on its way it has been convincingly demonstrated by early renewal of contracts that our customers of the past year were more than satisfied with our merchandise and our methods.

**TO THEM** and to new M-G-M exhibitors we re-affirm our belief that successful operation is built on the confidence and support of happy customers! That is the essential of a profitable partnership and our appreciation of it is expressed in the fair policy of a friendly company.

*(continued above)*



(continued)

**YOUR FAITH** in M-G-M's product has been answered again this season by a consistent supply of splendid entertainments.

**YOUR FAITH** in M-G-M's sincere selling methods has been fulfilled this year too, as it was last season, in a reasonable and fair allocation of pictures.

**YOUR FAITH** in a rosy future for your theatre is amply fortified by M-G-M's Fall and Winter production activities.

**MONTHS AGO** Metro-Goldwyn-Mayer set its plans for a 1938-39 season that would entail the largest outlay of production money which this company has ever expended.

**ONLY M-G-M** with its vast reservoir of talents and story materials and its ability to take chances could do this.

**WITH BOOM** conditions evident in America, the foresight of M-G-M in being prepared with "A" attractions for "A" times is added confirmation to customers of many years that true security rests in an M-G-M contract.

**IN A** sentimental business we take the liberty of a heartfelt salutation:

**"WE ARE** grateful to you who have made our success possible."





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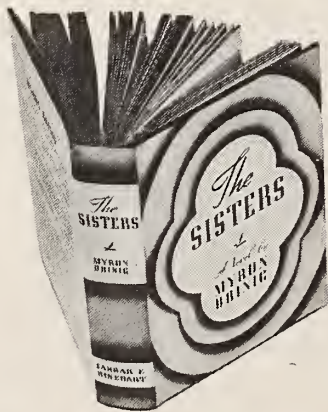
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It Is!



What A Picture  
It Made!

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Producers



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**EVERYWHERE!**



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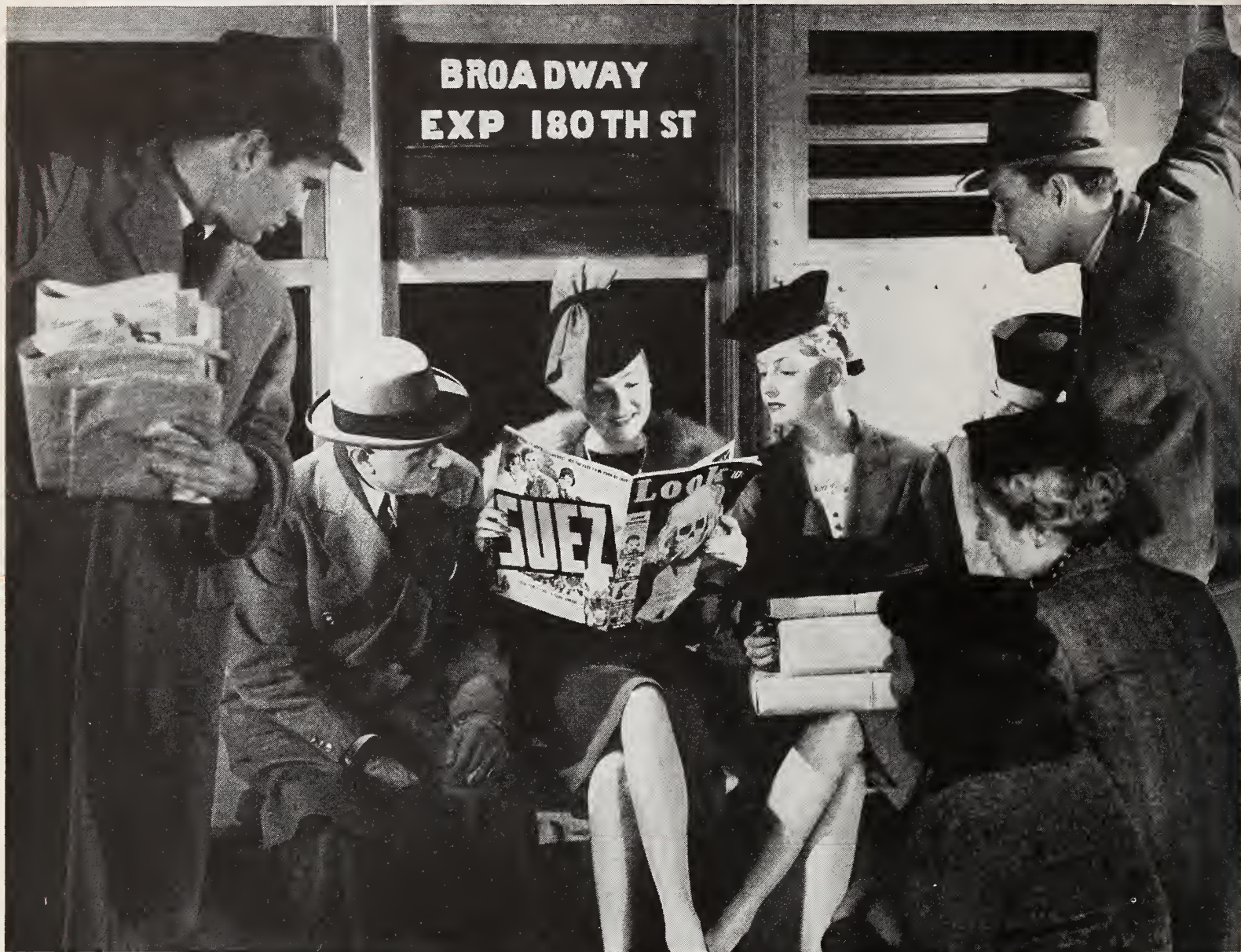
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CENTURY  
FOX**  
THE KEYSTONE  
OF YOUR FUTURE



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 5



October 29, 1938

## TELEVISION in HASTE

SO television is around the corner again. We have it on the word of the Radio Manufacturers Association at a meeting last weekend that: "We have decided it is time to bring television into the open and crystallize it as an industry. . . ." Sets for home use will be available, they say, next April, at from \$150 to \$1,000 each.

This does not mean that anything new, or even important, has happened in television.

The dull fact is that, for reasons chiefly financial, the tender, young and none too capable art is being kicked out into the world to see if it can earn a living.

For years now Television has been dawdling and fretting and promising and hoping in cloistered and costly laboratories, at increasing costs. For the last three years the expenses have been about five million dollars a year and the total investment, if it is investment, from the beginnings is to be estimated at somewhere between twenty and twenty-five millions.

It is, in the opinion of some executives who have to look at the ledger, "about time".

BUSINESS being what it is, and big business being where it is, financially, and politically, something has to be done about Television, or, as the saying goes, "or else".

The political aspects have not been aired. There is immediately the obvious fact that if anything new is to be, as the radio manufacturers say, "crystallized as an industry", it had better get underway now lest by waiting it should emerge and be born under governmental controls indicated by trends that are more convincing than promising.

Probably if Television is ever going to make any profits and enjoy any promotional effulgences it will have to be before it is taken in by the same movement toward government assimilation and socialization of all communications—before it becomes "pie-in-the-sky".

Also specifically, for Television delay, in the face of continuing fact of televising broadcasts in England, and in Germany, could dangerously encourage certain militants to bring pressures for the taking over of the art most immediately with a demand for development under bureaucratic administration.

The fact is that neither in England nor in Germany have any surpassing attainments in Television been recorded or presented. If reports of competent observers are to be accepted, the Television presentations under the auspices of the British Broadcasting Corporation would not be considered entertainment by American standards, and are, on the whole, certainly not superior, in terms of either physical performance or dramatic technique, to the merely experimental performances of America's laboratory studios.

Reports of the extent of the British Television audience are likely vastly exaggerated at such figures as ten to twenty thousand receivers. The B.B.C. issues no figures, but certain checks through manufacturers indicate that the number is probably closer to five thousand than ten.

THE new art of Television, if it proves to be one, will have to be again a purveyor of fame and personalities. The motion picture as the principal creator of entertainment

fame is likely to be tapped for Television proportionately deeper than it has been by radio.

If the motion picture is to make any special arrangements and adjustments looking to the protection of the box office against the appeals of Television, this would seem to be about time to start. It is true, of course, that a good many motion picture contracts and other documents of agreement have for some years taken cognizance of the impendency of Television.

Meanwhile, it is obvious that Television's best show hour will, like the radio's, be the hour also most important to the motion picture theatre box office.

Mr. M. H. Aylesworth, you'll be remembering, spoke affectionately of the relation of screen and radio as a wedding of the arts. The outlook now with Television is distinctly polygamous, or darker.

ONE of the gravest problems of Television is entertainment material. It must have material to win an audience, after the first flush of novelty has faded. It must have an audience before it can afford material. It is the ancient priority issue of the hen and the egg. The motion picture went through it tediously for ten years before the theatre of the screen arrived. Radio was several years getting programmed. The sound motion picture made the changeover in about two suffering, costly and complex years.

If Television is to achieve importance, and anything resembling national coverage, it will be at a considerably greater initial cost in dollars than that paid by the screen or radio, due to the limited range of stations, the large cost of transmission facilities over networks and the probable costs of entertainment which can hope to compete with the screen and voice radio.

The principal name to the public in Television is Mr. David Sarnoff, who was materialized out of the ether as a figure in communication industry by the radio. Once again, by the whimsies of the motion picture's financial map, he is a party at interest in the RKO group, pictures and theatres. Once upon a time he brought a corporate meshing between radio and the screen with some designs on home-sound-pictures and the marketing of RCA Photophone's sound system. He still stands at the point of contact, a three-way contact—picture, radio, Television.

△ △ △

IN case the European situation has been obscuring the world view for a while, it is to be remembered that there is still a war in China. It was brought forcibly to attention the other day in a letter from Mr. Norman Westwood, manager for United Artists Corporation in Shanghai, addressing Mr. Samuel Cohen, foreign publicity director in New York.

"Our office is situated right on the border of the troubled

[Continued on following page, bottom of column 1]



# This Week

## Self-Regulation

While distributors were continuing meetings with exhibitor representatives this week for self-regulation, a distributor spokesman said Wednesday that neither the discussions nor the final program will have any bearing on the pending Government anti-trust suit.

The exact nature of the final program and date of enactment could not be determined this week.

*The story starts on page 13.*

## TELEVISION IN HASTE

*[Continued from preceding page]*

area, and the bombing has shattered all the ground floor windows in our building. From our windows we can see the dropping of bombs and the explosions. Droning of planes means nothing to us and we are quite used to it."

So Mr. Westwood, with considerable restraint, one might fancy, reports: "During these conditions it is somewhat difficult to put over publicity on our productions."

△ △ △

THE official announcements of the annual convention of the Motion Picture Theatre Owners of America state that it will be "against a background of Indians, cowboys, rodeos and oil fields." That presumably is a change of venue from "monopoly," "trade practices," "divorcement," "cancellations" and such—or don't they care? . . . The screen has just had the coincidence of two Ferdinands—Ferdinand de Lesseps and Ferdinand the Bull—both doing well. . . . The New York *Herald Tribune* had Mr. Will H. Hays over to its annual forum to speak on the general topic of "Keeping the Mind of the Nation Young." Looking at the political and economic aspects of the national scene, maybe it would be better if the national mind might grow up. It will not. . . . The editor's mail indicates that a surprising number of college boys are writing theses on the technology and practices of motion picture distribution. We consider the subject both ill-advised and premature. . . . Speaking of divorcement of theatres from distribution, there is evidence that some opulent gallants already have notions about taking care, if, when and as, of some of the more interesting divorcees. . . .

—TERRY RAMSAY

## Convention

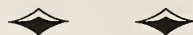
Trade practice regulation, the subject which has been engaging the serious attention of duly delegated representatives of distribution and exhibition at conferences in New York, will be the prime topic at the 18th annual convention of the Motion Picture Theatre Owners of America which meets in Oklahoma City on Monday. Eighteen leaders of production, distribution and exhibition, independents and majors, will address the convention on subjects ranging from self-regulation versus government regulation to general trade, public and contractual relations. Committee reports on the conferences in New York and other pressing matters will be heard.

*The complete program is on page 27.*

## Wages and Hours

The federal Fair Labor Standards Act, known as the wages and hours law, went into effect on Monday with the status of the motion picture industry under its provisions still undefined. The agency set up to administer the law under the leadership of Elmer F. Andrews issued broad definitions and indicated plans for the establishment of committees for each industry. It was not expected that film business would be seriously affected since it was considered that the minimum wage of 40 cents an hour was below the minimum observed in most branches of the industry. Juvenile actors will not be affected by the child labor provisions.

*A summary of the law's provisions is on page 32.*



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## Telephone Inquiry

The Federal Communications Commission on Wednesday prepared to complete its investigation of American Telephone Company, calling upon that organization and its affiliates to file briefs within 30 days on the proposed report prepared by FCC Commissioner Paul A. Walker and sent to Congress April 1st. The report embodies results of 30 months of investigation undertaken by the commission in conformity with a resolution passed by Congress in March, 1935, and goes deeply into the activities of the telephone company in the field of motion pictures and radio.

More than 1,200 pages in length, the five volume document was sent to Congress without comment by the commission, other than an explanation that so much of the contents had "leaked out" that it was felt advisable to make it public in its entirety. The commission has yet to submit its formal report and recommendations.

Outstanding recommendations of the Walker report were: Restriction of Telephone Company activities to the field of communications and prohibition against the devotion of assets and energies to commercial exploitation to non-exploitation fields such as motion pictures, when such activities may be detrimental to the public interests, and a prohibition against discrimination of any kind in providing wires for use in chain broadcasting.

A considerable part of the investigation was devoted to a study of the influence and effect of Electrical Research Products, Inc., telephone company subsidiary, upon the film industry.

## Gossipers

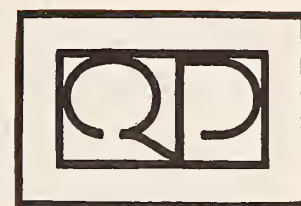
Radio commentators who feature Hollywood gossip and, it is charged, often exceed the bounds of good taste in so doing are the object of a renewed attack from within the film industry. The Independent Theatre Owners of New York, in a vitriolic article in its official organ, *The Independent*, this week called for a cessation of the "insults."

*See page 21.*

## Supremacy

Despite all the restrictions recently placed against American films by foreign governments, our pictures still occupy about 80 per cent of the world's playing time, and the nationalism in foreign productions is a handicap rather than an asset to them, students in the motion picture course of the School of Education, New York University, were told Friday by Nathan D. Golden, chief of the motion picture division of the United States Bureau of Foreign and Domestic Commerce.





## Musicians' Impasse

Nothing but "talk, talk and talk" happened at a round table conference called this week in the office of Pat Casey, labor contact for the Producers Association to discuss plans of the American Federation of Musicians for extensive reemployment of musicians in the film industry. Joseph N. Weber, president of the Federation, who told the press that "nothing happened," met Mr. Casey and producers' representatives. Further talks were set for November 9th.

*A report of the meeting is on page 30.*

## The American Way

Murray Silverstone, United Artists executive, on Thursday told members of the Associated Motion Picture Advertisers at their first meeting of the season, at the Hotel Astor, New York, that "as advertising men writing copy they have a power for good, bigger than the world has ever known."

"It is only America that can give you gentlemen the job and the responsibility you are fulfilling," he said. "It is a part of the American way of doing things. There are no film press agents in Germany, none in Italy, none in Russia."

"We speak, proudly, of the American way of doing things. It is only in a democracy like America that pictures can be made as we are making them."

## Buying Music House

Paramount Music Corporation, music subsidiary of Paramount Pictures, which already controls Famous Music Company, is acquiring one more music house, the Joe Morris Music Company, under a deal effective November 1st.

Lou Diamond, head of Paramount's music subsidiary, and president of the Famous Music Company, will have charge of the new setup.

The deal gives Paramount an addition of about 600 songs, including "Memphis Blues," and "On the Beach at Bali Bali."

## Newsreels Barred

The barring by Judge John C. Knox of newsreel and still cameras from spy trials in federal court, in New York, follows federal court procedure. Paramount hired an artist to sketch the trial, then photographed the sketches. The authorities permitted floodlights to be set up in the press room, and allowed cameramen to shoot in front of the building. Several times they brought the defendants into the press room for the benefit of the lens lads, and Judge Knox was photographed in his chambers.

## Mrs. F. D. R. Invited

Mark Lachmann, 20th Century-Fox film representative, now in Washington, has invited Mrs. Franklin Delano Roosevelt, members of the White House family and top-line government officials to attend the first showing of Shirley Temple's new picture, at Loew's Capitol Theatre Friday evening.

There will be no special screening at the White House, as originally planned because of Mrs. Roosevelt's absence from Washington during the week on a lecture tour.

## Warner Paris Deal

Warner Brothers has closed a product deal with the Gaumont Theatre Circuit in Paris, which, the company says, represents the biggest distribution deal for its product ever made by the company in France. A. Saltiel, general manager of Warners for France, Belgium and Switzerland, represented the company in closing the deal with the circuit, which comprises 20 theatres, 10 in Paris and 10 first-runs in other key cities. "The Adventures of Robin Hood," first picture to play the circuit under the terms of the deal, opens at the Rex theatre, Paris, on November 24th.

## No Modification

Italy will not consent to a modification of the decree creating a government controlled film monopoly, according to word received this week in New York from official quarters in Rome. Full compliance with all provisions of the decree will be insisted upon on and after December 31st.

All overtures toward a compromise made by American film interests have been frowned upon by high government officials. The American companies are expected to file their contracts with E. N. I. C., the official distribution monopoly, or to withdraw from Italy, by December 31st.

American companies operating their own branches in Italy began liquidation of their properties in that country this week, on a scale calculated to complete the move by December 31st. Warners, Loew's, Paramount and 20th Century-Fox operate their own branches, while the other major companies distribute through Italian sales representatives.

## Television

Television, according to David Sarnoff, president of the Radio Corporation of America, will be a reality by the time the New York World's Fair opens next spring. Mr. Sarnoff made his prediction in a speech before the Radio Manufacturers Association.

*Quotations from Mr. Sarnoff and a survey of recent developments and problems in the new entertainment field will be found on page 28.*

## Copyright Question

A series of meetings on copyright now being held at Columbia University, in New York, may result in changes in the American copyright law, long a matter of importance to motion picture and other amusement interests.

*A description of the purposes of the committee members and a discussion of the three outstanding copyright questions; those of American adherence to the international copyright union, divisibility of copyright, and minimum statutory damages, will be found on page 23.*

## ASCAP Case

The American Society of Composers, Authors and Publishers, through its counsel, Schwartz and Frohlich, filed an answer with the United States supreme court Saturday to the motion of the Washington state attorney general for the dismissal of Ascaph's appeal to the high court on the Washington anti-Ascaph law. The supreme court ruled two weeks ago that it had "probable jurisdiction" in the Washington-Ascaph case.

## MOTION PICTURE HERALD

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**P**ARAMOUNT British personnel and executives honor John Cecil Graham at a dinner in the Trocadero, London, following his resignation as general manager for the company in Great Britain. Left to right at the table of honor: I. Collins, Newcastle manager; Earl St. John; Montague Goldman, general sales manager; Mr. Graham; Edward Ayres, Paramount Film Service, Ltd.; Harold Walker, assistant sales manager; John Corper, Birmingham manager; Bernard Greenhill, and Ben Simmonds, Leeds manager.

## This Week in Pictures



At the opening of Warner Brothers new Leicester Square theatre, London, above, Sam E. Morris, vice-president in charge of foreign distribution; William Pepper, manager of the new theatre, and Max Milder, managing director in Great Britain. The opening was extensively patronized by London society. Right, Joseph P. Kennedy, United States ambassador to the Court of St. James's, with his daughter Catherine, one of a group of debutantes who sold programs for charity.



Alexander Korda, left, vacationing in the south of France with his sales manager, Stephen Pallos, and his son, Peter, while in London announcement was made of the expansion of production activities at the Korda studios at Denham.





Joseph Pasternak, below, Universal producer, discusses his latest success, "That Certain Age," in the office of the editor of MOTION PICTURE HERALD.



Photo by Cosmo-Sileo



Flight Steward Frank Gibbs, Captain David Hissong and Pilot C. R. Russell, crew of the passenger airliner which made an emergency landing without injury to passengers early this month, meet Louise Campbell, star and director of Paramount's "Men With Wings". The airmen were honored at an aviation dinner given at the Astor Hotel, New York, by Paramount Tuesday night.



Albert Garfield, above, manager of Keith's, Philadelphia, welcomes Irene Rich to the theatre for a personal appearance.

Pat Casey, right, labor contact for the Producers' Association, in his New York office after preliminary conferences with Joseph N. Weber, president of the American Federation of Musicians, on demands of the Federation for extensive reemployment of its members. Story on page 30.



Photo by Staff Photographer



Off for Cannes, Paris and London on vacations awarded them as winners in the annual billing competition Metro-Goldwyn-Mayer branch and district managers board the Conte di Savoia in New York. Left to right, W. H. Workman, Minneapolis; William B. Zoellner, Oklahoma City; Burtus Bishop, Jr., Pittsburgh; J. Frank Willingham, Memphis; Maurice D. Saffle, Salt Lake City; Charles E. Kessnich, district manager, Atlanta; Leroy Bickel, Dallas, Walter E. Banford, Chicago, and John J. Maloney, district manager, Pittsburgh.



Photo by Cosmo-Sileo

Industry cocktail parties usually are for a single star or single purpose but a United Artists reception was given this week in the Rainbow Room lounge on the 67th floor of the RCA Building, New York, for the four stars pictured at the left, Douglas Fairbanks, Jr., Patsy Kelly, Roland Young and Ann Sothern for their various achievements in three current films, "The Young in Heart," "There Goes My Heart," and "Trade Winds."

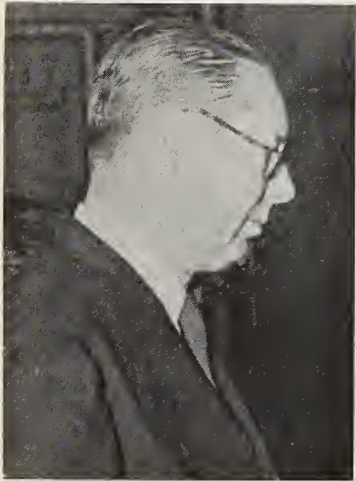




Julius Rothstein, Republican candidate for comptroller in New York State, and owner of the Avon theatre, Utica, which is operated under lease by Warner Brothers.



Home office and field forces of Associated Distributors—British Empire Films, distributors in Australia of Republic product, discuss the new season at a sales convention in Sydney. Seated, left to right: Laurie Quinn, New Zealand; Gordon Ellis, general manager; Norman B. Rydge, chairman; Victor Webb, general sales manager. Standing, left to right: Ernie Hilyard, Arthur Nielsen; Harry Thomas, Jack Evans, Leo Harkness, Hal Chapman, W. Davies, Jim Sheperd, Fred Thornley, Gerald Caffrey, Fred Hughes, Irving Cook, Sidney Greisman, Lister Gilbert, Ken Hall, Stan Victor, Frank Tyler, Cecil McIvor, Bert Cross, Richard Garner.



The opening of a new production stage at the Fox Movietone News offices on West 53rd and 54th Streets in New York was heralded by a cocktail party in the new building this week. Above left, Truman Talley, Movietone executive head, in a pensive mood at the party, and above right, Jack Norling of Loucks and Norling; E. J. Sponable, Fox east coast studio engineer, and Paul Terry, producer of Terrytoons.

Comedy, romance and mystery threaded on a chase which leads through Hawaii, China, Japan and India are the ingredients of "Trade Winds" which Walter Wanger is producing for United Artists and for which Frederic March and Ralph Bellamy are giving of their best in the scene at right. Tay Garnett wrote the original and is directing.



Photo by Cosmo-Sileo

Allyn Butterfield, Pathe News editor, above left, with Tommie Baltzell, cameraman, arrives in New York from a European trip on which he mobilized the company's field forces during the recent crisis.

Photo by Staff Photographer





# SAYS SELF-REGULATION MEETINGS HAVE NO BEARING ON TRUST SUIT

## Program Will Not Be Submitted to Department of Justice by Distributors; Conferences Are Continued

Negotiations now under way in New York between representatives of exhibitors of the country and the eight large distributors, pointing toward self-regulation for the industry, are declared to have absolutely no relation to the distributors' position in the pending United States Government anti-trust suit, nor will the adoption of a program—in all likelihood featuring conciliation—accruing from the negotiations, as expected, have any bearing on whatever action is to be taken in the suit.

This, coming from an official spokesman for the companies, late Wednesday, is contrary to reports that the Department of Justice is either an observer to the formulation of a program, or that the program, when completed, will be submitted to the Department in Washington for approval.

"If the program is submitted to the Department of Justice, it certainly will not be presented by the distributors," declared the majors' spokesman, who added: "In the first place, besides having no direct relation to or potential influence on the status of the Government's suit, the program has no official interest for the Department, and, even if submitted, it is doubtful whether the Department would either approve or disapprove the plan."

Furthermore, it was said, neither the negotiations between distributors and exhibitors nor the final program evolving therefrom will touch in any way on the two basic demands made by the Government in its suit: (1) Divorcement of exhibition from production-distribution, and, (2) Abolition of the "talent pool" which, the United States charges, exists in Hollywood.

### "Divorcement" Not in Program

Only the other day, it is learned on authoritative sources, Allied States Association of Exhibitors attempted to start off its preliminary trade practice conferences with the distributors by injecting theatre "divorcement" into the bargaining discussions. They were told flatly that the distributors not only would refuse to discuss the subject during these negotiations, but that "divorcement" could not possibly form a part of the program. Allied has been campaigning, in its fight against so-called major "aggressions" for state laws prohibiting producer-distributors from operating or owning theatres, and already has had such a statute enacted in North Dakota.

Continuing efforts apparently intent on establishing self-regulation as quickly as practicable, separate distributor committees and representatives of the exhibitor groups this week are conducting day-to-day round table discussions in New York to exchange views on proposals for correction of conditions complained of in distribution-exhibitor practice. These meetings are preliminary to a big industry-wide conference, and are primarily intended to determine just how far each will go with concessions.

Other than an announcement from William F. Rodgers, of MGM, for the distributors, that "definite progress has been made," no word was

## SMPE MEMBERS CONVENE MONDAY

*Three hundred motion picture engineers, technicians, equipment manufacturers and dealers will assemble starting Monday at the Hotel Statler in Detroit for the three-day semi-annual convention of the Society of Motion Picture Engineers, there to analyze, discuss motion pictures and exhibit technical developments emerging from the laboratories since the last meeting, in the spring.*

*With S. K. Wolf, president, conducting the sessions, the meeting will feature, in addition to the usual papers and demonstrations on technical aspects and developments, the presentation of the Society's Progress Medal and Journal Award.*

*The awards will be made at the convention banquet Tuesday evening.*

forthcoming from the meeting chambers on specific advancements. Reason for the silence, agreed to by all conferees, is to avoid the confusion on the outside that probably would arise from the changing complexion of day-to-day bargaining.

As the situation stands today, the distributors have held several meetings with the MPTOA, resulting in "marked progress," according to Mr. Rodgers. These meetings were interrupted last Friday when the MPTOA committeemen, led by Edward L. Kuykendall, president, left New York to set the stage for the MPTOA's 18th annual convention, opening Monday in Oklahoma City. (See page 27.) On the committee with Mr. Kuykendall are Lewen Pizor, Philadelphia; Ed Levy, New Haven; Oscar Lam, Georgia; H. V. Harvey, California, and C. E. Williams, Omaha.

Another distributor committee continued meetings with Allied States representatives this week, discussing "topics of mutual interest," it being expressed "by all participants" that progress here, too, had been made, according to Mr. Rodgers. Because some of the participants decided to spend the weekend at home, the meetings were interrupted last Friday, but were resumed Tuesday morning, in a room in the Hotel Astor. Abram F. Myers, general counsel, is the principal Allied spokesman, supported by Nathan Yamins, Massachusetts, president; Colonel H. A. Cole, Texas; Sidney Samuelson, New Jersey; Ray Branch, Michigan, and M. A. Rosenberg, Pittsburgh. Acting for the distributors in the Allied negotiations are Sidney R. Kent, Twentieth Century-Fox; William F. Rodgers, MGM; Ned E. Depinet, RKO; Gradwell L. Sears, Warners, and Abe Montague, Columbia. Their preliminary talks are expected to be concluded Friday.

On Wednesday morning, the distributors opened meetings with state exhibitor organizations that are neither affiliated with Allied or MPTOA, and representing some 1,600 theatres of members in the Independent Theatre Owners of New York, Independent Theatre Owners of Southern California, MPTO of Kentucky, Theatre Owners and Managers of the Rocky Mountain States, Theatre Owners of Iowa and Nebraska, MPTO of Virginia, MPTO of Utah, and others.

Before entering the meeting room, Leo F.

Wolcott, of Iowa, said that the independents were in "complete harmony" as to the nature of their proposals, after three days of meetings of their own, and were prepared to meet the distributors with a complete agenda. Their sessions with the majors are being held in the Union League Club with Messrs. Kent, Rodgers, Depinet, Montague and Sears on hand to hear their proposals.

With block booking, blind selling, cancellation, clearance and zoning, preferred playing time, "forcing" of shorts with features, score charges, designated playdates, overbuying, short-form contracts, cut-rate competition, non-theatrical competition, circuit theatre expansion, radio competition, non-delivery of pictures, picture allocations, the "right to buy" product—these constitute the main subjects of discussion in one or another of the three series of distributor-exhibitor discussions.

Whatever the outcome, all sides this week agreed to the "harmonious" nature of the talks.

On completion of these preliminaries, and on determining definitely the full nature of the exhibitors' desires, the distributors will start the writing of a unified program, the contents and enactment of which cannot be predicted at this time.

## New Procedure in Trust Case

As a result of discussions between the Department of Justice and the majors who are defendants in the trust suit, last Wednesday, at the second industry meeting with the Department in Washington, a new procedure was adopted which extends for another six weeks the date for filing of answers by the distributors. This departure requires the Department to provide bills of particulars, when requested by defendants. Until a few weeks ago no application for bills of particulars could be made until answers had been filed by the defendants in an anti-trust action.

With the change, the decision by counsel for the companies to the petition for a bill of particulars is likely to extend until January 1 the time for filing of answers by the industry. The present deadline for the answers is November 1st.

Accordingly, Columbia, on Monday, through Louis Frohlich, filed a note of issue in U. S. district court, New York, directed to Lamar Hardy, U. S. district attorney, preparatory to obtaining a bill of particulars from the Department. The company was the first to initiate the new procedure. Filing Wednesday were Paramount, Twentieth Century-Fox, Irving Trust—RKO, Warners, Keith-Albee, Orpheum, Universal, Chase Bank—National Theatres. The others were to file before the end of the week.

## More Conferences

It is presumed that the Department's proposals concerning the maintenance of a status quo on affiliated theatre holdings were also discussed by counsel for the five companies at their second meeting with Department officials, last Wednesday.

Representatives of both sides maintained the non-communicative attitude which has consistently marked the negotiations, but conceded that more conferences are in prospect.

Representing the Government were Thurman Arnold, Wendel Berge and Paul Williams. The companies were represented by Colonel William J. Donovan, and William Mallard, RKO; Austin Keough, Paramount; Robert W. Perkins, Warners; J. Robert Rubin, Loew's; Ralph S. Harris and Richard P. Dwight, 20th Century-

(Continued on following page)



# ILLINOIS ALLIED RESUMES B & K FIGHT

(Continued from preceding page)

Fox, and B. F. Shipman of Mudge, Stern, Williams & Tucker.

Among proposals believed to have been discussed was one under which the companies would be authorized to acquire new theatres only in proportion to the number of houses which might be disposed of. Deals under this proposal, whether for sale or acquisition of theatres, would be entered into only for the purpose of protecting existing investments and would be submitted to the Department for its information in advance.

## Writ Against B. & K. Refused

A setback was experienced last week by Chicago independent exhibitors, in their fight against Balaban & Katz and the eight large distributors. Their application for temporary injunction to change clearance in their favor, was refused by the Federal Judge Wilkerson. The owners are suing B. & K., in an anti-trust complaint.

Illinois Allied voted to continue the fight, instructing its attorneys to continue action.

There is speculation that settlement will be reached before trial.

Chicago exchanges report business practically normal.

Defendants have been given until November 19th to answer charges.

## Momand Petition Argued

Motion of the defendants to strike the petition from the files was argued Wednesday before Judge A. P. Murrah in federal district court in Oklahoma City in the A. B. Momand anti-trust suit against the large distributors and Griffith Amusement Company. The hearing on the motion was continued to November 5th.

Mr. Momand is asking \$4,900,000 damages, charging conspiracy in restraint of trade. Motion to quash by Warner Brothers was overruled, Paramount's similar motion was withdrawn, and Pathe's was reconsidered. Judge Murrah said he was of the opinion that he was bound by the law laid down in Mr. Momand's former anti-trust suit against Paramount Publix, which was dismissed by the federal court of appeals without prejudice.

## Extension in "Divorcement" Plea

A 30 day extension, to November 22nd, of the time allowed Paramount for filing an appeal with the U. S. Supreme Court from the lower court decision upholding the constitutionality of the North Dakota affiliated theatre divorce law has been granted by the federal statutory court at Fargo.

## Philadelphia Hearing in November

Answers are being prepared by distributors and circuits to the anti-trust suit filed in federal court by Harry Fried, Philadelphia exhibitor. A hearing on the preliminary injunction asked is expected in November.

The action is based on the clearance schedule for Warners' Ardmore as it relates to Mr. Fried's three subsequent-runs in the same competitive territory. Mr. Fried asks an injunction to eliminate the clearance over his own theatres and to restrain the defendants from overbuying product.

## "More Stringent" Powers Asked for Attorney General

Suggestions for changes in the anti-trust laws, changes in enforcement of those laws, with more stringent powers given the U. S. attorney general, and specific remarks about the industry in its present trial with the Government, featured the address recently in Chicago, before the Na-

## Schenck at the White House



Wide World Photos, Inc.

*Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, was one of a group of five men who conferred Tuesday with President Roosevelt on infantile paralysis relief work. The film executive is Hollywood chairman and was one of the committee which brought a million dollar check, proceeds of last year's drive, to the President at Hyde Park several months ago. Left to right: the Chief Executive, Keith Morgan, George E. Allen, Mr. Schenck, Basil O'Connor, president of the Infantile Paralysis Foundation, and George W. Baker, Jr.*

tional Oil Marketers Association, of Wendell Berge, special assistant to the U. S. attorney general.

Pointing out that the problems of each industry are too parochial to be dealt with by "blanket" changes in the laws, Mr. Berge said: "Amendments designed to deal with the problem of block booking in the motion picture industry would obviously not point the way towards restoration of competition in the aluminum industry."

Mr. Berge called for decentralization of anti-trust prosecution, with regional offices; and an increase of authority for the attorney general, including the power to subpoena witnesses for evidence without a grand jury.

John J. Abt, special assistant to the U. S. attorney general in prosecution of the eight distributors under the anti-trust laws, resigned Monday from the Department of Justice.

Harry Cohn has signified his intention to appear in the suit, and has requested the Department to make all future contacts with his attorneys, Schwartz and Frohlich.

John T. Holmes, recently elected president of the Warner Club, was inducted into office at a dinner dance at the Dorset Hotel, New York, this week.

Edmund Grainger, Universal producer, arrived in New York from the coast this week for his first vacation in the east in five years. His latest production is "Service De Luxe."

## 592 New Theatre Projects Reported

Theatre construction projects, including new and major remodeling, totaled 592 in the first nine months of this year, with a total valuation of \$16,568,000. These figures are for the 37 states east of the Rockies.

There is a lag of \$5,814,000 between 1938 and 1937 contract values, the F. W. Dodge Corporation reported. In 1937, the awards in the corresponding period had reached \$22,382,000. There were 693 projects with 3,433,000 sq. ft. of floor area. The floor area for the first nine months of 1938 totaled 2,128,000 sq. ft.

The September total was the smallest since January. Contracts amounting to \$1,266,000 included 47 projects with 149,000 sq. ft. That was approximately half the September, 1937, volume of \$2,419,000, when 81 projects with 404,700 sq. ft. were reported by the Dodge news staff. Only January's contracts, amounting to \$1,187,000, have dropped under the September valuation.

## Paramount Executives at Studio

Barney Balaban, Stanton Griffis, Neil F. Agnew and Robert Gillham are in Hollywood for the semi-annual product discussion and consideration of the third and fourth quarters' product.



**IT'S THE  
GREATEST  
SCREEN  
WALLOP  
THE WORLD  
HAS EVER  
KNOWN! . . .**



**Don't Even Try**

A black and white movie poster for the film 'ANGEL DIRT'. The top half features a collage of actors' faces, including three men in the upper left and a group of younger actors in the upper right. The title 'ANGEL DIRT' is prominently displayed in the center. 'ANGEL' is in large, white, sans-serif capital letters, while 'DIRT' is in large, bold, red, sans-serif capital letters. The background is dark with some light, abstract shapes.

# ANGEL DIRT

**Made Still Stronger Because  
Released**



**to Compare It—There Never**

**Was A Motion Picture to**

**Approach the Dramatic Impact of**

# **S SWITH FACES**

**Warners**

**t for Thanksgiving Week!**



*"There, but for the  
grace of God, walk I"*





**THIS SCENE  
ALONE WILL  
MAKE YOU  
WISH YOU  
COULD DOUBLE  
YOUR SEATING  
CAPACITY!**



*They made it a record-breaker!*

# CAGNEY O'BRIEN

## 'DEAD END' KIDS BOGART

**ANN SHERIDAN • GEO. BANCROFT**  
**Directed by Michael Curtiz**

Screen Play by John Wexley and Warren Duff • From a Story by Rowland Brown • Music by Max Steiner • A First National Picture

**WARNER BROS.** made it possible!



# EXHIBITORS SEEK STUDIO SUPPORT IN NEW ATTACK ON AIR "GOSSIPERS"

## New York Independents Protest "Half-Baked, Self-Appointed" Commentators on Film News; Look to the Producers

Once again the motion picture is fighting those radio "gossipers" who report to the listening public on the private lives of stars, those air "commentators" who sometimes are charged with giving vent to personal feelings in private feuds with Hollywood personalities, who frequently criticize pictures for prospective theatre goers even before the studios have finished with them.

Harry Brandt's Independent Theatre Owners in New York, which some months ago got itself widespread attention in the public prints with an attack on huge salaries paid to "waning" stars, this week turned to what it describes as "half-baked, self-appointed" film news "gossip" commentators on the air.

Launching its campaign last Saturday in *The Independent*, organization publication, in a tone even more vitriolic than in the star salaries episode, the ITOA hopes to gain the active co-operation of Hollywood producers to retaliate against the "insults" and "punishments" which it says have been meted out to pictures and persons in the industry by the radio "commentators."

### Denunciation Not Published

In its previous reprimand of Hollywood functionings, the ITOA caused to be inserted in the *Hollywood Reporter*, local trade daily, a page advertisement calling on the studios and producers to correct the situation which the ITOA claimed existed as a result of "over-paid" talent. Press wire services immediately spread the news and the public was treated to another first-hand glimpse of intra-industry arguments. The ITOA, in this latest instance, intended to follow the same procedure, at least in so far as it concerned publication of the denunciation again in *Hollywood Reporter*. But something went wrong, and for reasons unannounced the *Reporter* either refused or neglected to publish the copy chastising the radio "commentators," particularly James (Jimmie) Fidler, at whom it was primarily directed. And during the week the ITOA was trying to determine the reasons for its non-publication.

Both producers and distributors down through the years have complained of the public airing by radio film "gossipers" of the private lives of their stars, and the manner in which the broadcasts give opinions on forthcoming productions even before they are completed. Entrance of the ITOA into the fray brings the first organized exhibitor attack since last January.

### Consider Plan of Attack

Meeting, in regular session, next Wednesday at New York's Hotel Astor, the ITOA will take up the subject of a more tangible reproach. In their first barrage, in *The Independent*, last Saturday, they talked about the possibilities of attacking, on their screens, the Drene Hair Shampoo product which Mr. Fidler, as one of the "gossipers," air-advertises for his sponsors, Procter and Gamble, soap makers.

Quoting from a report in "Consumers' Digest" criticizing the product, the IOTA says, "That squib, thrown on the screens of thou-

## COMERFORD ISSUES MOVIE NEWS WEEKLY

*Comerford Theatres in the Wilkes-Barre area are meeting the problem of the lack of newspapers caused by the Newspaper Guild strike by issuing a weekly called Movie News. The paper, a four-page periodical, is 15 1/2 inches long and 11 1/2 inches wide. Weekly programs for 15 houses in Wilkes-Barre and vicinity are carried, and the paper is distributed from house to house as well as at the theatre. Cuts and news items enliven the first three pages and the fourth is devoted to programs.*

sands of theatres throughout the United States, would make Fidler's sponsors soon enough take responsibility for his statements and orders from on high would find Fidler walking the straight and narrow."

Going further, the ITOA reports the receipt of information that scripts "exposing the manufacture of soaps and cosmetics" already have been submitted to various motion picture companies for production as a series of shorts. They cite the possible dramatization of "Consumer's Research," or "One Hundred Million Guinea Pigs," or "Skin Deep."

### "Saturation Point"

"The theatre owners of America have popped," declares the ITOA, referring to their having reached the "saturation point" in taking the "insults" of the air "gossipers."

"It should be remembered," they point out, "that the movies do not dramatize commercial products in an unfair or unethical way for their own ends the way radio commentators indiscriminately toss names around. The screens of America refuse to be maligned by gossip commentators of Fidler's type. If the screens have to resort to the same unfair tactics, then they will use those tactics in their own defense." Eighty-two per cent of America's homes are radio-equipped.

### Issue Last January

It was believed that a climax in the fight had been reached early last January when organized exhibitor groups the country over arose in joint protest. Having previously engaged the individual attention of producers and distributors, and the motion picture trade press, the attack became enlivened last winter by blasts at the "gossipers" from the Motion Picture Theatre Owners of America and Allied States Association of Theatre Owners, both national groups; the Ohio Independent Theatre Owners, Chicago theatre owners, and others. The idea of conducting a criticism of the products of advertisers who employ film-radio "gossipers" was advanced even then.

Following closely in attack was the \$250,000 action filed against "Jimmie" Fidler by Constance Bennett, for remarks attributed to him on his Drene Shampoo broadcastings. The suit was dismissed only a few weeks ago on the grounds that a public character cannot be libeled by statements made without malice.

Apparently taking cognizance of the complaints from the industry at the time, the first real "crack-down" on a gossip-of-the-air followed in February, when the studio credentials of Bob Garrett, conducting a "Pick of the

Pictures" program on Station KEHA, Los Angeles, were revoked by the Motion Picture Producers Association following a broadcast in Producers Association for remarks he had made on the air.

### 350 Commentators

Confronted with the existence of 30 radio "commentators" or "gossipers" in its midst, Hollywood turned to the broadcasting companies themselves with their grievances in October, 1937. The producers charged that the "gossip commentators" had for years been plaguing the studios and their stellar personalities, and were ridiculing the industry and those within it with prattlings and tattlings bordering either on the libelous or slanderous, or both, besides airing, distortedly or otherwise, the marital and private affairs of the stars.

As a result, Major Lenox Lohr, president of National Broadcasting Company, informed Don Gilman, NBC Hollywood director, that any future contracting or arrangements for or with film "gossipers," either on a sustaining or advertising-sponsorship basis, must have his personal approval and must pass the test of his personal investigation. Unconfirmed went a report at the time that all three of the national networks would thereafter exercise "stringent censorship."

### Fischer Broadcast Attacked

"Gossiper" George Fischer, broadcasting for Jergen's Lotion, in NBC, was then singled out for attack, after he had aired the "scoop" that England's former King Edward, the Duke of Windsor, was en route to the film capital to become "czar" over the entire "international motion picture world."

Just what "inside" action has been taken by the broadcasters themselves to control the film "gossips" has, so far as is known, never been disclosed.

In December, 1937, the Motion Picture Producers Association in Hollywood started to issue credentials to the air-reporters for admittance to studios, thereby establishing a line on them as a possible means of regulating their studio activities, it being presumed that their studio cards would be revoked if and when it were found necessary.

Darryl Zanuck, at the same time, declared that his Twentieth Century-Fox Film was prepared to employ "swift and stern" measures should commentators "further flaunt the tenets of decency." Cecil B. DeMille joined in with the charge that the radio "gossipers" "are preying on defenseless people and poisoning the public mind." The Hearst Los Angeles newspapers, the *Examiner* and *Herald-Express*, engaged in an editorial campaign against the radio reporters. The Screen Actors Guild called on the American Federation of Labor for a membership boycott on products advertised by the air "columnists."

## Garyn Gets Trailer-Made Franchise for 10 Years

Pat Garyn has closed a deal with Trailer-Made, Inc., in which he has acquired a 10-year franchise for Trailer-Made product in Texas, Oklahoma and Arkansas. Mr. Garyn had been central division manager for Metro-Goldwyn-Mayer, general manager for National Screen Service, and western division manager for The March of Time.

He will open offices in Dallas, under the name of Trailer-Made Service of Texas, Inc.



# GEORGE SCHAEFER TAKES OVER AT RKO; HEARINGS ARE DELAYED TO NOV. 22

## Judge Bondy Cites Pressure of Other Duties and Volume of Submitted Briefs in Postponing Session on Confirmation

Moving more swiftly than expected, the Radio-Keith-Orpheum reorganization interests on Monday formally installed George J. Schaefer at the helm of the corporation's producing, distributing and exhibiting companies. Leo Spitz, who had held top position at RKO, has returned to private law practice in Chicago, as he had requested.

### Hearing November 22nd

Pressure of duties elsewhere in federal court and the volume of briefs submitted were advanced by Judge William Bondy on Wednesday as reasons for postponing to November 22nd the hearing on confirmation of the reorganization plans.

While the plan proposed by Atlas Company is expected to be adopted, five out of the eight briefs filed before Judge Bondy were in opposition, all from minorities, as submitted by Stirn, H. Cassell and Company, for debenture holders; Abraham Weber, stockholder, and Copia Realty Corp., a contingent creditor.

The new board, under the proposed plan, is expected to have 15 members and to include Attorney Lawrence Green, and, possibly, Nelson Rockefeller and W. G. Van Schmus, for Rockefeller Center; L. P. Yandell and James G. Harbord, for RCA; Peter Rathvon, Floyd Odlum, for Atlas, with possibly a third representative; three representatives of the management, with George Schaefer, newly elected president, certain to be one; one representative of Lehman Brothers, and representatives of organized stockholders and bondholders with committees.

All groups agreed on the choice of Mr. Green as general creditors' representative.

### Ahead of Schedule

That Mr. Schaefer would join the corporation had been definitely set the previous week, but on his leaving the vice-presidency and general sales management of United Artists, two weeks ago, he had set his course on a fishing trip off the Carolinas, planning to take over at RKO somewhere around November 1.

Following meetings of the respective boards, the Irving Trust Company, trustee for RKO in "77-B", issued the following announcement, last Friday afternoon:

"Mr. Leo Spitz today tendered his resignation as president of Keith-Albee-Orpheum, B. F. Keith Corporation (RKO's theatre subsidiaries) and RKO Radio Pictures, Inc. The boards of directors of these companies accepted his resignation with great regret and in deference to his desire, which he has expressed for some time, to return to his law practice as early as practicable. Mr. Spitz has, however, agreed to continue to serve in special matters. "Mr. George J. Schaefer was elected to succeed Mr. Spitz as president of these companies."

### Represents Irving Trust

Besides the three aforementioned RKO subsidiaries whose presidency Mr. Schaefer now occupies, it is presumed he will be elected to the presidency of the parent Radio-Keith-Orpheum Corporation upon the emergence of the parent in reorganization from "77-B". Until then his technical title in RKO is representative of the trustee, Irving Trust Company.

## LASKY AIR SHOW FOR WRIGLEY'S AND RKO

Jesse L. Lasky's long projected radio-film tieup was approved on Friday by the Radio-Keith-Orpheum board, one of the final acts of Leo Spitz as RKO president. It is expected that the new program will supplant the current Wrigley series, "The Laugh Liner," on the Columbia Broadcasting System Sundays from 6:30 to 7:00 P. M., starting November 13th.

The program is expected to work three ways, as an exploitation tieup for RKO, as a publicity and new talent medium for the company, and as a business builder for Wrigley. The program will feature new players in dramatic works, supported by RKO players. A board of judges will select the most promising team at the conclusion of the 13-week cycle, with the winning players awarded parts in an RKO picture in which RKO stars will appear. Mr. Lasky will produce this picture.

The cost of the program to RKO will be between \$10,000 and \$15,000 a week.

He is, of course, also a member of the various directorates, acting as board chairman of the Keith theatre subsidiaries. At the moment of reorganization, the RKO board will formally ratify Mr. Schaefer's employment contract.

Both the creditors and bank trustee urged Mr. Spitz to continue with the corporation in an active advisory capacity until the company is on its way after its reorganization, and later to serve as counsel in special matters, to which he agreed. Leaving New York on Monday, he spent the following day in Chicago, and from there traveled westward for a week's stay around the studios.

### From Red to Black

Bidding farewell to Mr. Spitz Monday in his offices in RKO headquarters at Rockefeller Center, it was generally conceded both by corporation executives and representatives of the trustee that he was largely responsible for steering the RKO circuit from a dubious financial position, when he took over three years, to operations at a profit as at present. He is accredited, too, with bringing into harmony the M. J. Meehan Wall Street interests in Keith theatres and the management, after months of wrangling over operations between the two factions in the circuit.

Observing his efforts for and in behalf of Paramount Pictures during its reorganization, creditor and other interests in RKO invited Mr. Spitz, in 1935, to aid that company in its reorganization. He had for years been associated with Paramount and affiliated interests, starting with Balaban and Katz, now Paramount-controlled, in 1925, acting as general counsel. His activities in B. and K. brought him directly into legal affairs of Paramount, and when John Hertz entered the Paramount picture, in 1932, Mr. Spitz followed, serving until the following year.

His Chicago law firm, Spitz and Adcock, is one of the biggest in the midwest, serving many

motion picture corporate and circuit interests, besides others.

## Started with Selznick

George Joseph Schaefer goes to the foremost position in Radio-Keith-Orpheum with a record of accomplishments in the motion picture business. Of most recent date, his designation as director general over the "Motion Pictures' Greatest Year" national campaign significantly indicated the extent to which other industry chieftains view his leadership.

A native New Yorker, Brooklyn born, Mr. Schaefer started early in motion pictures, from automobiles, with the late Lewis J. Selznick, in 1914, serving for two years, when he joined the old World Film Company as assistant sales manager. He started with Paramount in 1920, as booker in the New York exchange, and the following year he jumped to the district management of New England. In 1926, Mr. Schaefer became district manager for "District No. 1," the important Eastern section, and a few years later became general sales manager, taking on the duties of president of Famous Theatres Corporation in 1935, and the following year became vice-president of the reorganized Paramount Pictures Corporation, resigning late that year to head sales activities of United Artists.

## McCormick in Hollywood

S. Barret McCormick, director of RKO advertising and publicity, arrived at the studios in Hollywood this week from New York for conferences with Howard Benedict, studio publicity head, on campaigns for new product.

## Sam Smith in New York On Republic Deal

Sam Smith, chairman and managing director of British Lion Film Corporation, arrived in New York last week for preliminary talks with H. J. Yates and Morris Goodman, Republic foreign head, on a new distribution deal for the United Kingdom. The present four-year pact does not expire until next July. Mr. Smith also will confer with N. L. Nathanson, head of Famous Players Canadian, who is on the directorate of British Lion's and is Republic's distributor in Canada.

Mr. Goodman said this week that Republic intends to concentrate any budget expansion in its domestic production and will not make any Spanish films for 1938-'39.

He also said that a number of foreign deals are being consummated, among them one with the Eastern Film Agency for the Straits Settlements, and Acme Films, Inc., for the Philippines. These will be renewed for a third year. With the exception of England and Australia, Republic's foreign deals are limited to one year.

## Pep Club Dance

One thousand are expected to attend the annual dinner dance of the Paramount Pep Club, Friday night in the Belvedere Room of the Hotel Astor, New York. Dick Engel, Bob Weitman, Arthur Andesner and Theodore Schreiner arranged the entertainment, including George Olsen and his band, Raymond Scott Quintette, Ann Miller, and Maxine Sullivan. Carl Clausen is president of the club.



# INDUSTRY JOINS OTHERS IN WORKING ON CHANGES IN U.S. COPYRIGHT LAW

## Motion Picture Leaders Present Double Problem of Buyer and Seller as Committee Meets to Discuss Copyright Revision

The organized motion picture industry again is looking toward a long hoped for revision of the United States copyright laws, expecting relief from the frequent attacks against them on charges of plagiarism, and for a clarification of the law as it concerns illegal exhibitions.

Representatives of various fields, including films, interested in revising the copyright laws of this country, met at the Low Memorial Library, Columbia University, New York, last Thursday to resume discussions started last July. The meeting was sponsored by a sub-committee of the American national committee on International Intellectual Cooperation, of which James T. Shotwell is chairman. Dr. Shotwell is Bryce professor of international relations at Columbia, and director of the division of economics of the Carnegie endowment for international peace.

### Concerns American Law

The committee was formed to examine the practicability of American participation in the Berne Convention (the international copyright union), but is now more concerned with bringing up to date the present American copyright laws.

Among those present at last week's meeting, besides Dr. Shotwell, were: Dr. Waldo Gifford Leland, historian, who is chairman of the copyright committee; Dr. Edith Ware, secretary; Edwin P. Kilroe, Twentieth Century-Fox counsel and chairman of the copyright committee of the Motion Picture Producers and Distributors of America; Robert W. Perkins, Warner Brothers general counsel; Gabriel L. Hess, MPPDA general counsel; Edward A. Sargoy, assistant to Mr. Hess; Marvin Pierce, chairman of the copyright committee of the Book Publishers Association and president of the McCall Company; John W. Paine, general manager of the American Society of Composers, Authors and Publishers; Herman Finklestein of Schwartz and Frohlich, ASCAP's general counsel; Frederic G. Melchor, chairman of the copyright committee of the Book Publishers Bureau; Luise Silcox, treasurer of the Authors League and executive secretary of the Dramatists Guild; Henry Jaffe, copyright counsel for the League, and Sidney M. Kaye, counsel of the Columbia Broadcasting System, representing the National Association of Broadcasters.

At the next meeting of the committee, in a few days, the ideas submitted by the various interests represented will be the subject of further study in an attempt to arrive at generally acceptable changes in the copyright law.

### Buyer and Seller

The film industry is in the anomalous position of being at once a buyer of copyrighted materials such as plays, stories and music, and a seller of copyrighted materials in the form of the motion picture. Thus the producer of film must maintain a double vigil, seeing that he does not infringe the rights of another when he purchases a story or other property, and that his rights in turn are not infringed by outright pirating as well as by theatres holding over, switching or "bicycling" a film in violation of their booking licenses. As Mr. Sargoy, assistant

## HAYS SAYS FILMS DEFEND DEMOCRACY

*Those who produce motion pictures are among the most vigilant defenders of American democracy and freedom against totalitarian trends, and their pictures guarantee that the "American Way" of life will continue, should be supported by all who believe in it, Will H. Hays, president of the Motion Picture Producers and Distributors of America, said Tuesday in addressing the eighth annual New York Herald-Tribune Forum on Current Problems.*

*"Nowhere, except in a land where freedom is precious above all other things," said Mr. Hays, "could this Art-Industry have developed as it has."*

*Following Mr. Hays, Katharine Hepburn pleaded for more intelligence in motion picture production.*

*Mr. Hays, an elder of the Presbyterian Church, is scheduled to speak Sunday on "The Importance of Religion in Our Everyday Life," over the Mutual Network from 2:30 to 2:45 P.M., in connection with the celebration of the 150th anniversary of the founding of the General Assembly of the Presbyterian Church.*

*Thurman Arnold, assistant United States attorney general in charge of anti-trust prosecutions, including the action now pending against the motion picture industry, addressed the New York Herald-Tribune Forum Wednesday afternoon on the all-embracing subject of "Government."*

*"The practical man in government knows that his task is to adjust organizations to the maximum use of our capacity to produce without the suffering incident upon attempt to change our culture," said Mr. Arnold, adding: "He knows, too, that no social problem is ever logically or permanently solved, and that the art of government, like the art of controlling traffic, means a traffic policeman continuously at his post."*

to Gabriel Hess, said in an article in MOTION PICTURE HERALD, May 23, 1936, "A single copyright, individually or in company with others, in the course of its film career, will be amazingly transformed and its uses mechanically multiplied thousands of times."

The Copyright Protection Bureau, which was set up by the distributors to enforce the \$250 minimum damages decreed by the Copyright Law of 1909 as the penalty for infringement, is reputed to have almost completely stopped such practices as bicycling.

But the three main controversial topics in the copyright field still remain, all having

a distinct bearing upon the motion picture industry. They are the questions of whether America should join the international copyright convention; whether there should be "divisibility" of copyright, and whether the minimum statutory damage provision should be retained in the copyright law as it now is.

Attorneys in the industry point out that the one thing desired is clearness and certainty in the terms of the law, so that it may make its investments in source material without the constant threat of lawsuits, and protect those investments by a clearly defined statute on illegal exhibition practices.

### Degree of Protection

Thus the question of America's signature to the Berne Convention is reduced to the degree of protection thus afforded. The report of the committee on copyright of the American Bar Association, approved by the House of Delegates of the Association last July, makes clear that there must be some reservations before adherence could be satisfactory. Besides desiring to delay membership until after the Brussels conference, postponed from 1935 until 1940, the Bar Association committee lists five main points of objection to American entry into the Berne Convention as it now stands. The committee, consisting of Everett N. Curtis, chairman; Otto F. Barthel, George F. Dike, James A. Gleason, Maurice J. O'Sullivan, Cyrus W. Rice, Edward A. Sargoy and Harry H. Semmes, is in accord with the views expressed by Edwin P. Kilroe in his statement made before a sub-committee of the committee on foreign relations of the United States Senate, in April, 1937.

At that time Mr. Kilroe said:

"Some of the countries to the Berne Convention are bound by the terms of the convention of 1886, others by the Convention of Paris of 1896, others by the Convention of Berlin in 1908, and others by the Convention of Rome of 1928. It is quite likely that unless there shall be a new revision of the Brussels Convention, there may be a fifth convention, which will give us five sets of conventions. This would only add to the chaos and confusion that already exists."

### Points for Investigation

The points which industry spokesmen and the Bar Association Committee agree should be investigated are retroactivity, moral rights of authors, oral copyright, alien rights and the producer-author relationship.

If the United States became a signatory to the Berne Convention, it is pointed out, such action would have the effect of penalizing those who had started to prepare works such as motion pictures, from a source not protected by copyright when work was begun but which might be protected under the terms of the international convention. This is the question of retroactivity.

The Bar Association committee says that under such a treaty "since the customary term abroad is the life of the author and fifty years, a vast body of alien copyrights will thus be lifted out of the public domain in the United States," and adds:

"The removal of a vast body of alien works from the public domain of the United States may work serious hardship upon those who have made expenditures of labor or money, or incurred liabilities in respect of such works in the United States while it was lawful still to do so."

Protection could be provided by domestic  
(Continued on following page)



# DIVISIBILITY OF COPYRIGHT DEBATED

(Continued from preceding page)

enabling legislation or by a reservation made by America in its terms of adherence.

Moral rights of authors are discussed in Mr. Kilroe's survey of the international copyright situation, made after his trip to Europe in behalf of the MPPDA in 1936. "The doctrine of the moral rights of authors had its origin in France. . . . An unsuccessful attempt was made to incorporate the doctrine in a modified form at the Berlin Convention of 1908 and Italy led the fight for it at Rome in 1928, where the doctrine was introduced in the following form: 'Independently of the author's copyright, and even after transfer of the said copyright, the author shall have the right to claim authorship of the work, as well as the right to object to any distortion, mutilation or other modification of the said work which would be prejudicial to his honor or reputation.'" This doctrine, if permitted to stand when America decided to join the international convention, would to a great extent destroy the right of editing or otherwise changing a literary property acquired for film use, according to the Americans' contention.

## Oral Copyright in England

Although our Constitution states that copyright is to be granted only for written works (before the law, paintings and musical works are considered writing in copyright matters), the international convention grants oral copyright. England, for example has a limited oral copyright, applying only to certain spoken texts. If America joined, under a full oral copyright, every speech or address would be automatically copyrighted as soon as spoken, and infringement could be claimed if it were used again by another.

The question of alien rights would be answered in a reservation not requiring America to grant to an alien any rights in the United States greater than those which the country of which he is a national grants to American citizens.

The problem of producer-author relationship as to the authorship of any work created by an author employed by a producer may arise at the next Convention. At present in America, in the case of any work created by an employee within the scope of his employment, in the absence of an agreement to the contrary, the employer is regarded as the author, and is the owner of the copyright. This is virtually a necessity in the film business, it is contended. As Mr. Kilroe points out, "It might be necessary to chase the authors around the world to get their signatures in proceedings at court."

## Divisibility of Copyright

The second of the controversial topics in the copyright field, especially as it applies to the film industry, is that of divisibility of copyright. Under the present law, that of 1909, the owner of a copyright on a play owns the copyright on all aspects of that play, movie rights, television rights, and the like, unless he assigns them to another. The proponents of divisibility, which would make each right separate, claim that it would simplify many a copyright issue. For example, in the early days of silent films, it was a question whether the "dramatic rights" of a work included film rights.

Despite the fact that recently attempted legislation, such as the Duffy Bill, has been directed against the minimum statutory damages decreed by the 1909 law, the opinion of attorneys in the entertainment field is that a known minimum penalty for infringement is still the best way to check infringement. On the other hand, they agree that there should be a limit to the liability of secondary performers. That is, if a radio station broadcasts a work without permission, and an infringement is proved, the person whose work was infringed should not be able

## IN NEWS REELS

**MOVIETONE NEWS—No. 12, Vol. 21.**—Cardinal Mundelein at Eucharistic Congress in New Orleans. . . . Peacetime spy trial in New York stirs nation. . . . British sky liner passes tests. . . . Salmon fishing fleet in Canada returns to port after wage scale dispute. . . . Ice skating fashions. . . . King Leopold. . . . King George. . . . General Franco. . . . Colonel Lindbergh. . . . Prepare for New York horse show. . . . Notre Dame defeats Illinois. . . . Lew Lehr.

**MOVIETONE NEWS—No. 13, Vol. 21.**—President views cottage built to his design. . . . Chinese troops dig in for last stand in Hankow. . . . San Francisco fair nears completion. . . . 85 bushels of apples used in huge pie. . . . Andrews discusses Wage and Hour law. . . . Eucharistic Congress ends at New Orleans. . . . Football. . . . Lew Lehr.

**NEWS OF THE DAY—No. 210, Vol. 10.**—America's eighth Eucharistic Congress under way in New Orleans. . . . New York witnesses spy trial. . . . Belgian king visits Paris. . . . London sky net for raiders. . . . Princeton overwhelms Penn. . . . Notre Dame wins over Illinois. . . . Local games.

**NEWS OF THE DAY—No. 211, Vol. 10.**—New York seals doom of "The Tombs". . . . China's first lady urges nation on. . . . Indian chief takes a chance. . . . Dog bargain day in Dixie. . . . Girls besiege Earl Carroll. . . . Football.

**PARAMOUNT NEWS—No. 23.**—New Italian amphibian automobile passes army tests. . . . Norwegian girl sails 7,000 miles in 45 foot yawl to be married in America. . . . Former President Benes of Czechoslovakia will accept post in University of Chicago. . . . Captain Irving tells how he docked Queen Mary without aid of tugs. . . . U. S. tightens net in Nazi spy trial. . . . Hockey returns to busy sport scene. . . .

**PARAMOUNT NEWS—No. 24.**—China faces last desperate stand as Canton falls to Japanese and Hankow evacuated. . . . California city puts traffic police on motor-scooters. . . . Weather Bureau observatory gets first blizzard of season. . . . Work starts on new court and jail structure in New York. . . . Dogs on auction block. . . . Penn defeats Columbia. . . . Notre Dame beats Carnegie Tech. . . . Yale loses to Michigan. . . . Pitt smother Southern Methodist.

**RKO PATHE NEWS—No. 27, Vol. 10.**—China's drive for medical aid. . . . Students learn civics on New York ferry. . . . King Leopold visits Paris. . . . British plebiscite police force ready to sail for Czechoslovakia. . . . Late William Gillette's estate on auction block. . . .

**RKO PATHE NEWS—No. 28, Vol. 10.**—California Fair nears completion. . . . Wage Hour chief explains law. . . . Violence in midwest labor wars. . . . New York's "Tombs" up for sale. . . . Foreign soldiers leave Spain. . . . International art exhibition in Pittsburgh. . . . Football.

**UNIVERSAL NEWSREEL—No. 712, Vol. 10.**—Germans take over Sudetenland. . . . Eucharistic Congress opens in New Orleans. . . . Queen Mary docks without aid of tugs. . . . Firemen hold dressing race. . . . Fashions share spotlight with running of the Grand Prix race in France. . . . Woman and crew crosses ocean in 45 ft. boat. . . . California beats UCLA.

**UNIVERSAL NEWSREEL—No. 713, Vol. 10.**—Chinese defend Hankow. . . . Eucharistic Congress closes in New Orleans. . . . New York prison to be razed. . . . Stunts from speeding auto. . . . Ancient dog mart held. . . . Football.

to sue for the \$250 minimum every station which, as a part of a network or as a subscriber to a feature, also broadcast the work. Similarly with the theatres which might unwittingly show a film against which a copyright infringement may be proved.

These are the topics which command attention, with a recognized desire in many quarters to continue cleaning out the copyright house at home before becoming concerned in a foreign situation where the possibility of increased copyright protection would be accompanied, attorneys said, by the falling revenue which has typified the industry's recent relationship with Europe and Asia.

## Dickinson at Exchanges

Arthur S. Dickinson, head of the conservation department of the Motion Picture Producers and Distributors of America, Inc., left New York Tuesday to inspect film exchanges in Albany, Buffalo and Cleveland on the way to the convention of the Society of Motion Picture Engineers in Detroit.

## Film Archives Forms in London

by AUBREY FLANAGAN  
in London

Formation of International Federation Film Archives, designed to assist in the exchange of prestige films, was announced this week by British Films Institute. Germany and France are collaborating with the institute, as is also the Film Library of the Museum of Modern Art in New York. The first congress of the newly formed Archives will be held in New York in 1939.

Carnegie trustees have offered the British Film Institute £5,000 for establishment of a central film library in Scotland. The aim of the grant is the furtherance of the educational value of the screen, and the trustees expressed the hope that other English regions will follow the example.

Major Pictures, Ltd., a new British company, has been formed here with financing and distribution by an American company, the name of which was not revealed. Walter Futter is producer and Leslie Howard coproducer and star. Anthony Asquith is co-director, and production will start in January, with three pictures, "The Admirable Crichton," "Mississippi Bubble" and a story of the life of General Gordon.

The annual banquet and ball of the London and Home Counties, Cinematograph Exhibitors' Association, will take place at the Savoy Hotel on December 13th.

John Hay Whitney, president of the Museum of Modern Art Film Library, New York, signed the charter of the International Federation of Film Archives last Thursday. This completed the international agreement between the Cinematheque, Paris; the National Film Library, London; the Reichsfilmarchiv, Berlin, and the Film Library.

Mary Pickford has presented one of her earliest films, "The New York Hat," to the archives of the United States for preservation as an illustration of the technique of motion pictures in their beginnings. Under the law the archivist is authorized to restore films given by private donors as well as by government agencies, providing they fall within categories which are deemed worthy of preservation.

## Van Schmus Heads Unit In Red Cross Drive

W. G. Van Schmus, managing director of the Radio City Music Hall, New York, has been named chairman of the motion picture group in the annual Red Cross drive for funds, which will start November 11th and continue through November 24th. Mr. Van Schmus, in calling upon the industry for a full enrollment, said: "This one great universal agency for relief has not in the past had the support which it should have had from people as traditionally liberal and generous as the motion picture crowd."





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**PICTURE THAT**

**REFLECTS THE NEW**

**OPTIMISTIC**

**SPIRIT** →



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**... Shirley's great big beaming picture that turns the sunshine on**



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**TEMPLE** *in*  
**JUST AROUND  
THE CORNER**

with

**CHARLES FARRELL • JOAN DAVIS  
AMANDA DUFF • BERT LAHR  
BILL ROBINSON • Franklin Pangborn  
Cora Witherspoon • Bennie Bartlett**

**Directed by Irving Cummings**

Associate Producer David Hempstead. Screen play by Ethel Hill, J. P. McEvoy, Darrell Ware. From an original story by Paul Gerard Smith. Music and lyrics: "I Love to Walk in the Rain," "A Happy Little Ditty," "Brass Buttons and Epaulets" by Walter Bullack and Harald Spina. Dances staged by Nicholas Castle and Geneva Sawyer.

**Darryl F. Zanuck in Charge of Production**

**A** STORY of this very minute! Whose **THEME AND TITLE TIE RIGHT IN** with the buoyant headlines of to-day! And in that same mood of **BUSINESS-UPSWING**, 20th backs it with a **SMASH NATIONAL CO-OPERATIVE NEWSPAPER AD CAMPAIGN!** For *plus* exploitation it's a natural for your **LOCAL GOOD-TIMES-ARE-HERE** promotions! This in a picture that is probably **SHIRLEY'S BEST** in appealing cast and **ENTERTAINMENT!** **EVERYONE** in your theatre will love it...and **TELL THEIR FRIENDS** to hurry and get happy, too!



THE KEYSTONE OF YOUR FUTURE

Printed in U.S.A.



# 18 LEADERS OF THREE BRANCHES ON 18th MPTOA CONVENTION PROGRAM

## Subjects at Oklahoma City Starting Monday Range from Self-Regulation to "On- the-Fence Pictures"

The 18th annual convention of the Motion Picture Theatre Owners of America opens at 10:30 Monday morning in the Biltmore hotel in Oklahoma City, bringing together several hundred theatre owners and managers, unaffiliated and otherwise, to discuss common problems of operation and the practices governing the conduct of their business among themselves and with the distributors who supply them with product for their screens.

The three-day convention is of more than ordinary import, coming at a time when the industry stands well along in its first serious efforts of the era to effect self-regulation—a topic which will occupy no little attention of the delegates assembled.

As Edward Lee Kuykendall, of Mississippi, president, sounds the gavel for commencing the first session in the banner-bedecked ballroom of the Biltmore, he will call from the floor the names of 18 leaders of production, distribution and exhibition, independents and majors, besides others, who will bring before the convention the problems of exhibition of today—subjects ranging all the way from "Self Regulation vs. Government Regulation," to "Delayed Allocation of Film Prices," "On-the-Fence Pictures," "The First Run Theatre Problem," "General Trade Relations," "Public Relations" and "Contractual Relations," besides a report on the progress of the negotiations now underway in New York between distributors and committees of the MPTOA, Allied States Association and various state organizations, for the establishment of "fair" trade practices and regulation by conciliation.

### Committee on Trade Practices

A special committee, O. C. Lam, Georgia, chairman, will report on trade practices, another on conciliation and arbitration, followed by special committee reports on radio and non-theatrical competition, labor relations, legislation and taxation, community affairs and the music tax. Formal action of the convention, as usual, will take the form of resolutions steered by a committee of which Arthur Lockwood, Connecticut, is chairman. All committee reports will be made Wednesday morning.

A special bulletin from MPTOA headquarters in New York Wednesday said, "All exhibitors who go to the MPTOA convention with problems, difficulties and complaints of their own and with constructive ideas and suggestions to present, are urged to present and discuss these matters freely and fully with the proper committee or its chairman. Exhibitors with local problems, or who dislike to take the floor in the open forum sessions on national problems, are assured careful consideration of the matters in which they have a sincere interest."

Terry Ramsaye, editor of MOTION PICTURE HERALD, will address the convention.

### Committees

The appointment of committee members and the meeting place of each committee will be announced at the Monday business session. Committees already set up, and their chairmen, follow:



**MORRIS LOEWENSTEIN, MPTOA**  
*secretary and president of the The-*  
*atre Owners of Oklahoma, convention*  
*hosts.*

Credentials and Rules: Chairman: Edward G. Levy, New Haven, Conn.

Unfair Trade Practices: O. C. Lam, Rome, Ga.

Conciliation and Arbitration: Lewen Pizor, Philadelphia.

Radio and Non-Theatrical Competition: Frank Cassil, St. Joseph, Mo.

Public Relations and Community Affairs: Mitchell Wolfson, Miami, Fla.

Labor Relations: Fred Wehrenberg, St. Louis.

Legislation and Taxation: Roy L. Walker, Lampasas, Texas.

Resolutions: Arthur H. Lockwood, Middletown, Conn.

Music Tax: L. O. Lukan, Seattle, Wash.

Entertainment Values: A. C. Hayman, Buffalo, N. Y.

The reelection of Mr. Kuykendall to the presidency, along with most of the other officers, is virtually a certainty. It will mark his sixth term in the chair, four of the past five years having been almost entirely devoted by him to the establishment of self-regulation and the adoption of the MPTOA's "Ten-Point Program" of trade practices.

The convention's official program follows:

### Sunday, October 30

Registration of MPTOA delegates, friends and guests at the Registration Desk on the Mezzanine of the Oklahoma Biltmore Hotel.

8:00 P. M.

President's reception in the Civic Room of the Biltmore Hotel.

Dancing and entertainment.

### Monday, October 31

10:30 A. M.

Business Session, Civic Room.

Military Assembly.

Invocation, by Reverend Kelly O'Neil.

"America," Song.

Address of welcome, by Mayor Frank A. Martin.

Response, by A. Julian Brylawski, Washington.

Annual Report of the President, E. L. Kuykendall, Columbus, Miss.

Announcement of special convention committees.  
Report of committee on convention arrangements, Morris Loewenstein, General Chairman.

12:45 P. M.

Luncheon in the Civic Room of the Oklahoma Biltmore Hotel.

2:30 P. M.

Ladies' auto tour of city and oil fields.

2:30 P. M.

Business Session, Civic Room.

"The Exhibitors' Interest in the Foreign Market,"—N. D. Golden, Chief, Motion Picture Division, U. S. Department of Commerce, Washington.

"Your Industry"—Leo Spitz.

"Importance of the Exhibitor in the Industry"—M. A. Lightman, Malco Theatres, Memphis.

"Trade Relations in Distribution and Exhibition"—William F. Rodgers, general sales manager, Metro-Goldwyn-Mayer.

"Utilizing the Show Window of the Theatre"—Charles L. Casanave, vice president and general manager, National Screen Accessories, New York.

"Public Relations for the Local Theatre Operator"—Fred Wehrenberg, chairman, MPTOA board of directors, St. Louis.

Evening

Men's Stag Party, Civic Room, Biltmore Hotel.

Ladies' Party, Oklahoma Golf Club.

Entertainment, Joint Halloween party.

### Tuesday, November 1

10:30 A. M.

Business Session.

Military Assembly.

Invocation, by Rabbi Joseph Blatt.

"America," Song.

"Contractual Relations Between Distributor and Exhibitor"—Lewen Pizor, president, United MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, Philadelphia.

"Self-Regulation vs. Government Regulation"—Edward Golden, vice president, Monogram Pictures.

"The Problem of Delayed Allocation of Film Prices"—H. V. Harvey, president, Independent Theatre Owners of Northern California, San Francisco.

"On-the-Fence Pictures"—Harry Goldberg, Warner Brothers Theatres, New York.

Address by Herman Wobber, general sales manager, Twentieth Century-Fox Film, New York.

"The Will Rogers Memorial Fund"—Harold Rodner, Warner Theatres, New York.

12:30 P. M.

12:45 P. M.

Luncheon, Civic Room, Oklahoma Biltmore Hotel.

2:30 P. M.

"The Newspaper and the Motion Picture"—Walter M. Harrison, editor, The Daily Oklahoman.

"From the Producer's Point of View"—Hal Roach, Hal Roach Studios, Los Angeles.

Address by George J. Schaefer, head of RKO, New York.

"Important Court Decisions of 1938"—Edward G. Levy, general counsel, MPTOA, New Haven, Conn.

"Value of Short Subjects to Theatres"—R. J. O'Donnell, Interstate Theatres, Dallas.

"First Run Theatre Problems"—Ralph Talbott, Tulsa, Okla.

Evening

Public "Movie Ball," Civic Centre Auditorium, Stars.

### Wednesday, November 2

10:30 A. M.

Business Session. Military Assembly. Invocation, by Rev. John J. Walde. "America," Song.

"Are You an American"—Special feature. Reports of Special Convention Committees. Open forum discussions will be led by the Committee Chairman.

12:45 P. M.

Luncheon, Civic Room, Hotel Oklahoma Biltmore.

12:30 P. M.

Ladies Luncheon.

Afternoon

Open Forum on Exhibitor Problems. Unfinished Business.

Evening

Dinner Dance, Oklahoma City Golf and Country Club.

The roster of the association now includes the following officers and directors:

Ed Kuykendall, Columbus, Miss., president. Vice-presidents, M. E. Comerford, Scranton, Pa.; M. A. Lightman, Memphis, Tenn.; Mitchell Wolfson, Miami, Fla.; E. C. Beatty, Detroit; A. Julian Brylawski, Washington, D. C.; secretary, Morris Loewenstein, Oklahoma City; Walter Vincent, New York City, treasurer; Ed. G. Levy, New Haven, Conn., general counsel; Fred Wehrenberg, St. Louis, chairman of the board.



# SARNOFF SEES HOME TELECASTS IN APRIL WITH LIMITED SERVICE

## On the Air at Least Two Hours A Week by the Time World's Fair Opens, Radio Manufac- turers Are Told at Meeting

From experimentation in the laboratory to reception in the home in the almost immediate future, is the promise for television made by David Sarnoff, president of Radio Corporation of America, which, through its National Broadcasting Corporation, was one of the first to set out to explore the new medium in this period and is expected to occupy a position in television in the future comparable to its position now in radio broadcasting.

Announcement that television finally is about to emerge from the strictly experimental basis and become, in a limited way, a practical reality, was the chief topic of discussion at the annual fall meeting of the Radio Manufacturers Association, last Thursday, at the Roosevelt hotel in New York.

Mr. Sarnoff said that television programs will be on the air for at least two hours a week by the time the New York World's Fair opens next April.

"We are aware," he explained, "that many technical, artistic and financial problems still confront those who would establish an acceptable and regular public service of television programs to the home. The problems must be solved before a national service of network television programs can be made available to the public. Meanwhile, RCA, which has pioneered in the development of television, has made substantial progress, first in its research laboratories, and, second, through its field tests and experimental broadcast programs. We believe that the problems confronting this difficult and complicated art can be solved only by operating experience gained from actually serving the public in their homes. Therefore, RCA proposes to take a third step in the solution of these problems by beginning a limited program service to the public from its New York television transmitter on the Empire State building. This transmitter will serve an area having a radius of approximately 50 miles.

### Will Supply Receivers

"As publicly announced some time ago, RCA proposes to demonstrate television to the public at the New York World's Fair which is expected to open on April 30, 1939. The National Broadcasting Company contemplates that by the time the Fair opens it will be on the air with television programs for at least two hours out of each week. Recent reports in the public press are to the effect that the Columbia Broadcasting System contemplates installing its television transmitter in the Chrysler Building in New York City. These reports further indicated that television programs will be transmitted from this station by the time the World's Fair opens.

"The RCA Manufacturing Company, which built and sold the television transmitter to Columbia, has offered and is prepared to sell television transmitters to broadcasters and others who may desire to enter this new field.

"RCA believes that the development of its television system has now reached a stage where it is practicable to supply television receivers to satisfy the demand of the public in

## BUY TICKETS BEFORE BUILDING IS STARTED

*The Better Riverside Club, Riverside, Ia., has bought tickets totaling \$300 in advance to induce A. T. Chado of Cedar Rapids to open a theatre in the town. Mr. Chado will have a theatre and run four shows a week as soon as a building can be prepared.*

those localities where television transmissions are now or may become available. Therefore, it is planning to manufacture a limited number of television receivers which it expects to market by the time the World's Fair opens. We are informed that a number of other radio manufacturers in the United States are also preparing to manufacture and sell television receivers in such areas as may be served with television programs."

E. W. Engstrom, manager of research of RCA Manufacturing Company; I. R. Baker, manager of transmitting equipment sales, and T. A. Smith, manager of transmitting equipment, have left on a trip to the Middle West, to investigate the possibilities of the television field in that area, and to supply information. Transmitters are already on the air or planned for New York, Philadelphia, Boston, Pittsburgh, Albany, Chicago and Los Angeles. While telecasts are on ultra-short waves and transmission is dependable only as far as the horizon, Mr. Sarnoff pointed out, the establishment of national network programs is dependent upon the solution of the many other problems still confronting the industry, as well as upon a solution of the almost prohibitive cost problem of such a network at present.

### Under Experimental Licenses

Television broadcasting is conducted under experimental licenses granted by the Federal Communications Commission, and under this type of license a television station is not allowed a commercial sponsor for its broadcasts.

Other developments pointing to the possibility of revised FCC regulation are the fact that RCA has made available standardized equipment of the 441 line, 30 frames per second, interlaced type, and that in the near future several stations may apply for licenses to experiment with television transmission for program rather than technical development. If additional permits to experiment are granted, they will be in the band from 44 to 86 megacycles, which includes seven television channels of 6,000 kilocycles each, for both video and oral (sight and sound) transmission. Permission to construct a new television broadcast station has been granted Allen B. Dumont Laboratories, Inc., Upper Montclair, N. J.

The FCC has estimated that the cost of a one kilowatt dual (sight and sound) unit would be in the neighborhood of \$60,000, and engineers say that receivers capable of picking up the telecasts would have to sell for about \$400.

### Proving Ground

The World's Fair may well be a proving ground for public interest in television, with NBC and CBS both sending out programs, and with actual demonstration at the Fair. The General Electric Company has four applications pending for new television stations, and Zenith Radio Corporation recently received permission from the FCC to operate an experimental station.

## New Jersey Allied Reelect Dollinger; Other Units Meet

Allied of New Jersey concluded its three-day meeting in Atlantic City last Friday with the re-election of Irving Dollinger of Linden as president, and all other officers.

The annual meeting of the Motion Picture Theatre Owners of Western Pennsylvania was held at the William Penn hotel, Pittsburgh, Thursday.

### Allied and Philadelphia

It was expected that further organized exhibitor activity would result this week in the entrance of Allied into Philadelphia territory where the United Motion Picture Theatre Owners is the only organization at present. Last week 11 exhibitors representing 37 theatres met in Atlantic City to discuss the move. Allied leaders were expected to meet this week.

South Dakota exhibitors are organizing a state unit, probably joining Allied.

Theatre Owners of North and South Carolina will meet in annual convention November 4th and 5th in Charlotte, N. C. The committee in charge includes Roy Smart, F. H. Beddingfield, George W. Parr, E. L. Hearne, W. T. Culpepper and H. E. Wessinger.

The annual convention of Motion Picture Theatre Owners of Washington, originally scheduled to have been held Wednesday in Seattle has been postponed until November 18th. The change was made so that the meeting could be held after the MPTOA convention in Oklahoma City.

### Other Officers Re-elected

Besides Mr. Dollinger other officers re-elected by Allied of New Jersey were Jacob Unger, Hullside, secretary; David Snapper, New Brunswick, treasurer; Maurice Miller, Passaic, assistant treasurer; Ralph Wilkins, Pitman, and George Gold, Newark, vice-presidents.

Mr. Gold, Harry Cridall and Sidney Samuelson were re-elected to the directorate.

New York Allied, meeting in conjunction with New Jersey Allied at Atlantic City, postponed its election until a later meeting in New York.

Neither of the Allied organizations took any direct action on the questions discussed at the several business sessions except that concerning chance games. New Jersey declared against the games while New York decided in favor of them.

Speakers at the convention included Colonel H. A. Cole, chairman of Allied States' negotiating committee for trade practice reforms; Abram F. Myers, Allied general counsel and Nathan Yamins, Allied president.

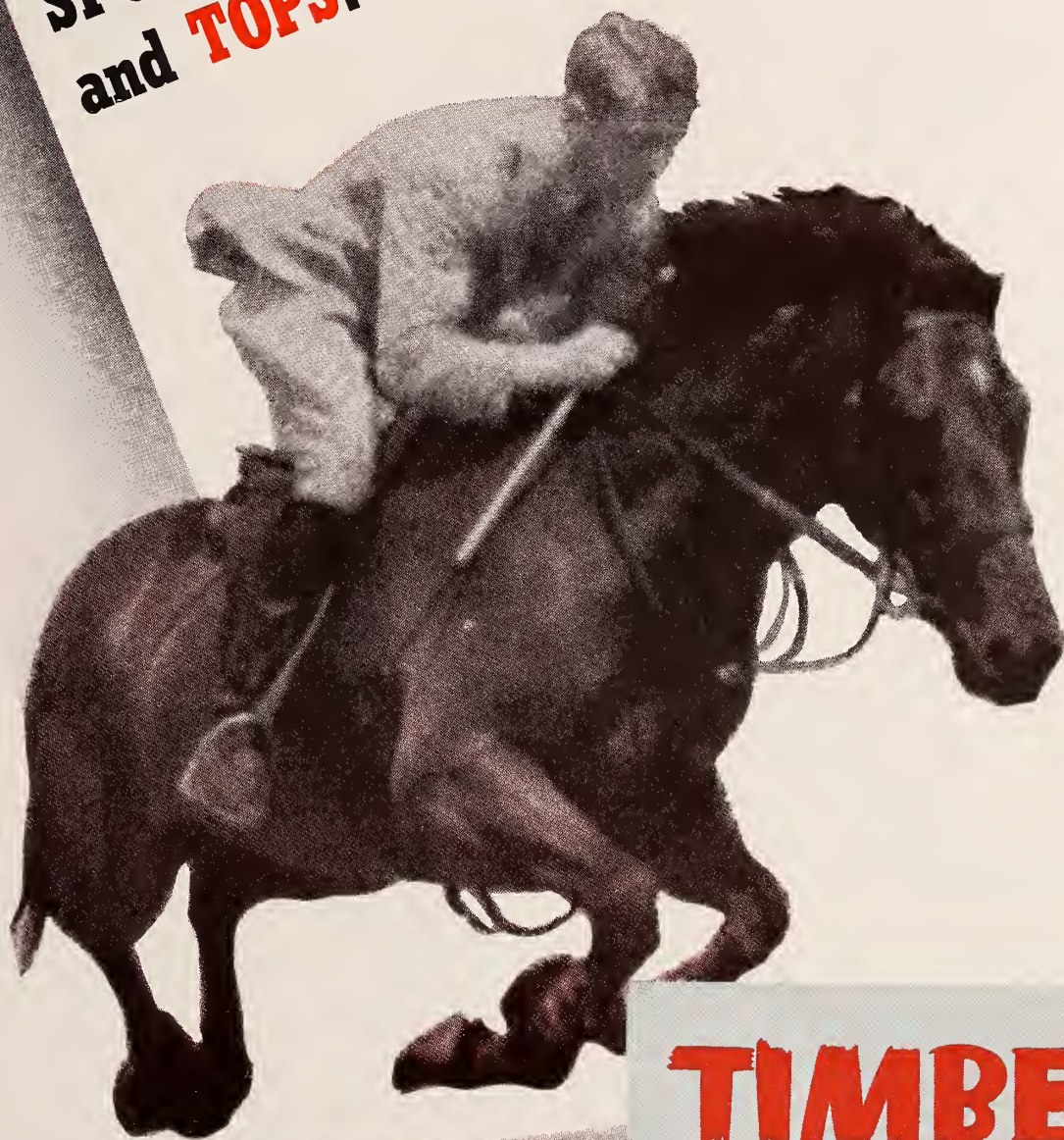
### Western Pennsylvania

The discussions of the MPTOA of Western Pennsylvania centered around product, the government's anti-trust suit and legislation. Also discussed were Motion Pictures' Great Year campaign and the "Movie Quiz" contest.

The convention, held at the William Penn Hotel, reelected M. A. Rosenberg, president; William L. Brown, vice-president; Joseph Gellman, treasurer; Fred Herrington, secretary, and Dr. C. E. Herman, chairman.



**FIRST** of  
**ED THORGERSEN'S**  
**SPORTS REVIEWS**  
and **TOPS!**



## **TIMBER TOPPERS**

Typical of 20th's fresh, stimulating approach in its short subjects program. One of the most thrillingly unusual and appealing one-reel subjects ever produced. Ask for a screening!

*Described by Ed Thorgersen  
Produced by Truman Talley*



THE KEYSTONE OF YOUR FUTURE



# MUSICIANS' PLEA FOR EMPLOYMENT HITS SNAG; MEETING CIRCUITS AGAIN

## Leaders of Large Companies Confer with Federation Exec- utives on Increasing Bands; Talks Resume January 9th

The organized motion picture industry and the American Federation of Musicians have reached an impasse in determining to what extent, if any, the industry can meet the Federation's pleas, if not demands, that the circuits make wholesale placements of musicians either in theatre "pits" or on stage, in order to alleviate an unemployment situation described as serious in the union's ranks. Another attempt will be made.

The musicians have in mind a national movement back to music in film houses, and not along Broadway alone. It is a hope they have been nurturing down through the years, ever since sound, with its accompanying musical backgrounds and music and dance, supplanted both organ and orchestra.

Moving from its unsuccessful efforts of 18 months ago to "force" the reemployment of musicians in film theatres, a campaign that was marked by the reputed expenditure of \$250,000 to make the public conscious of "live" music by orchestras in theatres as against "tinned music," the American Federation of Musicians last week succeeded in getting the organized industry at least to join in a private round-table conference. This led to a formal get-together Tuesday, in the offices of Pat Casey, industry labor representative, in the old Mecca Building, off Longacre Square, New York. However, "no progress" was reported.

### No Results, Says Weber

Declaring the meeting had been as barren of results as were last week's, that he had submitted no proposals, and that they had "explored the field" as in the previous sessions, Joseph N. Weber, president of the American Federation of Musicians, brusquely hurried away at the conclusion of the conference Tuesday morning with producer's representative Pat Casey and major company executives.

The discussions, however, are scheduled to be resumed January 9th, when, it is hoped, specific formulas will be ready.

Mr. Casey referred all queries to Mr. Weber, whom we agreed upon as the one to issue statements.

"I can tell you only that nothing happened," Mr. Weber said, "nothing but talk, talk and talk."

Mr. Casey said that he intended to remain in New York for "some time." Mr. Weber left for a month's vacation in Hollywood.

Present at the meeting were Major Albert Warner; Harry Buckley of United Artists; Austin Keough, of Paramount; Gene Picker, of Columbia; George Schaefer, RKO; Nicholas Schenck, Loew's.

The conferences were an outgrowth of the determination of the musicians to obtain employment by "persuading" affiliated circuits, whose houses at one time used many musicians, to enlarge their bands and install musicians in houses using sound only.

A measure of success was reported in spots, notably in New York City, where the State, Roxy, and Music Hall, all employing fairly large units, bowed to the demands of Local 802. The demands in this case included payment on a seven-day basis of musicians working six days.

## QUEBEC STUDIES END OF CHILD FILM BAN

*Seeking suggestions on the advisability of amending the law which prohibits children under 16 years of age from attending film theatres, T. J. Coonan, minister without portfolio, said yesterday that the Government realized that films might become a potent factor in child education. Following a private screening of "Boys Town," to which educational leaders, clergy and members of societies interested had been invited, the Minister called for opinions to be sent to Quebec.*

*The industry attempted to show through the film that pictures suitable for exhibition to children and of an informative and desirable nature could be produced. The private showing, sponsored by Famous Players Canadian Corporation took place at Regal Films, Ltd., headquarters.*

Critics of the musicians' union, fearing "unreasonable" requirements, such as the employment of musicians in every house in the country, on the theory that they all once employed musicians, have been answered by Mr. Weber. The musicians' head repeatedly has declared it is not the small houses they seek work in, only those with seating capacities large enough to warrant their use.

There are some 2,500 of these houses, the musicians estimated, and the reemployment of musicians in those theatres would go far toward ending unemployment among them.

Use of musicians in various amusement industries competitive to the motion picture houses, and in the studios, has taken up some of the slack, it was pointed out, but the large number of those who remain unemployed is evidence that the problem must be solved in another manner, according to the federation.

## Educational's Meeting Postponed to Nov. 15

The annual stockholders' meeting of Educational Pictures, scheduled for last Friday, was postponed to November 15th, owing to the absence of a quorum. Company directors will be elected at the November meeting, headed by Earle W. Hammons, president, who is expected back from London November 3rd.

Educational and its subsidiary, Grand National, will consolidate their offices about November 15th in the new Associated Press Building in Rockefeller Center, New York.

Counsel for Grand National appeared before Robert P. Reeder, examiner for the Securities and Exchange Commission in Washington this week to urge approval of a petition to withdraw the company's common stock from listing and registration on the New York Curb Exchange in order that the cost of making the reports required by the Commission might be saved. There was no opposition to the proceeding.

## Jurisdictional Fight Threatens For Cameramen

A new jurisdictional dispute threatens between warring factions in Hollywood labor ranks. Photographers Local 659, an affiliate of the International Alliance of Theatrical Stage Employees, has filed a petition with the National Labor Relations Board for designation as collective bargaining agency for all engaged in photographic work at the studios and in allied technical branches. The dispute dates back to 1933 when the American Society of Cameramen during an IATSE strike obtained a ten-year contract which required all first cameramen on major studio lots to be ASC members and which provided for screen credits.

More than 60 studios, major and independent, as well as camera shops and laboratories where cameramen are employed were named in the petition. It was claimed that the ASC did not have a majority among camera workers. The Motion Picture Technicians' Committee of which Jeff Kibre is chairman also was claimed to be not representative of studio employees in the camera workers' classification. Mr. Kibre recently filed company union charges against the IATSE.

### Art Directors' Hearings Opened

William R. Ringer, trial examiner for the regional Labor Board in Los Angeles, last week opened hearings on the petition of the Society of Motion Picture Art Directors to be declared the collective bargaining agency for art directors, unit men and assistants. Counsel for the Society introduced membership lists purporting to show a majority of workers belonged to the Society.

### Radio Actors Seek Minimum

Basic salary scales for actors appearing in commercially sponsored network programs have been submitted by the negotiating committee of the American Federation of Radio Artists, Equity organization representing radio artists, to the 4 A's, advertising agency trade association. The minimum rates proposed are \$21, \$31, and \$41 for 15-minute, 30-minute and 60-minute shows. The Federation has been negotiating with the advertising agencies for some months and has completed a pact with the networks for artists working in sustaining programs.

### Laboratory Agreement Signed

A one-year agreement was signed this week by the Du Art Film Laboratories, New York, with the Motion Picture Laboratory Union, Local 702, settling a strike which was called three months ago. Increases of ten per cent, a closed shop, and a 40-hour week are provided.

### \$100,000 in Penalties Sought

Penalties totaling more than \$100,000 are sought by New York City from large distributors on charge of failure to pay the 2% city sales tax from March, 1935, to June, 1937.



**"STABLEMATES"**  
2nd Week  
**CAPITOL**

**"YOUNG DR.  
KILDARE"**  
**RADIO CITY  
MUSIC HALL**

**"MARIE  
ANTOINETTE"**  
3rd Month at \$2  
**ASTOR**

**"BOYS  
TOWN"**  
**MAYFAIR**

**"TOO HOT TO  
HANDLE"**  
**STATE**

**"VACATION  
FROM LOVE"**  
Next Week  
**CRITERION**

*M.G.M. puts the "M" in*

**BROADWAY**



# FILM'S POSITION UNDER WAGE LAW NOT SET; THEATRES PROBABLY EXEMPT

**Exhibition Considered Local in Character; Child Stars Not Affected; Special Groups Provided For Under Certificates**

by FRANCIS L. BURT  
in Washington

With many perplexing problems still unsolved, the new federal Fair Labor Standards Act—the "wages-and-hour" act—became the law of American industry on Monday at 12:01 A. M.

The effect of the law on the motion picture industry has not yet been evaluated. But it is not expected to affect exhibition, which is purely local in character, under the provisions of Section 13(a)(2) exempting employees in retail or service establishments the greater part of whose selling or servicing is in intrastate commerce.

Both production and distribution will come under the new act, but the wage provisions will be of little difficulty, since existing wage scales generally are above those provided for in the law. The hour provision, however, limiting the working week to 44 hours during the first year of the law's application, may require some changes in practice.

Counsel for major companies at a meeting at the MPPDA office in New York Tuesday consolidated leading queries concerning the application of the law which have confused motion picture employers. The queries were to be submitted to Elmer F. Andrews, administrator, in Washington Friday. Included were questions from the studios.

## Few Rulings Made

Few definite rulings have yet been issued by the wage-hour administration, which has before it thousands of inquiries as to the exact status of various types of activity in practically every industry. So far, the administration has confined its activities to the development of broad interpretations of provisions affecting industry generally, planning to take up individual problems after enforcement of the law has been started.

To that end, the law provides that during the first year of its operation, the minimum wage for workers in industries whose activities are in or affect interstate commerce shall be 25 cents an hour; during the following six years, the minimum is to be 30 cents an hour and, effective October 24, 1945, the minimum wage in all such industries shall be 40 cents an hour. As to hours, the legislation provides for a maximum working week of 44 hours during the first year, 42 hours the second year and 40 hours thereafter.

## Committees for Industries

Industry committees are to be set up, one for each industry or group of related industries, to consider and recommend the highest minimum wages which can be paid without reducing employment during the period before the 40-cent rate becomes effective. If promulgated during the first year of the law, such rates may be anything in excess of 25 cents an hour, but if promulgated during the second or succeeding years they must be in excess of 30 cents an hour. In no instance, however, may the rate exceed 40 cents an hour, nor may industry

## CAMERAMAN MADE MOVIE CRITIC

*Metro-Goldwyn-Mayer's "Too Hot to Handle" deals with the exploits and adventures and daring of newsreel cameramen, and so newspapers, in Boston, at least, are assigning staff photographers to review the picture for the motion picture department.*

*Jack Malloy, managing editor of the three Hearst Boston newspapers, had Bill Jones, his star news picture reporter, review the production, not so much to check the authenticity of the story, as to trace the cameraman's ability to describe the subject of his profession.*

committees take any action with respect to working hours.

While the maximum working week is fixed in the act, employment in excess of the maximum is not prohibited, provided the employee is compensated for such excess at a rate not less than one and a half times the regular rate at which he is employed.

Where the law affects any employees in an industrial establishment, it affects all whose activities are connected with the work of the establishment which has an interstate character. That is, clerical, maintenance and other forces are covered equally with production forces, it being held that their activities are equally necessary to the production of the merchandise.

## Production and Distribution

Production and distribution of motion pictures are seen as brought under the act by its application to employees engaged in producing, manufacturing, transporting or in any manner working on goods moving in interstate commerce; employees engaged in any process or occupation necessary to the production of such goods; and employees engaged in interstate transportation, transmission or communication. Exempted from application of the act are executives, administrators and professionals.

As respects the maximum working week, cognizance is taken in the law of the fact that in many industries a flat 40 or 44 hour week may cause hardship. Flexibility, of course, is provided for in seasonal industries, but in other industries, some latitude can be secured under a provision that permits a working week of as long as 56 hours, but not exceeding 12 hours in any one day, without payment of overtime where employees work under an agreement, made as a result of collective bargaining and certified as bona fide by the National Labor Relations Board, which provides on an annual basis for a maximum of 2,000 hours' work in 52 weeks, or on a semi-annual basis which provides for a maximum of 1,000 hours' work in 26 weeks.

Child labor is prohibited—but not that of children employed in the production of motion pictures under the safeguards of working conditions and education applied in the film industry—but learners, apprentices, messengers and handicapped workers are provided for, at wages lower than those required for regular workers, under certificates to be issued by the administrator.

Where an employer fails to comply with the

law, any employee may bring suit to recover unpaid minimum wages or unpaid overtime compensation, and employers violating the wage or law requirements are liable for unpaid sums plus an equal amount as damages, court costs, and reasonable attorneys' fees. The Federal Government also may prosecute criminally for violations of the act, by injunction. In addition to the right of employees to recover twice the amount of unpaid minimum or overtime wages, the law provides for a fine of not more than \$10,000 or imprisonment for not more than six months for violation of the law. Imprisonment, however, is to be allowed only for second or subsequent offenders.

A very serious feature of the law, exposing employers who may honestly attempt to comply to suits by employees, is the failure to give the administrators' definitions, interpretations and rulings legal standing. Under the law, only the courts have the power of interpretation.

Definitions already issued cover the classification of executive and administrative employees, outside salesmen and professional employees, the first of which will apply to both production and distribution, while the second is of interest to distributors and the third to producers.

Executives and administrative employees are held by these definitions to be "any employee whose primary duty is the management of the establishment, or a customarily recognized department thereof, in which he is employed, and who customarily and regularly directs the work of other employees therein, and who has the authority to hire and fire other employees or whose suggestions and recommendations as to the hiring and firing and as to the advancement and promotion or any other change of status of other employees will be given particular weight, and who customarily and regularly exercise discretionary powers, and who does no substantial amount of work of the same nature as that performed by non-exempt employees of the employer, and who is compensated for his services at not less than \$30 (exclusive of board, lodging, or other facilities) for a workweek."

An outside salesman is defined as "any employee who customarily and regularly performs his work away from his employer's place or places of business, who is customarily and regularly engaged in making sales and who does no substantial amount of work of the same nature as that performed by non-exempt employees of the employer."

## Professional Employees

Professional employees are those customarily and regularly engaged in work (1) predominantly intellectual and varied in character as opposed to routine mental, manual, mechanical or physical work, and (2) requiring the consistent exercise of discretion and judgment both as to the manner and time or performance, as opposed to work subject to active direction and supervision, and (3) of such a character that the output produced or the result accomplished cannot be standardized in relation to a given period of time, and (4) based upon educational training in a specially organized body of knowledge as distinguished from a general academic education and from an apprenticeship and from training in the performance of routine mental, manual, mechanical or physical processes in accordance with a previously indicated or standardized formula. This definition will cover all professionals in the production branch of the industry, including actors, it is said.

No industry committee will be set up for any branch of the motion picture industry before next year, and if the universal wage is above 40 cents an hour no committee may be needed.



# DRIVE EXTENSION VETOED; NEW GAINS; SCHAEFER HITS LOTTERY RULING

## Missouri Exhibitors Go Forward with Campaign Despite Opinion of Assistant Attorney General of State

In view of the industry's previous commitment to a four-month period, the national committee of the "Motion Picture's Greatest Year" campaign decided Tuesday against a proposed extension of the drive beyond the existing deadline of New Year's Eve.

"The campaign 'Quiz' is no longer an industry matter alone, but is one in which the public at large is involved," explained a campaign spokesman. "If an extension was to be effected beyond the original date," he added, "the public might think the industry is greedy."

National drive headquarters at Rockefeller Center, New York, received reports this week from the field "proving profits to even the smallest exhibitor" as a result of the campaign, and that box office improvements already noted are but the forerunner of a general boom.

The Governors of 30 states now stand on record in endorsing the campaign, Philip F. LaFollette, Governor of Wisconsin, this week calling for the observance of "Motion Picture Week" in that state from November 13th to 19th. Mayors of 120 cities have acted similarly.

## Schaefer Hits Missouri Ruling

Franklin E. Reagan, assistant to attorney-general Roy McKittrick of Missouri, this week handed down an opinion, at the request of prosecuting Attorney Elbert L. Ford, of Dunklin county, declaring the "Movie Quiz" contest to be a lottery in Missouri and, therefore, illegal.

George J. Schaefer, national chairman of the drive, declared the opinion to be "a great astonishment to us."

"It would have been the height of folly," Mr. Schaefer said, "to have started this contest at all if it were a lottery, or without express assurance that it was in accordance with the postal laws that govern lotteries."

"No legal action has been recorded against the contest. If one is brought, it will then be the proper time to defend the contest in every particular. And because of the nation-wide interest in the contest and the thousands of theatre owners who have invested in it, such legal action will be defended with utmost confidence," said Mr. Schaefer.

Mr. Reagan is the same official who, within the month, handed down an opinion declaring that persons convicted of felonies in other states, thereby forfeiting their rights as citizens and voters, were entitled to be registered as voters in Missouri.

Mr. Reagan said one "quiz" consideration is the admission price the theatre patrons pays to make it possible for him to participate in the contest, and that the chance is in the uncontrolled discretion of the judges to pick the winners and the prize cannot be questioned because it has been advertised from coast to coast.

The ruling was met by Missouri exhibitors with the announcement that they will go forward with the contest, showing the "quiz" pictures and advertising them and also advertising with trailers their decision until such time as a test case has been instituted for violation of the lottery statutes and the opinion of the

## Greatest Year Campaign Short Tells Plain Story of Films

by WILLIAM R. WEAVER  
Hollywood Editor

"The World Is Ours," 18 minute short subject produced for free distribution to all theatres participating in Motion Pictures' Greatest Year campaign, is a straightforward pictorial substantiation of the truism proclaimed by the slogan, "Motion Pictures Are Your Best Entertainment," and may well turn out to be the most permanently profitable factor of the drive.

Previewed for the press without ostentation before a small paying turnout at the Westwood Village theatre on a fog drenched Tuesday night. The film had its completely surprised observers at tense and pleased attention after the first two or three minutes and elicited frequently audible approval from then on. It is easily the most effective telling and selling the plain story of the motion picture has ever had.

Produced by Frank Whitbeck of Metro-Goldwyn-Mayer at that studio with an acting cast composed of Samuel S. Hinds, Dorothy Peterson, Charley Grapewin, Anne Shirley and Johnny Walsh, who play a Middletown family that visits Hollywood, the film works in shots of just about every star who's been named on a marquee in the last two years. The screen play and story by Lou Harris and Herman Hoffman, directed by Basil Wrangel, puts much of the essentially informative dialogue into the mouths of the principals and Truman Bradley supplies more as commentator.

Theatre and studio departments and operations are interestingly revealed and the movie dollar is graphically sliced to show that 65 cents of it remains in the town where it is spent while 25 cents goes to Hollywood and the remainder pays for national advertising and publicity. The industry is rated at two billion dollars and ranked fourth behind steel, automobiles and agriculture.

As propaganda for, of and by the screen the film is sound, sane and unquestionably potent. As an attraction to bring customers into the theatre it appears to have much more of what it takes than enough to repay with profit the exhibitor investment in the Greatest Year drive.

The film makes no direct reference to the Movie Quiz Contest.

"The World Is Ours" will have the widest domestic distribution of any picture ever released. More than 1,000 prints will be issued for distribution in 17,000 theatres. A print has been shipped to the White House for viewing by President Franklin D. Roosevelt.

The four page press book, tabloid size, prepared by campaign headquarters for the subject is now available at accessory exchanges to all exhibitors seeking to exploit the picture. The book contains exploitation, publicity and advertisement sections.

attorney-general's office has been sustained by a court and jury.

Legal action will be taken against magazines and radio broadcasters giving purportedly correct answers to the "Movie Quiz," with action taking the form of a complaint made to the Postal authorities if any of the answers are found to be wrong. If these public answer-givers do not use the mails, a list of the incorrect answers made by them will be published at the end of the quiz, and other action will be taken, according to Jack Todd, vice-president of Radio and Publications Contest Company, which is handling the mechanics of the Quiz.

## Schaefer on Extension Ruling

Following a meeting called Tuesday for the purpose, Mr. Schaefer, as drive chairman, issued the following statement on the decision to keep the drive within the present time limit:

"When the 'Movie Quiz' contest was first devised, careful thought was given to the length of time during which it was to run. The period of four months, from September 1st to December 31st, was advisedly chosen, with the

responsibility of maintaining public interest as a major consideration.

"In view of the fact that it has been publicly stated that the contest is to end on December 31st, the executive committee feels that it will not be keeping faith with the public to extend the contest beyond that date.

"The question has been submitted also to the regional chairmen of the industry campaign, with a view to ascertaining the opinion in the field. The majority opinion was against extending the time.

"In deciding against the extension, the committee took particular cognizance of the distribution of more than 30,000,000 booklets. These booklets all contain the specific statement that the contest will come to an end December 31st. To keep faith with these millions of patrons throughout the country, the industry, we feel, must adhere strictly to its original commitment."

A chart based on the additional receipts at the box office because of the industry drive, and indicating that any exhibitor could prove profit to himself in the "Movie Quiz" contest if he attracted as little as 20 additional patrons to

(Continued on following page)



# 100 ORCHESTRA LEADERS AID DRIVE

(Continued from preceding page)

see the minimum 25 quiz pictures, was issued by Harold B. Franklin, from drive headquarters.

The chart is designed to be of use to the exhibitor in his final reckoning of the drive's harvest in his particular theatre. It is designed also to establish the fact that the exhibitor can cover the amount of his pledge with a minimum of effort and on a surprisingly low estimate of the returns, according to Mr. Franklin.

Based on an estimate of from 20 to 100 patrons attracted to theatres with 300 to 1,000 seating capacity, and with prices ranging from 15 to 35 cents, the chart, he said, proves that additional receipts will rise from \$75 to \$875, computed on the assumption that the patrons will see only 25 of the 94 quiz pictures. On the other hand, pledge fees in the same theatres would only run from \$30 to \$100 tops, indicating that additional receipts would cover pledge fees and the cost of accessories, and leave a clear and substantial profit, continued Mr. Franklin.

A bulletin accompanying the chart, which is being sent out to all exhibitors, points out, in addition, the lasting good to the whole industry as a result of the national campaign, the favorable press, the acquired good will of the community, and the awakened interest on the part of the public in the entertainment values of motion pictures, as indirect benefits to the exhibitor, supplementing and enhancing his box-office returns from the Movie Quiz contest.

## Schaefer Cites Gains

Pointing to a substantial increase in box-office receipts all over the country since the inception of the campaign, Mr. Schaefer, on Monday laid claim for the motion picture industry as forerunner in the march towards general business improvement.

"Our campaign is showing results at the box-office, and will show more. Unquestionably an exceptionally high grade of pictures is largely responsible for the improvement, but, doubtless, too, our campaign to call attention to this significantly good product had much to do with bringing people into the theatre.

"As our business improves, so will other businesses, for we are vitally linked with the general economy. Crowded theatres mean crowded stores; crowded stores mean factories working full blast."

## Gulick Returns to Old Post

Paul Gulick, coordinator of the industry campaign, will resign that post, effective November 1, to return to his regular duties with Earl Newsom Company, public relations organization, from which he had been borrowed for the campaign.

It was stated at the time that Mr. Gulick was obtained for the campaign that his tenure would end with the fulfillment of his primary task of coordinating the various committee functions, and the establishment of organization at headquarters and in the field.

Headquarters of the drive will be maintained at its present address, with a continuing staff to carry out the second half of its program, under the direction of Harold B. Franklin. Al Selig, who was connected with the drive during the first half of the campaign, in promotional work in the field, returned for publicity and exploitation duties, beginning last Monday.

George W. Trendle, Detroit exhibitor, has agreed to serve as head of the regional committee in Detroit to succeed H. M. Richey, who resigned following his departure from the post of public relations head of Co-operative Theatres of Michigan last week.

More than 100 orchestra leaders will devote

## CANADIAN INDUSTRY CONTRIBUTES \$53,000

*The Canadian National Committee of the Greatest Year drive reports that \$53,000 has been contributed from Canadian sources to date. Half of this sum has been received from circuits and individual houses, the remainder from the Canadian film distributors.*

*Long-threatened action on the part of exhibitors presenting features other than Hollywood productions for a separate competition for prizes has taken form in the organizing of a "British Empire Quiz Contest" which is patterned along the lines of the Movie Quiz of Motion Pictures' Greatest Year.*

one of their programs, during the celebration nationally of "Music Week" for Motion Pictures' Greatest Year, to a series of song hits from—or inspired by—past and current films. "Music Week" begins October 31st, with the endorsement of ASCAP, and under the sponsorship of a committee of leading music publishers, dealers, conductors and composers.

One of the features of the "Week" will be a program of "A Cavalcade of Motion Picture Music."

Canada's "Go-To-the-Movies Week," highlight of the Greatest Year Campaign, got under way October 22 with a street parade over a 20-mile route in Toronto with 17 floats, four bands, girls and scores of decorated automobiles in the motorized column which was organized by the national publicity and radio committee, of which Dewey D. Bloom, Toronto, is chairman.

Around the city 30 24-sheets imprinted with "Toronto Welcomes Motion Pictures' Greatest Year—Let's Go!" were erected, while cotton streamers with similar announcements were strung across main thoroughfares.

## Washington Patrons Hiss Campaign Announcements

House managers in Washington, D. C., are reporting that in the last few weeks there has been hissing from the customers when an announcement of the "M. P. A. Y. B. E." contest is flashed on the screen. The development is reported from theatres throughout the city and at practically every performance.

Patrons supply varied answers. Some say they are "sick of all that advertising stuff—we get too much of it on the radio." Others express resentment that they are forced to sit through the same announcement week after week.

## Mrs. Roosevelt Finds Films Better

Mrs. Franklin D. Roosevelt said in Chicago this week that films have shown great improvement during the past year and are continuing to do so. "At the White House we find them excellent entertainment and relaxation," she said. Mrs. Roosevelt expressed the belief that the current film drive is an excellent way of informing people what the screen has to offer.

## Balaban Lauds Film Campaign

Barney Balaban, president of Paramount, on his arrival in Hollywood from New York last Friday for studio conferences said that the "Motion Pictures Are Your Best Entertainment" campaign is leading the film industry into the biggest year in its history.

"Optimism throughout the nation is already reflected in a definite upswing in business," Mr. Balaban said, "and the current motion picture industry campaign is showing excellent returns in box office receipts. Newspaper advertising has played no small part in the success of this campaign."

Stanton Griffis, who accompanied Mr. Balaban to the coast, told the *Wall St. Journal* that Paramount's cash position is excellent and further progress is being made in the company's efforts towards more economical operation. Mr. Griffis is chairman of the executive committee.

Paramount officials maintain, the *Journal* reported, that the film industry in general must institute further cuts in production overhead costs and produce better pictures if it is to operate profitably and offset the drop in returns from sales of films abroad.

In addition, the foreign exchange currency situation is aggravating business abroad, hampered further by more restrictions placed upon foreign film entries by the Italian government and loss of markets in Spain and the Orient, the *Journal* said.

The Paramount picture "If I Were King" set a new four-week record-breaking figure at the New York Paramount theatre when the film completed its run with a total of \$35,000 for the fourth week and a grand total of \$205,000 on the entire engagement. Receipts for the first three weeks were \$67,000, \$57,000 and \$46,000. Approximately 428,000 admissions were recorded.

## New Zealand Executive Praises Film Campaign

Allyn Grant, of New Zealand, director of British Empire Films, Ltd., executive manager of J. C. Williamson Pictures Corporation, director of New Zealand Theatres, Ltd., personal representative of John Maxwell in New Zealand, and "right hand man" of Jack Mason, veteran Australian film figure, is in Hollywood to confer with Monogram and Republic executives over new product.

"I've watched with great interest the Motion Pictures Greatest Year campaign, and I see healthy signs of its success," said Mr. Grant. "But in New Zealand we don't need any such drive. Approximately 80 to 90 per cent of New Zealand entertainment is motion pictures. We don't have any great competition from other forms of entertainment."

Mr. Grant's six months trip has taken him from New Zealand to England, New York and Hollywood. He sailed Wednesday for New Zealand.



# THE HOLLYWOOD SCENE

## Mills Grind Fast

The mills of Hollywood's production gods are grinding with rapidity, as was promised. Seven studios combined to start 11 pictures last week. Nine companies were responsible for 12 completed films. About half of both the new and old work concerns films of more than ordinary exhibitor and patron importance.

Columbia started three productions. Fay Wray will return to the screen in "Spy Ring," a subject which daily is attaining peculiar topical significance. Her supporting company will include Ralph Bellamy, Warren Hull, Regis Toomey, Walter Kingsford, Lorna Grey and Ann Doran. A newcomer from the stage, James Craig, will make his screen debut in "Life is Cheap," a melodramatic romance. Betty Furness, Key Luke, Dick Curtis, Joseph Downing, Lotus Liu and Dorothy Gullivan will be seen with him. The team of Charles Starrett and Iris Meredith again will function in "Trail of the Tumbleweed." Bob Nolan, Dick Curtis, Eddy Cobb, Art Mix and Ed Le Saint are in the support.

### "Idiot's Delight" Starts

MGM and RKO-Radio each started two pictures. Both the MGM starters come within the big picture classification. Clark Gable and Norma Shearer will be the stars of the screen version of Robert E. Sherwood's "Idiot's Delight." Hedy Lamarr, Spencer Tracy, Walter Pidgeon and Fanny Brice will be seen in "A New York Cinderella," which Josef von Sternberg is directing.

Looming important on the RKO-Radio schedule is "Pacific Liner," in which Victor McLaglen, Chester Morris, Wendy Barrie and Robert Livingston will be featured. John Barrymore, Peter Holden, Virginia Weidler, Donald MacBride, Clarence Kolb, Luis Alberni, J. M. Kerrigan and Granville Bates will be seen in "The Great Man Votes."

"Bloom on the Sage" went into work at Republic. The cast includes Gene Autry, Smiley Burnette, Jean Rouveral, Frank Darien, Esther Muir, Joe Frisco, Edward Raquello, Margaret Armstrong, Henry Holman and Kermit Maynard.

For Monogram distribution Ed Finney started "Little Tenderfoot," in which Tex Ritter will be the star. Bob Baker and Fay Shannon are the principals in Universal's "Ghost Town Riders."

Paramount's new activity and one of the few pictures going on the lot is "Persons in Hiding." Among others it will present Patricia Morris, Lynne Overman, William Henry and Anthony Quinn.

### Another "Hardy"

With MGM completing three and Paramount two, the remainder of the list of completed pictures is credited to seven separate studios. As MGM's two starting pictures were considered of more than ordinary importance on the lot, so are the three which finished. An undoubted "natural" is "Out West with the Hardys," of the "Judge Hardy" series in which will be seen Mickey Rooney, Lewis Stone, Ann Rutherford,

Fay Holden, Virginia Weidler, Cecilia Parker, Ralph Morgan, Nana Bryant, Sara Haden and Gordon Jones. Luise Rainer and Alan Marshall are the stars of "Dramatic School," with Anthony Wayne, Paulette Goddard, Henry Stephensan, Gale Sondergaard, Virginia Grey, Ann Rutherford, Carol Parker and Marie Blake among the featured support players. "The Shining Hour" will present Joan Crawford, Melvyn Douglas, Fay Bainter, Robert Young, Margaret Sullivan, Frank Albertson, Allyn Joslyn, Harry Barris and Hattie McDaniel.

One of the Paramount's completed features, "Say It in French," is a sophisticated comedy romance. It will have Ray Milland, Olympe Bradna, Irene Hervey, Janet Beecher, Evelyn Keyes, Walter Kingsford, Erik Rhodes, Holmes Herbert, Gertrude Sutton, Forbes Murray and Billy Daniels. "Tom Sawyer, Detective," will feature Donald O'Connor, Billy Cook, Porter Hall, Philip Warren, Janet Walder, Clara Blandick, Elisabeth Risdon, Edward Pawley, Hattie McDaniel, Oscar Smith, William Haade, Si Jenks, Harry Worth and Stanley Price.

### "Peck's Bad Boy"

For RKO-Radio release, Sol Lesser finished "Peck's Bad Boy at the Circus." Tommy Kelly and Ann Gillis are the stars, as they were in the last Mark Twain story produced. The support lists Edgar Kennedy, Benita Hume, Spanky MacFarland, Grant Mitchell, Nana Bryant, William Demarest, Wade Boteler, Harry Stubbs, Fay Helm and Mickey Rentschler.

Monogram completed "Gang Bullets." It will present Robert Kent, Anne Nagel, Charles Trowbridge, Morgan Wallace, J. Farrell MacDonald, Arthur Loft and Benny Bartlett.

The featured players in Universal's "West Side Miracle" are Edmund Lowe, Dick Foran, Helen Mack and Paul Hurst.

### Finish Second "Topper"

In "Topper Takes a Trip," Hal Roach has as featured cast Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Verree Teasdale, Franklin Pangborn, Alexander D'Arcy, Paul Hurst, Terry Kilbury, Armand Kaliz, Eddy Conrad, Spencer Charters, Irving Pichel and Georges Renavent.

John Garfield, Gloria Dickson, May Robson, Claude Rains and the "Dead-End-Crime School" kids are the principals in "They Made Me a Criminal," Warner Brothers.

"Santa Fe Stampede," a member of Republic's "Three Mesquiteers" series, will present John Wayne, Ray Corrigan, Max Terhune, June Martell, William Farnum, LeRoy Mason and Ferris Taylor.

## Active Backgrounds

About three years ago, Tay Garnett, who then had the story idea of "Trade Winds" in mind and was convinced that the stock library background shots in use were both stale and overdone, made a trip around the world. He shot about 150,000 feet of new backgrounds of foreign locales and peoples.

When it came time to make "Trade Winds," for which 79 sets were built, Mr. Garnett took 4,500 feet of those shots to be used as animated backgrounds for 24 of these sets. Walter Wanger, producer, and Mr. Garnett, writer-director, are of the opinion the process was never so uniquely employed.

## Writers

Over at Paramount Harold Lamb, novelist and short story writer, C. Gardner Sullivan, Jeannie Macpherson and Jesse Lasky, Jr., are putting the finishing touches on Cecil B. DeMille's "Union Pacific." Playwright Preston Sturges, who wrote the script of "If I Were King," is now doing the screen play of "Lady Eve." Talbot Jennings has been assigned to write the story for "Knights of the Round Table." Jonathan Latimer, mystery story writer, and Martin Mooney, ace newspaper man, are collaborating on the spy story, "Men Without a Country." Novelist Charles G. Booth, who wrote "The General Died at Dawn," is adapting his own book, "Caviar for His Excellency," which will be screened under the title "The World's Applause." Gilbert Gabriel, author and critic, is working with Robert Thoren on "Hotel Imperial." Claude Binyon is completing the script of "Invitation to Happiness," and Virginia Van Upp has finished "Cafe Society." Robert Carson is at work on "The Light That Failed"; Morrie Ryskind on "Man about Town"; Ken Englund on "Midnight," and short story writer Frederick Hazlett Brennan is doing "The Senator's Husband."

David O. Selznick has imported Richard Baker, English novelist, who, according to Hugh Walpole, is attaining special standing in English letters, to write the original story for "Titanic." Sidney Howard still is working on "Gone with the Wind."

At Warners, Warren Duff, Wally Kine and Jerome Odlum are collaborating on the final phases of "Oklahoma Kid." John Houston, son of the actor Walter, Aneas MacKenzie and Aben Finkle are writing "Juarez," which will feature Paul Muni and Bette Davis. MacKenzie and Robert Buckner have been teamed to do "Dodge City" and Crane Wilbur is occupied with "Hell's Kitchen," which will feature the "Dead End" kids.

Walter Wanger Productions has Dudley Nichols working on "Stage Coach," while Gene Towne and Graham Baker are occupied with the preparation of "The Illusionist."

George O'Neil, playwright, has been assigned by RKO-Radio to "The Castles," in which Fred Astaire and Ginger Rogers will be seen. Ernest Pagano and Dalton Trumbo are doing "The Flying Irishman," which will feature "Wrong Way" Corrigan. Adele Commandini is doing the script for "Little Orvie," which will team Bob Burns and Peter Holden. John Twist was assigned to "Pacific Liner."

At Twentieth Century-Fox Philip Dunne and Julien Josephson are doing the screen version of Louis Bromfield's book, "The Rains Came." Frank Wead is keeping ahead of the shooting schedule on "Tailspin," and so are Harry Tugent, Curtis Kenyon and Art Arthur on "Thanks for Everything."

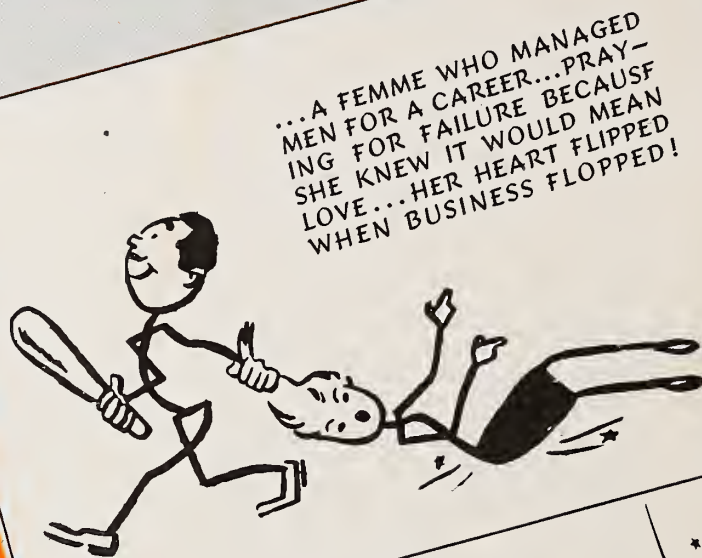
The literary content of "Three Smart Girls Grow Up," Universal, is assuming form through the labors of Bruce Manning and Felix Jackson. "Rio," next vehicle for Danielle Darrieux, is in the hands of Stephen Morehouse Avery and Frank Partos. A lot of talent is going into "You Can't Cheat An Honest Man." George Marion, Jr., is doing the screen play. In addition to writing the original, W. C. Fields is collaborating with Edgar Bergen on special comedy sequences. Leonard Spigelgass has completed the original story of Bing Crosby's "Three Is Company."



# EVER SINCE "MY MAN HAS BEEN WAITING



CONSTANCE BENNETT



...A FEMME WHO MANAGED  
MEN FOR A CAREER...PRAY-  
ING FOR FAILURE BECAUSE  
SHE KNEW IT WOULD MEAN  
LOVE...HER HEART FLOPPED!  
WHEN BUSINESS FLOPPED!

"A Gay and Flip Fun Film...Lots of  
Sparkle..." —Los Angeles Express

"Novel Story . . . A Wealth of  
Comedy . . ." —Variety

VINCENT PRICE



THE BALKY MALE  
OF "VICTORIA  
REGINA", THE  
HELEN HAYES  
STAGE SUCCESS...  
AS THE GUY WHO  
COULDN'T BE  
WOMAN-HANDLED  
..UNTIL HE DOUBLE-  
CROSSED HIMSELF!



"e Luxe in Just  
out Every Depart-  
ment Including the  
Box Office"  
—Motion Picture Daily

AS THE TRACTOR  
TYCOON WITH THE  
CONFUSED AP-  
PROACH AND THE  
TREMBLING  
PROFILE...THE BOY  
WHO ONLY NEEDED  
THE RIGHT GAL -  
TO BAT ZERO  
EVERY TIME!



CHARLIE RUGGLES

"Plenty of Entertainment  
...Should Click Easily..."  
—Film Daily



# GODFREY "THE COUNTRY" FOR THIS ONE!!!



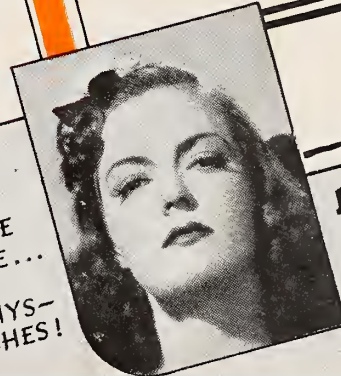
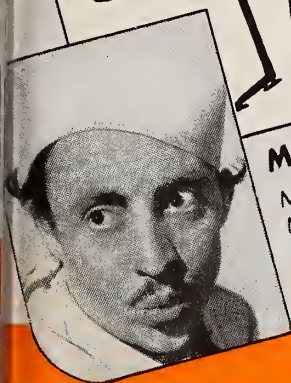
**MISCHA AUER**  
MYSTIC MISCHA,  
MASTER OF THE  
SCREWBALL TECH-  
NIQUE...HE TALKED  
TO GHOSTS



**HELEN  
BRODERICK**  
MISTRESS OF THE  
VERBAL NEEDLE...  
SEWING THE  
WORLD INTO HYS-  
TERICAL STITCHES!



**JOY HODGES**  
BEAUTEUS STAR  
OF "I'D RATHER BE  
RIGHT"...STRICTLY  
ON A LOVE-BUG  
DIET AND BOY-  
CRAZY TO BEGIN  
WITH!



The NEW UNIVERSAL presents

## CONSTANCE BENNETT in SERVICE DE LUXE

with **VINCENT PRICE**

**CHARLIE RUGGLES • HELEN BRODERICK • MISCHA AUER**  
**JOY HODGES**

Screenplay by GERTRUDE PURCELL and  
LEONARD SPIGELGASS

A ROWLAND V. LEE Production

Original story by Bruce Manning & Vera Caspary

Directed by Rowland V. Lee

Associate Producer: Edmund Grainger





# PARAMOUNT, 20th-FOX, UA HOSTS AT PARTIES

## New Movietone Studio Opened; Stars Entertained; "Men with Wings" Launched in New York

The social whirl of New York's motion picture community on Tuesday resembled Hollywood's, hitting a new all-time high with three first-class functions held within four hours in the late afternoon.

Cocktails started at three, Twentieth Century-Fox Film Corporation being host to 150 motion picture home office and sound equipment executives and the press on the occasion of the opening of Movietone Studios, a new addition to Manhattan's production facilities, at 460 West 54th Street, one block south of the company's main offices. (Photo on page 12.) It will house theatrical, non-theatrical and advertising film production, and some Fox filming.

What with Eastern Service Studios—the old Paramount lot, across the East River, in Astoria, enjoying rentals from a new eastern production "spurt," Fox intends leasing space in its new plant, offering both Western Electric Mirrorphonic and RCA High Fidelity recording systems; four stages occupying 15,000 square feet, adaptable, so they say, to any kind of production (including color); air conditioning; permanent staff of cameramen, sound engineers, scenic artists, carpenters, electricians, painters, grips, etc.; dark rooms, stock room, machine, carpenter and electrical shops; new-model camera units, velocitators and accessories; lighting for any type of production; casting service; five makeup rooms; dressing rooms for all stages; cutting rooms and the essentials for titles from type to cameras; four Western Electric and RCA Photophone projection rooms; staff photographer for stills; cost estimates and accounting service; dark room and printer; studio offices—and a swimming pool with underwater camera compartment.

### United Artists Pours

Taking advantage of the presence in town of a large gathering of first-line players who of late have appeared in its productions, United Artists next poured, principally for the press, starting at five P. M., in the swank surroundings of the Club Lounge of Mr. Rockefeller's Rainbow Room on the 67th floor of the RCA Building—stars of the day being Ann Sothern, because of her work in "Trade Winds"; Roland Young, for "The Young in Heart" and "Topper Takes a Trip"; Patsy Kelly, for "There Goes My Heart" and "The Cowboy and the Lady"; Douglas Fairbanks, Jr., "The Young in Heart," and Raymond Massey. (Photo on page 11.)

The big event of the day was the dinner of Paramount Pictures for and in behalf of its aviation story on "Men With Wings" (reviewed on page 40, photo on page 11.)

Two hundred outstanding figures in aviation were guests at the Astor Hotel at the awarding of "Men With Wings" medals to the three airmen who distinguished themselves in the October 18th passenger plane crash near Montgomery, Ala. The three airmen, Capt. David Hisson, Pilot Clyde R. Russell and Flight Steward Frank Gibbs, all of Eastern Airlines, received medals from Joseph V. Connelly, Hearst newspaper executive, who was a passenger aboard the plane.

At 10:30 p. m., the guests adjourned to the

Paramount theatre in Times Square, to attend a special premiere of "Men With Wings."

Guests of honor invited to the dinner also included Louise Campbell, star of the picture; William A. Wellman, producer-director; Austin C. Keough, vice-president and secretary of Paramount; Y. Frank Freeman, vice-president of Paramount, and Colonel Charles Wayne Kerwood, president of the Association of Men With Wings.

Preceding the dinner, Robert Hague, Standard Oil vice-president and lieutenant commander in the Naval Reserve, entertained at a cocktail party at the Ritz Towers. At this gathering Emil Kropf, German stunt pilot, was presented with a medal by the International League of Aviators in recognition of his aviation achievements. The presentation was made by Miss Campbell and Colonel Kerwood.

Mr. Hague was presented with a diploma by the International League of Aviators bearing the signatures of Colonel Charles A. Lindbergh and other distinguished aviators.

## Dedication of Will Rogers Memorial on November 4th

The dedication of the Will Rogers Memorial at Claremore, Okla., has been set for November 4th following a meeting of the memorial commission with Governor Marland of Oklahoma. Governor Marland has invited John Nance Garner, vice-president of the United States, and Jesse Jones, chairman of the Reconstruction Finance Corporation, as speakers. Invitations are also being sent to all Hollywood studios to send a representative to the dedication.

### New March of Time

The first pictures taken inside France's Maginot Line were released Thursday as the single subject to which the March of Time devotes its entire new issue. The film has been entitled "Inside the Maginot Line." The producers call it a "scoop." A trailer has been made to introduce the subject.

### Milliken Addresses Teachers

The educational values of motion pictures was the subject of an address Friday by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors, before the Visual Education section of the North-eastern Ohio Teachers Association convention in Cleveland.

### Baseball Trophy Presented

Consolidated Film Industries' baseball team, winner of the motion picture baseball league tournament, received the Quigley Publications' trophy at a dinner Thursday evening at Little Ferry, N. J. The trophy was presented by James P. Cunningham of MOTION PICTURE HERALD and received by Harry Marcus of Consolidated.

### Gillham to Studio

Robert Gillham, Paramount director of advertising and publicity, is joining other home office executives at the company's studio for conferences on new product.

## Decisions Pend On Patent and Sound Appeals

by FRANCIS L. BURT

in Washington

A decision in the long controversy between the American Telephone & Telegraph Company, Western Electric and Electrical Research Products and General Talking Pictures Corporation, over charges of patent infringement by General in the use, in theatre sound equipment, of amplifiers produced under telephone company patents and restricted by notice to use in radio reception, may be handed down by the Supreme Court when it next meets, on November 7th.

Argument was heard by the court last week for the second time, with the Federal Government intervening as a "friend of the court."

The court also may hand down an opinion in the appeal of Texas Consolidated Theatres versus S. H. Pittman, involving the right of a circuit court of appeals to render a decision after the parties to a damage suit have reached a compromise and filed a stipulation, which decision is not in conformity with the compromise agreement. The case was scheduled to be argued before the court last week but, by agreement between counsel, was submitted for decision on the basis of briefs already filed.

The General Talking Pictures case, while merely a suit between private parties, "involves a question of great public importance," it was held by the Department of Justice in filing its brief.

It was pointed out that the supreme court never has held that a patent owner may restrict the public to using his invention in a particular industrial field but that, on the contrary, in a variety of analogous situations the court has struck down attempts to use the patent privileges to accomplish restraints of trade.

"If existing laws," it was pointed out, "permit the public to be restricted in the use which may be made of patented articles once they are marketed, then the existing statutes are not in this respect in accord with the public interests, and they should be changed. The ultimate question is purely one of public policy, and that is for the decision of Congress. The initial step is that of construction of the existing laws, and that is the issue in this present law suit."

Counsel for the respondents said the Department of Justice had indicated its approval of the licensing agreements.

"Most of the Government's brief in this case is an attack on the telephone company because it is a party to the cross licensing agreement," it was charged by Merrell E. Clark, of counsel for the respondents. "The Government is seeking to use this case to establish a new rule of law by saying that it is illegal for a patentee to license for one use and not for another."

Contending that the act of selling a patented article exhausts the monopoly granted a patent holder by the patent laws, Samuel E. Darby, jr., counsel for General Talking Pictures, argued that a patentee has no right to restrict use after sale, citing previous decisions of the court to that effect.

The patents case originally came before the court last term, and in May a decision was rendered holding that General Talking Pictures Corporation had infringed the patents held by the respondents. Only six of the nine justices participated in that decision and one, Hugo L. Black, dissented. The case came before the court a second time on a petition by General Talking Pictures for a rehearing.



# IN THE CUTTING ROOM

## Topper Takes a Trip

(UA - Hal Roach)

Comedy

The release of "Topper" in 1937 was a mid-summer entertainment and commercial sensation. Hal Roach anticipates that "Topper Takes a Trip," a ghostly sequel to the first ghost story, will attain similar results. Except for "Mr. Kerby," Cary Grant, who does not appear in the story, the principal cast, Constance Bennett, Roland Young, Billie Burke and Alan Mowbray, will be seen again. New personalities who will be seen in the followup story include Verree Teasdale, Franklin Pangborn, Alexander D'Arcy, Paul Hurst, Terry Kilburn, the eight-year-old who made a hit in MGM's "Lord Jeff"; Armand Kaliz, Eddy Conrad, Spencer Charters, Irving Pichel and Georges Renavent.

The new "Topper" is based on a Thorne Smith story idea, as was its predecessor. The same team of screen playwrights, Jack Jevne and Eddy Moran, who made the adaptation of the original production, did the same job for this. Norman Z. McLeod again is the director. Apparitions got "Mr. Topper" into plenty of trouble in the first picture. In the attempt to do a good deed that will take her out of the spirit world, "Mrs. Kerby" herein will attempt to get "Topper" out of trouble. Naturally, remembering his former experiences, the hero wants nothing to do with the ghost and her ghostly dog, "Mr. Atlas."

The followup is being made in the same technique that was used so successfully in "Topper."

Release date: To be determined.

## Gang Bullets

(Monogram)

Melodrama

A boss racketeer has taken over a small town. Then anonymous letters, connecting the district attorney and the racketeer, begin to appear in the local newspaper. Both are put on trial and convicted. Then, when the racketeer plots to escape, the convicted district attorney hands his assistant a note signed with the same name as those that earlier appeared. It reveals that the prosecutor had joined forces with the criminal merely to obtain evidence. A romantic counterpart concerns the district attorney's aide and his daughter.

Being produced for Monogram distribution by E. B. Derr, the story used is an original by John T. Neville, one of Hollywood's most prolific writers. It is being directed by Lambert Hillyer, whose recent credits include "My Old Kentucky Home" for Crescent and "Extortion" and "Forgotten Women" for Columbia.

Charles Trowbridge and Morgan Wallace will be district attorney and racketeer. Robert Kent, seen in many Universal pictures, and Anne Nagel, last in "The Circus Comes to Town," not only share the story's romantic love interest but are instrumental in resolving its melodrama.

The supporting cast lists J. Farrell MacDonald, John T. Murray, Arthur Loft, John Merton, Donald Kerr, Carleton Young, Isabell Lamalle and Benny Bartlett.

Release date: To be determined.

## West Side Miracle

(Universal)

Melodrama and Romance

This picture will tell a vivid melodramatic story and detail the ramifications of a love triangle. In the first phase, it will reenact some of the more vicious sides of prize fighting. Gamblers, crooked fighters and gangsters are the centers of this segment. On the other hand it will relate the love story of a nurse who saved a fighter's life after he has been brutally beaten.

The story was written by Quentin Reynolds, sports editor of *Collier's* magazine, who has several screen stories to his credit. The screen play was written by Tom Lennon, who like Reynolds is a newspaper man and was a contributor to "The Toast of New York," "The Man Who Found Himself" and "Criminal Lawyer." Direction was assigned to Arthur Lubin, maker of "Prison Break" and "Midnight Intruder" for Universal, and Warner's "The Beloved Brat."

"West Side Miracle" will feature Edmund Lowe in his first domestic screen appearance since Mae West's "Every Day's a Holiday"; Helen Mack, presently in "I Stand Accused," Republic, and Dick Foran, long with Warner Bros. and recently seen in "Four Daughters," "Boy Meets Girl" and "Cowboy from Brooklyn." Important members of the supporting cast are Paul Hurst, Leon Ames, Horace McMahon and David Oliver.

Release date: To be determined.

## Thanks for Everything

(Twentieth Century-Fox)

Comedy

Producer Harry Joe Brown and director William A. Seiter have enlisted the services of a notable group of film comedians. Included as principals are Adolphe Menjou, last in "A Letter of Introduction," Jack Oakie, now in "Annabel Takes a Tour," Jack Haley, Tony Martin, Binnie Barnes, George Barbier, Paul Hurst and Herman Bing. The only person not playing a comedy role is Arleen Whelan, who made her screen debut in "Kidnapped," which was followed by an appearance in "Gateway."

The theme suggests a topical advertising campaign. A high pressure advertising agency conducts a contest to find a 100 per cent average man. A country yokel wins it, also the \$25,000 prize. Hoodwinked out of his winnings, the agency makes him a guinea pig upon whom it conducts all sorts of experiments and surveys, selling the results to companies wishing advance reactions as to the merits and worths of their products. When it comes down to finding out how America would feel about participating in a European war, theme and action take dizzy turns. In the climax the 100 per cent average man gives a true reaction of his fellow countrymen's sentiments and is paid off with more than five times what he originally won.

Coming within that style of pictures that began with "Twentieth Century" and has its latest demonstration in "The Mad Miss Manton," the story disregards anything that might be sane and sensible. Several songs composed by Mack Gordon and Harry Revel will be featured.

Release date: To be determined.

## Wreckage

(Columbia-Darmour)

Topical Exposé

Jack Holt's latest picture, "Outside the law," featured him in a brand new characterization. In his forthcoming Larry Darmour production, "Wreckage," he will also be the central figure in a story that seems to abound in novelty.

His cosmetic firm wrecked by a malicious "whispering campaign" inspired by rivals, the owner adapts the same methods to ruin their firm. Meanwhile the feminine owner of the firm which he has ruined, has been working in his office and has gathered evidence which proves him and his whispering campaigns responsible for disaster brought to still another business.

Holt's principal supports will be Dolores Costello, Addison Richards, Joseph Crehan, Donald Briggs, Pert Kelton and Holmes Herbert. Minor roles have been assigned Carol Wayne, Dorothy Granger, Harry Harvey, Harry Hayden, Forrest Taylor, Edward Gargan, Ben Weldon, Lee Phelps and Tommy Bupp.

The story is based on an original screen play prepared by Gordon Rigby and Tom Kilpatrick. Lewis D. Collins, who has directed many of Holt's most recent films, will have charge.

Release date: To be determined.

## The Pure in Mind

(RKO Radio)

Melodrama

The title undoubtedly will be changed. Thematically the story concerns a group of wild boys of the road, who, when they are captured, are delivered into the virtual slavery of a southern turpentine camp. Besides picturing the experiences, dramas, tragedies and romances which they meet there, the film also shows how they escape from brutality and are regenerated under the protection of a humane judge in an enlightened corrective institution.

Using a delicate subject, RKO-Radio and producer-director P. J. Wolfson are also flying in the face of precedent by entrusting most of the important parts in the piece to unknown youngsters. Some are from the New York stage, others from radio broadcasting. The juvenile lead has had no previous professional acting experience. The hero is Roger Daniel, a fourteen year old boy. The heroine is Anne Shirley, last seen in "A Man to Remember" and "Mother Carey's Chickens." The boys are James McCallion, Walter Ward, Charles Powers, John Fitzgerald, Frank Malo, who was in "Boys Town," Paul White and Walter Tetley.

Among the players of some measure of screen prominence are Charles Lane, Alan Baxter, Fred Kohler, Sr., Arthur Hohl and Olin Howland.

The story is an original screen play by Albert Bein. Known best as a writer, Wolfson has prepared the screen plays for "Vivacious Lady," "Shall We Dance," "Sea Devils" and "The Bride Walks Out." He produced "The Mad Miss Manton." This is his first attempt at directing.

Release date: To be determined.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Men with Wings

(Paramount)

Aviation Spectacle

Paramount, after exhaustive research, went to enormous labor and considerable expense and spent much time on the production of "Men with Wings," a romantic history of aviation and the personal story of two men and a woman.

As is sometimes the case when a story pursues a dual theme narrated against a single but advancing historical background, the screen version is episodic. When "Men with Wings" traces the story of the conquest of the air from the short but epochal hop of the Wright Brothers in 1903, interpolating briefly in calendar mode the trail blazing feats of famous flights and flyers, the mechanical treatment is both spectacular and picturesque.

There is considerable exciting material of entertainment and exploitation value in these phases.

Besides executives, stars and officials, from aviation companies and from Washington, the audience included pilots who worked on the picture, including Frank Clarke, Garland Lincoln, Tex Rankin, Al Lary, Paul Mantz, Howard Batt and Earl Gordon. All joined in autographing a miniature replica of the Wright Brothers' biplane, the first heavier-than-air craft to carry man aloft. [A "Men with Wings" dinner was held in New York Tuesday. See page 38.]

The fictional counterpart of the factual content is a love story. It is the story, on one side, of a love that was won, appreciated yet deserted, to end tragically when the love of a greater adventure could not be denied. On the other hand, it is a story of a love that always was.

From the time that "Men with Wings" was first considered as a picture, Paramount busied itself with availing itself of any exploitation device that would concentrate public attention on the undertaking. As minds are being made up as to how best to sell it in definite localities, there are many things to be considered. There have been other aviation pictures, generally commercially successful. Then there is the matter of names. "Men with Wings" offers Fred MacMurray, Ray Milland and Louise Campbell as its leading personalities. The supporting cast includes Walter Abel, Kitty Kelly, Virginia

Weidler, Donald O'Connor, Billy Cooke, James Burke and Willard Robertson, who appear briefly, and Andy Devine, Porter Hall and Lynne Overman, who go through practically the whole story with the principals. The director, William Wellman, made one of the first important aviation pictures, "Wings." He also made "Nothing Sacred" and "A Star Is Born."

The picture was photographed in natural color. This treatment has been so deftly applied, as a part of production value, that from the standpoint of sensationalism it may go unnoticed.

Then there is the matter of aviation itself, a subject in which the public is interested, fearfully, approvingly or otherwise. The topicalness of "Men with Wings" may depend upon a new development in flying that has occurred the day the show opens in any theatre.

*Previewed in the Village Theatre, Westwood, Cal. There was quite a bit of "lights, camera, action" in the forecourt, which might be anticipated as indicative of a special trailer. The folks up in back, "nigger heaven" in this theatre, where they paid their way in, appeared to be more circumspect in their opinion of the picture than were those in front or downstairs.—GUS MCCARTHY.*

Produced and distributed by Paramount. William A. Wellman, producer-director. Screenplay by Robert Carson. Musical direction by Boris Morros. Joseph Youngerman, assistant director. Thomas Scott, film editor. Photographed by W. Howard Greene. Aerial photography by Wilfrid Cline. Color art director, Natalie Kalmus. Special photographic effects by Gordon Jennings. Special photography by Franciot Edouard. Special flying by Paul Mantz and Frank Clarke. P. C. A. certificate No. 4259. Running time, when seen in Westwood, 105 minutes. Special for October. General audience classification.

### CAST

Patrick Falconer .....	Fred MacMurray
Scott Barnes .....	Ray Milland
Peggy Ranson .....	Louise Campbell
Joe Gibbs .....	Andy Devine
Hank Rinebow .....	Lynne Overman
Hiram F. Jenkins .....	Porter Hall
Nick Ranson .....	Walter Abel
Martha Ranson .....	Kitty Kelly
Peggy Ranson (as a child) .....	Virginia Weidler
Patrick Falconer (as a child) .....	Donald O'Connor
Scott Barnes (as a child) .....	Billy Cook
J. A. Nolan .....	James Burke
Major General Hadley .....	Willard Robertson

## Sixty Glorious Years

(Imperator-RKO)

Historical Biography

Variation of a dramatic formula, especially with the same personal constituents, is a perilous process. Only a great theme and the inspiration of greatness might save it from disaster. The greatness of Victoria and the epic grandeur of her reign obviously are mighty enough to stand the strain, and the magnificence and nobility of Herbert Wilcox's second Victoria film testify to that.

The picture "Sixty Glorious Years", though it varies the formula of "Victoria the Great", is a production of which Britain and her studios can be proud, a magnificent

spectacle, a studied chronicle of its era and a human document which poignantly traces the womanly life of Britain's great Queen.

Technically, Wilcox's film with its superlative staging, its re-creation in color of the pageantry of Court and Commons, the splendor of regal parades and grim squalor of the battlefield, of Gordon's death at Khartoum, the Light Brigade charge at Balaklava and the domestic life at Balmoral, Windsor, Osborne and the other Royal palaces, all photographed on the actual locations, with its intimately personal picturing of the great ones of the Victorian era, is an achievement.

But it is the human quality which enlivens it, the inspiring impression of Victoria's simplicity and greatness, the devotion to Albert, and the family life which lay behind the grey turrets of Windsor and the railings of Buckingham Palace, which should touch the ordinary picture-goer's heart, whether he hail from Bethnal Green, London, or Little Rock, Ark. That it is as purely British as its subject is probably its greatest sales asset on the international market.

"Sixty Glorious Years" is episodic, but so wide a subject that presumably is to be pardoned, and Anna Neagle's restraint and ease, mastery of movement and flawless makeup infuse a personal unity. Miss Neagle's portrayal improves on its predecessor and moves from the impetuous self-willed girl to the tottering lined pathos of old age. The later passages of "Sixty Glorious Years" are the film's most moving moments.

Wellington, Peel, Palmerston, Gordon, Kitchener, Disraeli, Gladstone, Asquith, Edward VII—all pass in pageantry through its story. The Corn Law repeal, the Crimean War, the Egyptian campaign and the Jubilee are among the chapters of Victorian England's history which are glimpsed, with sincerity and fidelity. There are passages which have a whimsical affinity to contemporary events, and the graphic reality and human flavor compensate for the past history content.

Anton Walbrook's Consort is as good as it was in the other film. The somnolent Wellington of Aubrey Smith is one of its most satisfying components. Felix Aylmer's Palmerston is another of the film's many character gems. Against the grey towers of Windsor and its lawns, the purple hills of Scotland, and the flagged courtyard of Buckingham Palace, with the flash of the Windsor Greys and the Royal coach, and the scarlet tunics of the Guards—they all take on a further conviction.

It would seem to be a showman's picture in the best sense of the word and rich in exploitation material.

*Previewed to a press audience at the Odeon, London, the film was watched with absorption. Generally hailed as a front rank production, it was agreed that it repeated the effectiveness of its predecessor without being a replica.—AUBREY FLANAGAN.*

An Imperator production. RKO Radio world release. Produced and directed by Herbert Wilcox. Assistant directors, Lloyd Richards and Frank Bundy. From a story by Miles Malleson and Robert Vansittart. Scenario and dialogue, Charles de Grandcourt. Camera-man, F. A. Young. Art director, L. P. Williams. Film editor, Jill Irving. Musical director, Muir Mathieson.

(Continued on page 42)



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# KING OF FILMS

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**EASTMAN Super X Panchromatic Negative**

**reigns supreme. . . . Not by virtue of fine**

**grain alone. . . . Not by virtue of speed alone.**

**. . . But by a combination of those qualities**

**with that prime requisite of the fine motion**

**picture, superb and dependable photo-**

**graphic quality. Eastman Kodak Company,**

**Rochester, N. Y. (J. E. Brulatour, Inc., Dis-**

**tributors, Fort Lee, Chicago, Hollywood.)**

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**EASTMAN *SUPER X***

**PANCHROMATIC NEGATIVE**



(Continued from page 40)

Costumes, Doris Zinkeisen and Tom Hestlewood. Running time, 95 minutes. General audience classification.

## CAST

Queen Victoria ..... Anna Neagle  
 Prince Albert ..... Anton Walbrook  
 Duke of Wellington.....C. Aubrey Smith  
 H. R. H. Prince Ernst of Saxe Coburg  
   Gotha ..... Walter Rilla  
 Sir Robert Peel ..... Charles Carson  
 Baroness Lehen ..... Gretta Wegener  
 Lord Palmerston ..... Felix Aylmer  
 Lord John Russell.....Lewis Casson  
 The Princess Royal of England.....Pamela Standish  
 John Brown ..... Gordon McLeod  
 Mr. Anson ..... Stuart Robertson  
 Frederick William, Prince of Prussia.....Olaf Olsen  
 Rt. Hon. Joseph Chamberlain.....Henry Hallatt  
 Rt. Hon. A. J. Balfour.....Wyndham Goldie  
 Rt. Hon. W. E. Gladstone.....Malcolm Keen  
 Rt. Hon. H. H. Asquith.....Frederick Leister  
 Rt. Hon. Benjamin Disraeli.....Derrick de Marney  
 Maggie ..... Marie Wright  
 Florence Nightingale ..... Joyce Bland  
 Lord Derby ..... Frank Cellier  
 Lord Salisbury ..... Harvey Braban  
 H. R. H. The Prince of Wales.....Aubrey Dexter  
 General Gordon ..... Laidman Browne

## Angels with Dirty Faces

(Warner)

### Study in Criminology

When Warners set out to make a gangster picture they know what they are about, as witness "The Amazing Dr. Clitterhouse" and plenty of films before it. In "Angels with Dirty Faces" they have provided showmen with a surpassing demonstration of their unquestioned ability in the field of cinematic criminology.

Number 1 criminal in this documentation of the truism that crime doesn't pay is James Cagney, the James Cagney of "Public Enemy," functioning with throttle wide open and mainly as a lone wolf. He's never done this kind of thing better, if as well. Opposite him is Pat O'Brien in a role as his gutter buddy in boyhood who enters the priesthood later and essays the redemption of the criminal whose friend he remains. Humphrey Bogart plays a second string criminal who tries to doublecross Mr. Cagney, Mr. Bogart softening his touch considerably for the job, and George Bancroft is another relatively tender gangster who gets the gun. The "Dead End Kids," as they are called, play the same kind of junior gangsters they played in "Dead End" in the same setting and at least as graphically. Ann Sheridan is the girl in the picture, although the romantic aspect is sharply subordinated to the criminal facets of the story. Frankie Burke's portrayal of Cagney as a boy is uncannily realistic.

The screen play by John Wexley and Warren Duff, from an original by Rowland Brown, states an equation very fully and allows the audience to write its own answer. Michael Curtiz employs the expository technique exclusively in his direction of the story and Sam Bischoff, associate producer, provides ample where-withals of narration without allowing settings and such to get in the way of plot or performance.

The picture opens with "Rocky Sullivan" and "Jerry Connolly," tough East Side kids, breaking into a box car. "Rocky" is caught and goes to the reformatory. In the next few years, pictured swiftly via montage, "Rocky" becomes a Page One crook and "Jerry" becomes a priest assigned to their boyhood parish. When "Rocky" finishes his last stretch he returns to the old neighborhood, looks up "Father Connolly" and rents a room in a neighborhood boarding house. He becomes the idol and tutor of a gang of tough kids in the community, teaching them crime and yet, at "Father Connolly's" request, forcing them to attend the parish play center.

Homecoming over, "Rocky" looks up "Frazier," former pal, now prosperous in a night club business hooked up with crooked politicians and one "Keefer," who has the "ins." "Rocky" asks for \$100,000 "Frazier" has been keeping for him until he should be released from prison and also for his share of the business. "Frazier" and "Keefer" try to dispose of "Rocky" via a telephone booth gunning, but he escapes, later kidnaping "Frazier," taking

money and incriminating papers away from him, then moves in on "Keefer" to demand his cut of the business, which equals control of it. "Keefer" has him arrested for kidnaping but "Rocky" forces him to call off the police. After this the three gangsters work together until "Father Connolly," after serving notice on "Rocky" of his intention, starts a radio and newspaper campaign to rid the community of crime rule.

When "Keefer" and "Frazier" decide to have "Father Connolly" murdered, to stop his campaign, "Rocky" hears of the scheme and, in the fight which follows, kills both of them. Police surround the building and "Rocky," after killing several, defies their order to come out. "Father Connolly" goes in after him. "Rocky" attempts to escape by using the priest as a shield, but is captured when his ammunition runs out.

Convicted of murder and sentenced to death, "Rocky" continues defiant. Ten minutes before his execution "Father Connolly" visits him, tells him the kids who idolize him will become criminals like him if he goes to the chair unbroken, and asks him to pretend to turn coward at the end. "Rocky" refuses and the death march begins. After he has passed through the final door, shadows on the wall and screams of mercy indicate that he has (1) changed his mind and agreed to pretend cowardice or (2) broken down in fact. A final sequence shows the junior gangsters incredulously reading newspaper accounts of "Rocky's" breakdown and "Father Connolly" assuring them that "Rocky" did what the papers say he did. Audiences are left to their own choice of interpretations.

The picture, regardless of interpretation, is strong, swift, pungent melodrama. It is crammed with excellent performances. It is a fine production job.

*Previewed at Warners' Hollywood theatre to a visibly and audibly impressed audience.—*  
 WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Sam Bischoff, associate producer. Director, Michael Curtiz. Screen play by John Wexley and Warren Duff. Original story by Rowland Brown. Photographed by Sol Polito. Film editor, Owen Marks. P. C. A. certificate No. 4496. Release date, November 18, 1938. Running time, when seen in Hollywood, 105 minutes. Adult audience classification.

## CAST

Rocky Sullivan ..... James Cagney  
 Jerry Connolly ..... Pat O'Brien  
 James Frazier ..... Humphrey Bogart  
 Laury Ferguson ..... Ann Sheridan  
 Mac Keefer ..... George Bancroft  
 Soapy ..... Billy Halop  
 Swing ..... Bobby Jordan  
 Bim ..... Leo Gorcey  
 Pasty ..... Gabriel Dell  
 Crab ..... Huntz Hall  
 Hunky ..... Bernard Punsley  
 Steve ..... Joe Downing  
 Edwards ..... Edward Pawley  
 Blackie ..... Adrian Morris  
 Rocky (as a boy) ..... Frankie Burke  
 Jerry (as a boy) ..... William Tracey  
 Laury (as a child) ..... Marilyn Knowlden  
 St. Brendan's church choir.

## The Citadel

(M-G-M)

### British Novel

With well over a million copies of the book sold in England and the United States and sales continuing at high pitch, "The Citadel" is no pig in a poke for showmen to sell. On the name side it offers American exhibitors only Rosalind Russell and Robert Donat, unforgettable as "The Count of Monte Cristo," for marquee magnets, although the name of King Vidor, director, means money in a good many areas. If the reaction of the Hollywood preview audience is acceptable as indicative of general response, however, the picture would be a strong attraction without even these names to sell it by. Rarely has a picture held this pre-seasoned turnout so firmly at attention nor sent it home so deeply impressed.

"The Citadel" is a strong picture in both senses of the term. It deals bluntly with vital matters and piles up its points, one upon the basis of the other, like a parliamentarian buck-

ing entrenched opposition. It glorifies the medical profession by the reverse process of exposing its faults mercilessly, and it destroys its own hero utterly before restoring him. It has the depth, sincerity and importance of contention which have been attributes of first magnitude motion pictures from "The Birth of a Nation" forward.

A. J. Cronin's novel, foundation of the screen play by Ian Dalrymple, Frank Wead and Elizabeth Hill, pertains to the practice of medicine and tells the story of a doctor. This description would fit any one of a dozen or more pictures released in the past year, some of them very successful. But the Cronin story is not out of the same pigeonhole. It is a mature presentation of problems that confront the honest, earnest practitioner in the pursuit of his profession, the prejudice, bigotry, stupidity of patient, public and organized authority, the inertia of the ignorant and the indifference of the mass.

Mr. Cronin's hero, a "Dr. Manson," emerged from internship to become assistant to an aged and ailing company physician in a Wales coal mining district. Ill paid and unequipped, he fights against dirt, negligence and graft, joining with "Denny," another young doctor, whose disillusionment has driven him to drink, in an attack upon their handicaps which takes shape in the dynamiting of a company sewer known to spread typhoid infection. A quarrel with his superior's avaricious wife results in his resignation, but he is reemployed and assigned to another district on better terms. Along in here he marries "Christine," the company school teacher.

"Manson" and "Christine" rig up a laboratory for the purpose of establishing the cause of tubercular infection prevalent among the miners, but superstitious members of the community wreck their equipment and condition "Manson" so drastically that he leaves and opens an office in London. Here poverty overcomes him and he meets a former classmate, now wealthy through practicing mild quackery on impressionable women of means. The classmate instructs him in the technique of fee-splitting and other profitable evasions of ethical standards. "Manson" discards his idealism and becomes rich. When "Denny" appears on the scene again, enthusiastic about a proposed clinic, "Manson" scoffs at him. "Denny" resumes his drinking, denounces "Manson," and dies on the operating table, following an accident, under the clumsy hand of a supposedly master surgeon with whom "Manson" has been trading patients and favors.

"Manson" rebounds to his former sincerity, but incurs the official wrath of the medical society by assisting in an emergency operation performed by a man who is not an officially qualified physician. Hailed before the society to be read out of its membership, he denounces his associates and walks out of the picture to continue his service to mankind in whatever ways he may devise.

Mr. Donat's performance is powerful and thorough. Half a dozen of the British players give impressive, finely shaded characterizations, and the bit players register strong in every instance.

Many scenes are grippingly realistic. A mine disaster and the dynamiting of the sewer are convincingly staged. A childbirth sequence in which the doctor breathes life into a stillborn baby is perhaps the most intimately gripping episode filmed in recent years, perhaps too intimately and grippingly filmed for any but the most mature audience.

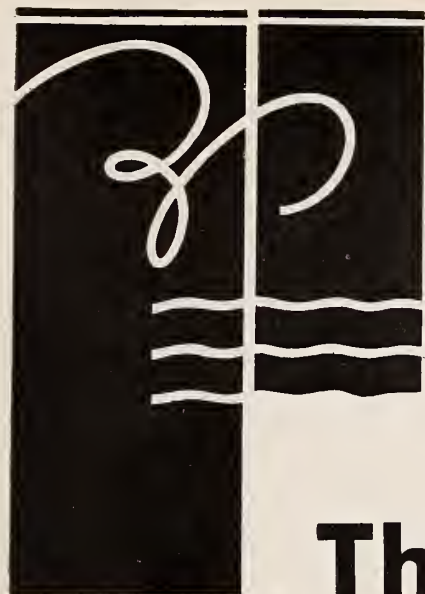
Produced at MGM's studios at Denham, England, by Victor Saville, the picture is rich in technological artistry that registers without detracting from the narrative. Photography is of a high order and the musical accompaniment is among the best of the year.

*Previewed at the Westwood Village theatre, Westwood Village, Cal. Audience reaction noted above.—*W. R. W.

Produced and distributed by MGM. Associate producer, Victor Saville. Director, King Vidor. Screen play by Ian Dalrymple, Frank Wead and Elizabeth

(Continued on page 44)





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(Continued from page 42)

Hill. Novel by A. J. Cronin. Photography by Harry Stradling. Music score by Louis Levy. Film editor, Charles Freud. P. C. A. certificate No. 4591. Release date, November 4, 1938. Running time, when seen in Westwood, 110 minutes. Adult audience classification.

## CAST

Andrew .....	Robert Donat
Christine .....	Rosalind Russell
Denny .....	Ralph Richardson
Dr. Lawford .....	Rex Harrison
Owen .....	Emlyn Williams
Poppy LeRoy .....	Penelope Dudley Ward
Ben Chenkin .....	Francis Sullivan
Mrs. Orlando .....	Mary Clare
Charles Every .....	Cecil Parker
Mrs. Thornton .....	Nora Swinburne
Joe Morgan .....	Edward Chapman
Lady Raebank .....	Athene Seyler
Mr. Boon .....	Felix Aylmer
Nurse Sharp .....	Joyce Bland
Mr. Stillman .....	Percy Parsons
Mrs. Page .....	Dilys Davis
Doctor Page .....	Basil Gill
Dr. A. H. Llewellyn .....	Joss Ambler

## Tarnished Angel

(RKO)

## Melodrama

Exploitation possibilities are several with a story of a "clip joint" hostess who "turns" evangelist as a racket and then renounces her criminal acquaintances, becoming converted by the power of her own words.

Although the main leader says that the persons in the story are fictitious and do not resemble any person living or dead, members of the audience indicated their recognition of references to the world famous Aimee Semple MacPherson, even to the inflection of the chief character's voice.

In a sense, "Tarnished Angel" is an expose of charlatans who prey upon the gullible. It is a story of the regeneration of a "tarnished lady" who, hardened by adversity, volunteers to participate in a crime against her benefactors but at the last minute allows her new and better nature to rule.

The portrayal by Sally Eilers is her best performance in some time. She is supported by Lee Bowman, Ann Miller, Alma Kruger, Paul Guilfoyle, Jonathan Hale, Jack Arnold, Cecil Kellaway, Janet Dempsey, Hamilton MacFadden and Byron Foulger.

Hounded by "Cramer," a police officer, for her activities in a "clip joint," "Connie" flees with "Vi" and "Eddie" to a small town. She becomes an evangelist, using a spurious cripple as the subject of her "healing." She plans to rob the woman philanthropist who befriended her, but when "Dan's" plans to have a fake cripple is healed, and "Connie" decides to change her ways.

Saul Elkins wrote the original story and adapted it, with Jo Pagano doing the screenplay. Leslie Goodwins directed. B. P. Fineman was the producer, under supervision of Lee Marcus, RKO production executive.

Miss Miller sings one song, "It's the Doctor's Orders," with lyrics by Lew Brown and music by Samuel Fain.

*Previewed at the Fox Uptown Theatre, Hollywood, to an audience which received considerable entertainment.—V. K.*

Produced and distributed by RKO. Produced by B. P. Fineman. Directed by Leslie Goodwins. Screenplay by Jo Pagano. Story and adaptation by Saul Elkins. Production executive, Lee Marcus. Musical director, Frank Tours. Photographed by Nicholas Musuraca. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Gowns by Renie. Edited by Desmond Marquette. P. C. A. Certificate No. 4645. Running time, when seen in Hollywood, 67 minutes. Release date, Oct. 28, 1938. General audience classification.

## CAST

Connie.....	Sally Eilers
Paul.....	Lee Bowman
Vi.....	Ann Miller
Mrs. Stockton.....	Alma Kruger
Eddie.....	Paul Guilfoyle
Cramer.....	Jonathan Hale
Dan.....	Jack Arnold
Roland.....	Cecil Kellaway
Jane (Crippled Girl).....	Janet Dempsey
Minister.....	Hamilton MacFadden
Real Cripple.....	Byron Foulger

## Service DeLuxe

(Universal)

## Comedy

This is a smoothly coordinated comedy about the kind of modern New Yorkers who place their personal, social and business affairs in the hands of a service bureau and try to stop worrying about them. The original story by Bruce Manning and Vera Caspary is genuinely diverting as divulged in the screen play by Gertrude Purcell and Leonard Spigelgass, and Rowland V. Lee's direction of the piece for associate producer Edmund Granger is responsible for a finely gauged flow of consistently amusing incident. Constance Bennett, Charlie Ruggles, Helen Broderick, Mischa Auer and an impressive recruit from the stage, Vincent Price, turn in excellent and extremely well balanced performances, with Joy Hodges and Halliwell Hobbes carrying on quite as competently in less prominent castings.

Miss Bennett plays "Helen Murphy," owner of a personal service bureau, in her best "Merrily We Live" manner. Mr. Price, as "Robert Wade," upstate inventor who hates self-sufficient women, is about the tallest leading man in pictures as of now, and serves up a new and substantial kind of romantic performance. Mischa Auer has his best opportunity in months as a Russian nobleman employed as chef and given to over-the-shoulder consultations with his spirit control, Charlie Ruggles gets steady laughs out of his job as an eccentric capitalist, and Helen Broderick handles the feminine side of the humor tellingly, with Joy Hodges supplying effective counterpoint.

The story has "Wade" coming to New York to interest capital in a low-priced tractor, and "Miss Murphy," known to clients of Dorothy Madison Service as Miss Madison, commissioned by his irascible uncle to prevent his arrival. She mistakes another boat passenger for "Wade" and falls in love with him without learning his name. When she discovers his identity she utilizes the resources of her service to get him the required backing and is in a fair way to become "Mrs. Wade" when he finds out she's been ordering his life for him and balks. They finally get together anyway.

The picture is as modern as today's leaf on the calendar, glib as a Los Angeles realtor, completely sophisticated in the dictionary sense of the word and clean as a spring breeze.

*Previewed at the Pantages theatre, Hollywood, where it followed the highly successful "You Can't Take It with You" and kept the customers chuckling, smiling and laughing out loud from start to finish.—W.R.W.*

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, Rowland V. Lee. Screen play by Gertrude Purcell and Leonard Spigelgass. Original story by Bruce Manning and Vera Caspary. Photographed by George Robinson. Film editor, Ted Kent. P. C. A. Certificate No. 3744. Release date, October 31, 1938. Running time, when seen in Hollywood, 85 minutes. General audience classification.

## CAST

Helen Murphy .....	Constance Bennett
Robert Wade .....	Vincent Price
Scott Robinson .....	Charlie Ruggles
Pearl .....	Helen Broderick
Bebenke .....	Mischa Auer
Audrey Robinson .....	Joy Hodges
Butler .....	Halliwell Hobbes
Chester Bainbridge .....	Chester Clute

## Outside the Law

(Columbia-Darmour)

## Medical Melodrama

For the field it has been planned to serve, "Outside the Law" lists an adequate group of screen names. For that field it also provides a distinct surprise. Jack Holt is cast as a fighter, one who attains his objectives by determination and tenacity of purpose rather than by flashing guns or swinging fists. The story is also of more than usual entertainment and commercial merit. While an outdoor action adventure yarn, it details a conflict of science and intelligence versus ignorance and superstition.

Hunting in the southern backwoods, famous

New York "Dr. Meade" accidentally shoots a boy. The mountain folk always have depended for medical care upon "Dr. Hazard." "Dr. Meade" brings recovery for the boy, but against the opposition of "Dr. Hazard" and the superstitious mountaineers.

Opening a free clinic with nurse "Bonnie" and "Paul," "Hazard's" son, he finds the unreasonable opposition persisting. Prevention of an epidemic wins him a measure of gratitude, but his greatest triumph comes when "Dr. Hazard," unable to cure his daughter, "Mattie," appeals for help. "Dr. Meade" cures her and departs for New York, taking "Paul" along with him to study medicine, while "Bonnie" and another doctor are left in charge of the clinic.

While not a big picture, "Outside the Law," despite its rather blood-and-thunder sounding title, is unusual entertainment for a medium budgeted production. It demonstrates what can be done when there is a desire to get out of the beaten path. While the show has love interest, melodrama, suspense, thrill action and some humor, its principal asset is the novelty of Holt's character transformation and that of the story premise.

*Previewed in the studio projection room in Hollywood.—G. M.*

Distributed by Columbia. Produced by Larry Darmour. Directed by Lewis D. Collins. Story by Gordon Rigby. Screen play by Rigby and Carlton Sand. Dwight Caldwell film editor. Photographed by James S. Brown, Jr. P. C. A. certificate number to be announced. Running time, 65 minutes, when seen in Hollywood. Release date not set. General audience classification.

## CAST

Jack Holt .....	Dr. Meade
Beverly Roberts .....	Bonnie Bennett
Paul Everton .....	Dr. Hazard
Noah Beery, Jr. ....	Mart Hazard
John Qualen .....	Jim Stoner
Charles Middleton .....	Squire Lacey
Helen Jerome Eddy.....	Mrs. Lacey
Arthur Aylesworth .....	Reuben Lacey
Barbara Pepper .....	Mattie
Vic Potel .....	Steve Marcum

## Girls on Probation

(Warner-F.N.)

## Melodrama

Here is another interpretation of the parole system, a serious note in a predominately melodramatic picture. The heroine is innocently involved in a petty larceny case and later in a bank robbery. Indecision, a false sense of friendship and fear of a martinet father result in a prison sentence. How the girl obtains her parole and finds happiness is interestingly told.

There is another girl, sent to prison for the same bank robbery, but this girl is neither innocent nor desirous of changing her spots. Probation for her ends in death.

The production presents both sides of the parole system, but it is not primarily concerned with that social problem.

The prison scenes are held to a minimum, which is just as well, for so many of the recent offerings have depended excessively on prisons. The cast, collectively good, particularly Sig Ruman as a hard-hearted father, has slight marquee value. Jane Bryan, Sheila Bromley, Ronald Reagan and Anthony Averill are the principal members.

"Connie Heath" is employed in the main office of a dry cleaning establishment. Her friend "Hilda Engstrom" works in one of the branch stores. "Hilda" borrows a dress from the store so that "Connie" may go to a dance. The dress is ruined, and "Connie" is charged with theft. She leaves town when she is acquitted.

The next meeting between "Connie" and "Hilda" is in front of a bank which "Hilda's" accomplice, "Tony," is robbing. "Connie" is sent to prison. Paroled, she returns to her home town and becomes engaged to "Neil." "Hilda" in the meantime is paroled and "Tony" escapes from prison. When "Hilda" attempts to force "Connie" to "raise" some money for "Tony" she notifies "Neil." Both "Hilda" and "Tony" are killed when police arrive.

*Reviewed at the Criterion theatre, New York. A near capacity afternoon audience indicated it*

(Continued on page 47)



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

IN radio jargon, "Abie" is anyone who is sure fire, "Adenoid" is a tenor with a "tight" voice, and "Arsenic" means a boresome program. A "Pancake Turner" is the sound technician who controls the playing of double-faced records; a "Putty Blower" is a trombone, and "Rover Boy" means an advertising agency junior executive—there's more Rover Boys in and around radio than in all the dime pulp magazines ever written.

Deviating a bit from his normal business of publishing "Little Gold Dictionaries" for waitresses, bartenders and laundrymen, menu-makers and Mexican cooks, J. O. Dahl, up in Stamford, Connecticut, now brings forth a "Radio Dictionary," by Leonard Lewis, of World Broadcasting. Besides the usual array of technical terms, Mr. Lewis discloses some forms of radio terminology that are both amusing and unique.

"White Meat," for example, denotes an actress; a "Whodunit" is a mystery script; "Wood Pile" is a xylophone, and "Woodchopper" is a xylophonist. A "Belcher" is a performer with a "frog" in his throat, a "Canary" is a coloratura soprano, and "Town Crier" is a vocalist who sings too loud. When a speaker has a muffled voice he is "Talking in His Beard."

"Studio Mothers" "are like stage mothers, only worse," and "Stick Weavers" are orchestra leaders. A "Squeak Stick" is a clarinet, a "Slumber Bum" is a night porter, and an "Old Cow Hand" is an old member of the staff delegated to escort guests about the studio.

"Schmalz" is the super-sentimental rendering of a musical number. "Mushy" is the poor musical definition of an orchestral pickup.

A flighty soprano is called "Madame Cadenza" and one who sings as if tired has "Lock-Jaw," while "Lady Macbeth" describes a superannuated tragedienne.

"Hog-Calling Contests" are commercial auditions for announcers, "Hambones" are unconvincing blackface dialecticians, "Fish-Bowls" are clients' observation booths in broadcasting studios. Easy-going advertiser clients are called "Fairy Godfathers." "Clientitis" is sponsor trouble.

A "Groan Box" is an accordion, a "Godbox" an organ, a "Corn-on-the-Cob" a harmonica.

Singers who lack a cultured background are "Corn Fed," singers who lack ease in singing are known to "Fight the Music," and "Gelatine" is a tenor with a voice thin and quavery.

▽

Audiences attending Brooklyn's Bell theatre in these days of bigger-and-better "Movies' Greatest Year" campaigns, feast their eyes on this trailer copy running down the screen:

DEAR PATRONS:

It is evident that the people of this neighborhood cannot afford to support a high class theatre. We therefore ask you to tell your friends that unless they patronize this theatre, we will be forced to turn it into a public market or a garage.

THE MANAGEMENT.

When the Varsity theatre, Lincoln, Nebraska, remodeled, the architect changed the ladies' and gents' lounges into opposite corners of the house. And when Barney Oldfield, the Sunday Journal and Star's movie columnist, ducked absent-mindedly into the accustomed corner, he came suddenly upon a woman's shout: "Who do you think you are? Corrigan!"

▽

Jack Benny, Paramount star, and Mary Livingston, his wife and foil on Jello's Sunday evening radio hour, reached the climax of a sketch based on Walter Wanger's "Algiers" film, last Sunday, when Mary, portraying the part of Ines, discarded lover of Pepe Le Moko, as played on the air by Benny, turned to Jack with a wavering gun and threatened to shoot him. Benny, of course, took it all in the spirit of the script, until Mary added: "I think I really will shoot you, Jack—and give Paramount a break."

▽

A landlord present at a "Bingo" award in New York's Chalonier theatre, slapped an attachment for \$88 on the \$140 prize money of the winner, a tenant who was in rental arrears.

▽

What with all of the more or less good-natured questioning of the expectations of Westinghouse officials that their "Time Capsule" would be dug up from its New York World's Fair grave 5,000 years hence, to give its finders an insight into the present day—including the motion picture, as described by Terry Ramsaye—Westinghouse has gone out and established over 2,000 "key repositories" for copies of a book telling posterity in A. D. 6939 just how and where they'll find the big sealed capsule.

The "repositories" are scattered over the world, in libraries, museums, colleges, universities, monasteries, shrines and the like, and in them three methods for locating the cupaloy torpedo-shaped crypt are described: First, the equivalent of the year A. D. 6939 is given for the Jewish, Chinese, Mohammedan, Shinto and Buddhist calendars. That would bring us all the way up to A. D. 10670 in the Jewish calendar. Further, in this connection are given the dates of the two solar and two lunar eclipses due in 1939; the heliocentric longitudes on January 1 of Mercury, Venus, the Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto, and the mean position on January 1 of the North Star.

Second, coordinates surveyed by the United States Coast and Geodetic Survey are given so as to be "accurate enough to locate an object one-tenth of a foot at a particular position on the surface of the earth."

And finally, directions are given by geographical means.

If inhabitants on the earth in A. D. 6939 can't follow these instructions, then they will just have to suffer along without any knowledge of our present day books, magazines and newspapers, our systems, sciences and arts and entertainments, including an RKO Pathe newsreel of the day, with all of its patterns of war, disaster, politics and politicians.

WARNER theatremen in and around Chicago conduct "Auction Nights" at their theatres in a style all their own, passing on their stunts each week to division headquarters so that they may be adopted by their brother managers.

S. Fitzgerald and Waldon Ryan, for example, reporting on "Auction Night" at their Grove theatre, told how their auctioneer, from the stage offered \$1 to the person having the greatest number of toothpicks in his pocket. Several patrons responded, the winner showing 31.

An offer of \$1 was made for a lollypop. When this was announced, an usher overheard a lady in the audience scold her child for having eaten the lollypop that had been purchased when they entered the theatre.

The auctioneer next offered \$1 to any lady who would go through the audience and sell ten Sunday papers, following up with a \$1 award to any man who had a feather in his hat. The big moment came, however, when \$1 was offered to the person with a Chinese coin. A lady produced one and the Auctioneer rejected her claim, on the grounds that the coin had a hole in it—not knowing that all Chinese coins have holes.

▽

Giveaways, transplanted from these shores, are in full swing in Wales, where every 57th patron attending "The Joy of Living" at a Cardiff cinema, got a free can of beans.

▽

Director George Marshall, in Hollywood, posts the information that he has met up with a Scotchman out there who'd give a thousand dollars to be a millionaire.

▽

Here's a tip for the newsreels, marked Attention Ghost Editors:

The Dean of Westminster in London is supposed to have given his consent to the unsealing of the Westminster Abbey tomb of Edmund Spenser, poet, who was buried in 1599. Some brand new plots may be unearthed for Hollywood as a result, because William Camden, contemporary historian, wrote in his "History of Elizabeth" that Spenser's hearse was "attended by poets, and mournful elegies and poems with the pens that wrote them were thrown into his tomb."

Chief reason for the tomb reopening is the hope of finding an unpublished poem signed by Shakespeare, who is already well known in Hollywood for his "Romeo and Juliet," Metro-Goldwyn-Mayer, and his "Midsummer Night's Dream," Warner Brothers.

▽

Heywood Broun says he is not among the most ardent admirers of the Ritz Brothers, but now that their films have been declared unfunny by Mussolini, he intends to go to every one of these films and laugh his head off just to show Mussolini what he thinks of him.

▽

Samuel Goldwyn still is looking for the one who quoted him as saying that: he is allowing a remake of "Beverly of Graustark," mythical kingdom drama, on the condition that it does not contain any scene likely to offend a mythical kingdom.



## OBITUARIES

### *May Irwin Dies; Was in 'The Kiss' On Screen in 1896*

May Irwin, 76, and famous on the stage since childhood, died Saturday last at the Park Crescent Hotel in New York. She appeared once importantly on the motion picture screen in its natal year of 1896 in a 50-foot subject entitled "The Kiss."

"The Kiss" was produced, at the instance of Raff & Gammon, agents for the Armat Vitascope and Edison pictures, at a little rooftop studio in West 28th street in New York, as a topical excerpt from the stage play "The Widow Jones," in which Miss Irwin was starring opposite John C. Rice. The picture, presented in vaudeville houses using the newborn screen, brought to the films their most vehement early attentions from the press.

Incidentally, Mr. Rice, who administered the kiss in play and picture, was the father of Miss Gladys Rice, who for some years sang on Broadway, conspicuously on the program of the Capitol Theatre in the days of Samuel L. Rothafel.

Miss Irwin was born in Whitby, Ontario, June 27, 1862, daughter of Robert E. and Jane Draper Campbell. Irwin became her stage name when she first appeared at the Adelphi theatre in Buffalo in 1875. She played for years with Tony Pastor, later Augustin Daly and since 1886 as an independent performer. Her last appearance was at the Palace theatre in New York in 1925. She introduced and sang many hit songs, including "After the Ball," "Hear dem Bells," and "I Ain't Gwine to Work No More."

Miss Irwin's first husband, Frederick W. Keller, whom she married in 1878, died in 1886. In 1907 she married her manager, Kurt Eisfeldt. He and her son Harry Irwin were with her when she died. Her home for many years has been an estate in the Thousand Islands near Clayton, New York.

#### H. J. Geiselman

Hugh J. Geiselman, 53, for many years manager of the opera house in Loudonville, Ohio, died there recently. Mr. Geiselman also at one time operated the poster plant in Loudonville.

#### Ambos Heed

Ambos Heed, head of the Moviescope Development Company in Detroit, established to manufacture a new type of projector, died there last week. He was buried in his home town, Columbus, Ohio.

#### Julius Mayer

Julius Mayer, 64, operator for many years of the Casino theatre, Greenville, Miss., died October 10th in a hospital in that city. Mr. Mayer was widely known in the Delta area. He was in show business for 25 years.

#### Henry J. Paradan

Henry Jules Paradan, 56, owner of the Wilson theatre, Wilson, N. C., for 31 years, died there recently.

### Lord Awarded \$15,000 In Pathe Settlement

Phillips H. Lord has received \$15,000 in settlement of his \$48,000 breach of contract suit against Pathe News, Inc. This compromise ended the trial of the action which was going on before Judge Clarence G. Galston and a jury in the United States district court in New York.

The plaintiff had testified at the trial to a contract he had with Pathe News, whereby the defendant agreed to supply him cameramen, technicians and film equipment for a proposed trip around the world. The trip was to be made to photograph interesting localities, Mr. Lord claimed, but Pathe, it is charged, refused to carry out its contract.

#### End Magazine Suit

Stipulations settling and discontinuing the suit of William L. Gross as assignee for Theatre Magazine Company against Twentieth Century-Fox Film Corporation was filed in the United States district court in New York. Mr. Gross had filed a suit seeking an injunction and accounting in which he charged infringement of a Theatre Magazine cover.

#### Hart Testimony Begun

Trial of the \$500,000 damage suit of Mary and William S. Hart against United Artists Corporation started Monday in the New York supreme court before Justice Bernard L. Shientag and a jury. The greater part of the day was taken up with the testimony of Mr. Hart, who claimed that in 1925 he had a contract with "Tumbleweed."

#### Postpone Fox Hearing

Hearing on the proposed \$500,000 compromise involving one of the principal issues in the \$9,535,000 William Fox bankruptcy has been postponed until Monday. The offer was by Mrs. Fox and two daughters, who proposed to pay the \$500,000 if the All-Continent Corporation, the family trust which Mr. Fox created for them, were freed of a suit for recapture of Fox assets.

#### File Principal Suit

Papers were served this week by Oliphant and Lerman, film attorneys, in a suit by Superior Talking Pictures, Inc., and Stage and Screen Productions, Inc., upon Sam Krellberg of Principal Film Exchanges, Inc., in an action brought in New York supreme court. The complaint claims that Principal failed to properly account and report bookings and receipts of 12 pictures delivered to it by Superior and Stage and Screen.

#### Order International Sale

The sale of the assets of International Cinema, Inc., following the trustee's recommendation for dissolution of the company was ordered in federal court in Los Angeles this week.

#### Denies Theatre Receiver

New York Supreme Court Justice Edgar A. Lauer has denied an application of Robert Scalera for the appointment of a temporary receiver for the Village theatre, New York. Mr. Scalera recently had brought suit claiming to be a partner of Thomas Liccardo, the defendant.

#### World Premiere

The world premiere of "The Singing Blacksmith," new Yiddish film starring Moishe Oysher, will be held November 1st at the Continental theatre, New York. The film is based on the stage play "Yankel der Schmidt" and is the second of the foreign language films produced by Collective Film Producers. The first was "Green Fields."

## IN COURTS

### Suit Is Filed Over Use Of "Snow White" Voices

Two suits seeking a total of \$300,000 in damages were filed this week in New York supreme court against Walt Disney Productions, Ltd., and RCA Manufacturing Company by Adriana Caselotti and Harry Stockwell, the singers who supplied the voices for the songs and dialogue of Snow White and the prince in "Snow White and the Seven Dwarfs."

Both plaintiffs claimed they had contracts with Disney which provided that their songs and dialogue would be confined solely to the picture and would not be reproduced for sale in any other form. The defendants are charged with violation of the contract, with having separated the reproduction of the plaintiffs' voices from the sound track of the picture for the recording of phonograph records. Miss Caselotti asks for \$200,000 and Mr. Stockwell for \$100,000 damages, contending that several million records were sold.

#### Adjourn "Lynton" Hearing

Final hearing in the infringement suit brought by Margaret Ayer Barnes and Edward Sheldon against Moredall Realty Corporation, owners of the Capitol, has been adjourned because of other engagements of Special Master Kenneth E. Walser. No new date has been set. The hearings are being held to determine the profits earned by the exhibition of "Letty Lynton," which the plaintiffs contend was plagiarized from their play, "Dishonored Lady."

#### Davies Settlement \$3,300

Valentine Davies, plaintiff in a suit for plagiarism against Columbia and Tom Van Dyke, which was settled out of court on October 19th, received \$3,300, it was revealed in United States district court in New York.

#### Sue Radtke on Patent

Radtke Patent Corporation has filed suit in the United States district court in New York against Douglas Leigh, Inc., and American Epok, Inc., charging patent infringement. The plaintiff claimed the infringement of a patent for a method of optically reproducing sound, issued December, 1922. An injunction against further alleged infringement is sought.

#### Van Ronkel Wins Suit

A superior court, Los Angeles, jury has awarded Samuel Van Ronkel, short subjects producer, \$13,000 in his suit against Universal. He claimed he had a verbal contract with Carl Laemmle, Sr., before Mr. Laemmle left the company, to make 13 short subjects at \$1,000 each. The films were never made.

#### Clark Heads Club

William J. Clark, president of the State Motor Truck Association, Pa., secretary and treasurer of the Horlacher Delivery Service, has been unanimously chosen chief barker of the Variety Club of Philadelphia. Other officers are Ted Schlanger, first assistant chief barker; William H. Lee, second assistant chief barker, and Al Davie, secretary. Earle W. Sweigert has been reappointed chairman of the membership committee, while Ben Fertel retains chairmanship of the house committee.

After spending several days in the east supervising the world premiere of "Brother Rat" last Thursday at Virginia Military Institute, Bob Taplinger, head of Warner publicity on the coast, took a plane to Hollywood Tuesday night.



# SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 44)

enjoyed the picture.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. Directed by William McGann. From an original screen play by Crane Wilbur. Associate producer, Bryan Foy. Photography, Arthur Todd. Film editor, Frederick Richards. Art director, Hugh Rickett. Dialogue director, Harry Seymour. P. C. A. Certificate No. 4402. Running time, 63 minutes. Release date, October 22, 1938. General audience classification.

## CAST

Connie Heath ..... Jane Bryan  
Neil Dillon ..... Ronald Reagan  
Tony Rand ..... Anthony Averill  
Hilda Engstrom ..... Sheila Bromley  
Judge ..... Henry O'Neill  
Kate Heath ..... Elisabeth Risdon  
Roger Heath ..... Sig Rumann  
Jane Lennox ..... Dorothy Peterson  
Mrs. Engstrom ..... Esther Dale  
Gloria Adams ..... Susan Hayward  
Terr Mason ..... Larry Williams

## Where the Buffalo Roam

(Monogram)

### Western with Songs

Where Tex Ritter's brand of singing and heroics are established box office factors, showmen will face no problem in marketing this western. Elsewhere it can be promised that the picture contains striking shots of the vanished buffalo herds in their native habitat, in addition to singing, solo and group, riding, fighting and a dash of unostentatious love making.

The screen play and story are by Robert Emmett. Direction by Al Herman is straightforward and free of furbelows. The film, an Edward Finney production, is built on a common-sense basis to meet the requirements of audiences addicted to orthodox westerns.

Tex Ritter plays "Tex Houston," a noble son of the Lone Star state who hires out as town marshal of Santa Fe in its infancy. He learns that the selectmen who appointed him are in fact the crooks who murdered his mother, and ultimately encompasses their capture. A good deal of fighting and shooting takes place meanwhile. Eight songs are sung, most of them by the star, some by Louise Massey and the Westerners.

Previewed at a Saturday afternoon at the Capitol theatre, Glendale, Cal., to a matinee audience comprised mainly of children, who whooped and yelled in the appointed places.—W. R. W.

Produced and distributed by Monogram. Associate producer, Edward Finney. Directed by Al Herman. Screen play and story by Robert Emmett. Photographed by Francis Corby. P. C. A. certificate No. 4689. Release date, October 12, 1938. Running time, when seen in Glendale, 65 minutes. General audience classification.

## CAST

Tex Houston ..... Tex Ritter  
Annannias ..... Horace Murphy  
PeeWee ..... Snub Pollard  
Foster ..... John Merton  
Laddie Gray ..... Dorothy Short  
Sellers ..... Richard Alexander  
Rogel ..... Karl Hackett  
Jeff ..... Dave O'Brien  
Shifty ..... Bob Terry  
Bull ..... Charles King, Jr.  
Louise Massey and The Westerners.

## Artists and Models Abroad

(Paramount)

### Musical Comedy

Most saleable ingredient of this second unit in the "Artist and Models" series is Jack Benny, ranking radio comedian who has doubled on the air as most industrious salesman of this picture. Millions who listen to his Jello program have heard all about a sequence wherein he hangs head downward from a balcony talking to Joan Bennett, an episode so thoroughly exploited in his broadcasts that mere affirmation of its presence in the film would seem a sure way to bring those millions in to see it.

## SHORT PRODUCT PLAYING BROADWAY

Week of October 22

### CAPITOL

Madeira, Isle of Romance...MGM  
Grid Rules.....MGM  
Man on the Rock, The....MGM

### CRITERION

Cairo, City of Contrast...MGM  
Football Thrills.....MGM  
Hollywood Graduation....Columbia

### MUSIC HALL

Trans-America .....RKO Radio  
Screen Snapshots, No. 2....Columbia

### PARAMOUNT

All's Fair at the Fair.....Paramount  
Rube Goldberg's Travelgob. Paramount

### RIVOLI

Beautiful and Gay Budapest.Maj.P.P.Devlin  
Good Scouts.....RKO Radio

### ROXY

Makassar.....Maj.P.P.Devlin  
Glass Slipper, The.....20th Cent.-Fox

### STRAND

Pow Wow.....Vitaphone

As in the first film of the series, Benny is surrounded by a great many players, several of them marquee personalities, yet carries the picture. Joan Bennett is the girl this time, giving the role her customary cool handling, and the Yacht Club Boys are members of the Benny Theatrical Troupe stranded in Paris. They have one long and particularly well staged song number. Charley Grapewin and Mary Boland have comedy assignments that serve to take the load off the star momentarily now and again.

Three of the four songs are by Rainger and Robin and the fourth, mentioned above, is by the Yacht Club Boys and Jock Rock. The last-named song serves picture purposes best, but the Rainger-Robin "What Have You Got That Gets Me" sounds most like hit material, although underplayed in the film.

Howard Lindsay, Russell Crouse and Ken Englund cooked up the screen play, which has to do with a penniless stage troupe fleeing from one Paris hotel to another by window, spending a night in a museum and taking part next day in a fashion show that is undoubtedly the picture's big moment from the feminine point of view. Benny as manager of the troupe goes seriously romantic this time and Miss Bennett, as an heiress who pretends poverty, is the object of his affections. The final clinch is verbal but meant.

The fashion show is in the nature of a personal triumph for Director Mitchell Leisen, who used to design bathtub sequences for Cecil B. DeMille and seems to have decided to show the old master how it really should have been

"The World Is Ours," produced in Hollywood for the Motion Pictures' Greatest Year campaign, is reviewed on page 33. A print has been sent to President Roosevelt at the White House.

done. He starts off this section of the picture in a sudsfilled (Lux?) tub so big that 15 models can conceal their charms in it at one and the same time. They emerge behind gauze drapes, board a ritzy conveyor belt, corseted, and move along in passive procession to receive successive ministrations of toilet and artists' makeup, culminating in completed costuming by Alix, Paquin, Lanvin, Patou, Le Long, Schaparelli, Maggy Rouf and Worth, each gown authenticated and identified by formal placard. The feminine factor of the preview audience went ecstatic over this.

Produced by Arthur Hornblow, Jr., and photographed artistically by Ted Tetzlaff, the picture is manifestly expensive. The gags are typically Benny and he gets good Benny measure out of most of them.

Previewed at the Westwood Village theatre at Westwood, Cal., to a predominantly guest audience, which seemed pleased.—W. R. W.

Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. Director, Mitchell Leisen. Photographer, Ted Tetzlaff. Screen play, Howard Lindsay, Russel Crouse and Ken Englund. Original story, Howard Lindsay and Russell Crouse. Based on an idea by J. P. McEvoy. Sound, Charles Hisserich. Film editor, Doane Harrison. P. C. A. Certificate No. 4433. Release date, December 30, 1938. Running time, when seen in Hollywood. 90 minutes. General audience classification.

## CAST

Buck Boswell ..... Jack Benny  
Patricia Harper ..... Joan Bennett  
Mrs. Isabel Channing..... Mary Boland  
James Harper ..... Charles Grapewin  
Chickie ..... Joyce Compton  
Swiftly, Dopey, Jimmy, Kelly.....Yacht Club Boys  
Eliot Winthrop ..... G. P. Huntley  
Funkins ..... Funkins Parker  
Becky ..... Sheila Darcy  
Red ..... Yvonne Duval  
Miss America ..... Gwen Kenyon  
Jersey ..... Joyce Mathews  
Dodie ..... Dolores Casey  
Kansas ..... Marie DeForrest  
Dubois ..... Fritz Feld  
Chaumont ..... Jules Raucourt  
Madame Brissard ..... Adrienne D'Ambricourt  
Brissard ..... Andre Cheron  
Cabby ..... Louis Mercier  
Porter ..... Louis Van den Eck  
Grocery boy ..... Charles de Ravenne  
Waiter ..... Joseph Romantini

## Cleaning Up

(Vitaphone)

### Excellent Light Entertainment

The grade of light entertainment offered is of a quality worth running time on any screen for any exhibitor and theatre audience. The story, what there is of it, revolves around the song and comedy team of Cross and Dunn who, as a couple of high pressure bankers, find themselves in possession of a wax museum. A nimble footed brother and sister dancing and singing act, Ray and Grace McDonald of Broadway and Supper Club fame, reveal talents that may cause many in the audience to name them a junior Astaire and Rogers team.—Running time, 20 minutes.

## Not Guilty Enough

(Columbia)

### Clyde Comedy

Material concerning the woes of a married man as supplied by a pesty brother-in-law and stuff that is usually associated with the modern Job of the short subject sphere, Edgar Kennedy, is used to picture the customarily docile Andy Clyde as a sort of a family worm that turns on a particularly offensive male relative. The reporting of the sad tale is done in rather a novel style for miniatures. First seen being tried for murderous assault on the person of his wife's brother, Clyde tells his defense in a series of flashback shots. Loud commendation may be expected from any audience.—Running time, two reels.



**"GIVE THE KID A BREAK  
--- HE'S NOT A KILLER!"**

**"DON'T MAKE  
HIM TAKE  
THE RAP ---  
BECAUSE  
HIS DAD'S A  
GANGSTER!"**

**JACKIE**

**COOPER**

**The All-American Boy Star in**

**"GANGSTER'S BOY"**

**WITH**

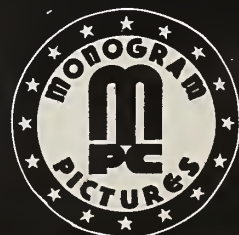
**ROBERT WARWICK · LUCY GILMAN · LOUISE LORIMER**

*Screenplay by* **ROBERT D. ANDREWS**

*Story by* **KARL BROWN and ROBERT D. ANDREWS**

*Directed by* **WILLIAM NIGH**

**A MONOGRAM PICTURE**





# WHAT THE PICTURE DID FOR ME

## Columbia

**CALL OF THE ROCKIES:** Charles Starrett, Iris Meredith—Another Starrett western that rings the bell. This series is one of our best bets, even though they are second-run for us.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**CITY STREETS:** Edith Fellows, Leo Carrillo—Another short one from Columbia and very pathetic. Carrillo's messing up the English language was about all the comedy there is to this. Edith Fellows is a very good little actress but there is very little entertainment in crippled children and the customers spend their money for entertainment, or am I wrong? Running time, 68 minutes. Played October 11.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**FIGHTING RANGER:** Buck Jones—A reissue of a reissue but they do the business and please the crowd. So what? So we play all these we can get.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**GLADIATOR, THE:** Joe E. Brown, June Travis—I made a mistake on this and as the past few Joe E. Brown pictures were no good, I just played this one as a double bill on Saturday. Don't make a mistake. Give "The Gladiator" two days with plenty of billing and watch it go. Running time, 72 minutes. Played October 1.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**HOLIDAY:** Katharine Hepburn, Cary Grant—if you can get them in they will enjoy it. Excellent production. Running time, 94 minutes. Played October 12.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

**HOLIDAY:** Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton, Binnie Barnes, Jean Dixon—Very good. Perhaps not quite the equal of its predecessor but still a fine picture play. Lew Ayres perfect. Business was at a low ebb. Played August 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PENITENTIARY:** Walter Connolly, Jean Parker, John Howard—Played this with another feature of the comedy type, "Ladies in Distress," but it meant just average business.—Harold C. Allison, White Cloud Theatre, White Cloud, Mich. Small town patronage.

**STAGECOACH DAYS:** Jack Luden, Eleanor Stewart—Played on opening day of local fair and fact that it contains no western names hurt this one. Picture is fair.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**WEST OF CHEYENNE:** Charles Starrett, Iris Meredith—Very good, what there was of it, but too short. And they'd better put Donald Grayson back in there. The cash customers complained about his absence. Personally, I didn't miss him but who am I? Our patronage rate Chas. Starrett pictures the best of the westerns but I'm still running Hopalong Cassidy. Running time, 53 minutes. Played October 7-8.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

## First National

**ADVENTURES OF ROBIN HOOD, THE:** Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—A costume picture that did well and pleased, even against strong competition. Color splendid.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**AMAZING DR. CLITTERHOUSE, THE:** Edward G. Robinson, Claire Trevor, Humphrey Bogart—I enjoyed this production and believe my patrons did also. Splendid portrayals by the entire cast. You'll like Robinson and Bogart and fascinating Trevor. Running time, 87 minutes. Played October 7-8.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

**AMAZING DR. CLITTERHOUSE, THE:** Edward G. Robinson, Claire Trevor, Humphrey Bogart—A darn good "B" picture. Don't let them tell you it's extended runs, for that is where it will fall down. Pleased all who saw it but fell down when we tried to extend the run. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MY BILL:** Kay Francis, John Litel, Anita Louise, Bonita Granville, Dickie Moore—The best Kay Francis

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD  
Rockefeller Center, New York

story in a long while. It's great family entertainment. Played September 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PENROD'S DOUBLE TROUBLE:** Billy and Bobby Mauch—Very good program picture. Just the thing for family trade. Recording good. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PRAIRIE THUNDER:** Dick Foran, Ellen Clancy—Very good western. Foran was becoming my best western bet.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Grand National

**HE LOVED AN ACTRESS:** Ben Lyon, Lupe Velez—Very poor. Good cast wasted on this one. I make better ones than this in my back yard and the neighbors' kids.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**I MARRIED A SPY:** Neil Hamilton, Brigitte Horn—Played day and date with the war scare and the only thing in the picture's favor was its timeliness. Dialogue hard to follow and acting at times was hammy.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

**SING, COWBOY, SING:** Tex Ritter, Al St. John—Second Ritter that I have played and it was really a good western. Much better than the other one. Grand National was smart to cast Al St. John in some of these westerns. He really does get the laughs. Hope to see him in more comedy roles.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Metro-Goldwyn-Mayer

**BLOCKHEADS:** Laurel and Hardy, Patricia Ellis, Billy Gilbert—Played this comedy riot on Merchant Night and it seemed to give the bargain hunters what they wanted, plenty of laughs. I for one am sorry this team has split up. Running time, 57 minutes. Played September 20-21.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**FAST COMPANY:** Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—Swell picture. Action and comedy galore and what a swell pair to put it over. We were a little undecided about the "new" Florence Rice, her new hair dress, etc., but finally had to give in. Guess we'd like her in any change she made because she'll always be tops with us. Played September 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LORD JEFF:** Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard—Drew extra business and had to, considering the price paid. Very good picture but not up to the standard for these two top-notch juveniles. Played October 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LOVE FINDS ANDY HARDY:** Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—Will please anywhere, we're sure. One of Metro's best efforts. Played September 25-26.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MAN-PROOF:** Myrna Loy, Franchot Tone, Rosa-

lind Russell, Walter Pidgeon—Fair little picture that pleased about half that came to see it. These type pictures are not so good for my spot. Myrna Loy was the drawing card; otherwise it would have flopped. Running time, 71 minutes. Played September 30-October 2.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**MARIE ANTOINETTE:** Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Gladys George, Anita Louise—A wonderful picture of 40 years ago, beautifully done, but business is done when you start cranking. It brought back to me the good old days when I used to run my own machine in my undershirt and sing my own songs and darn it, I'd even set through pictures like this to bring those days back again. Running time, 158 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MERRILY WE LIVE:** Constance Bennett, Brian Aheren, Patsy Kelly, Billie Burke—Good comedy that got a lot of laughs. Pleased all. Running time, 91 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Hard to tell just what we thought of this. In the first place, thought this was a Frank Morgan picture in which he was ably supported by Beery and O'Sullivan. But, it was so different from anything we have had in months. Played September 30-October 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Very fine story. Sensitive produced and sincerely acted. Morgan and Beery are deserving of bouquets for their work in this. Played September 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon, Alan Curtis—Dandy entertainment. James Stewart topping all his previous work and Miss Sullivan very attractive. Played September 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SWISS MISS:** Laurel and Hardy, Walter Woolf King, Della Lind—Fairly amusing but not their best. Moderate draw. Played August 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SWISS MISS:** Laurel and Hardy, Della Lind, Walter W. King—Although this is not the best picture these comedians have made, it proved very gratifying and satisfactory on our fourth anniversary. Running time, 73 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THREE COMRADES:** Robert Taylor, Margaret Sullivan, Franchot Tone, Robert Young—Why all these smart film executives should allow a grand actress like Margaret Sullivan to run around loose all this time is not sense. She's swell in this picture. May MGM keep her and use her in many pictures. Taylor, Tone and Young are also mighty fine in this tragedy, which went over big in spite of its sad ending. Played September 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**THREE LOVES HAS NANCY:** Robert Montgomery, Janet Gaynor, Robert Young—Nice picture. Pleased well. Slightly above average at box office. Running time, 69 minutes. Played October 3-4.—Boyd Adkinson, Lyric Theatre, Idabel, Okla. Small town and rural patronage.

**TOO HOT TO HANDLE:** Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—A well received picture with a newsreel cameraman background with a fine supporting cast. Good photography, excellent sound, a few thrills, pathos, comedy by Leo Carrillo that is the work of an artist. Drew well for three nights. Played October 9-11.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

**TOO HOT TO HANDLE:** Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Well, boys here comes the candy. Will please all with break records on all spots. Step on it. It's hot but not too hot for us. We handle the salesman, don't we? But, in all, a great picture. Everything new, up to date audience appeal by the hayload, and you know McPhee knows. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**TOY WIFE, THE:** Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—A fine picture that did less than average business. Played

(Continued on following page, column 2)





J. T. BONNEY,  
President of the  
Asney Amusement Corp.

## Head Freezes up; Rips Fibre Gear During Eve. Show

EAST ROCKAWAY, L. I., N. Y.—"During an evening show a few weeks ago, the sound suddenly went off in one of the machines of the Criterion Theatre here," declared J. T. Bonney, president of the Asney Amusement Corporation.

"Upon contacting the booth, our projectionist advised us to immediately call the Altec emergency desk, which we did. Inspector Howard arrived at the theatre in short order.

"He found that the intermittent movement on the disabled machine had frozen up in such a way that it had ripped up the fibre gear on the flywheel, and had broken loose the connections on the vertical shafts.

"Soon after the Altec Inspector arrived, we were again able to operate properly on both machines."

Altec maintains a complete stock of over 5,000 parts needed for replacement in sound equipment of all types and makes. Strategically located stock points throughout the country remain open during all show-operating hours to make immediate shipment of parts.



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"... THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from preceding page)

August 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TREASURE ISLAND (Reissue):** Wallace Beery, Jackie Cooper—Satisfactory reissue at the box office. Played August 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WOMAN AGAINST WOMAN:** Virginia Bruce, Herbert Marshall, Mary Astor—Not a bad picture, pleasing no doubt to the ladies, that is, these ladies who came. Poorest business during midweek in many weeks. Personally like it very much, but that didn't put the cash in the box office. Played October 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**WOMEN MEN MARRY:** George Murphy, Josephine Hutchinson, Claire Dodd—This picture should stand up on any double bill. Running time, 65 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Miscellaneous

**RAW TIMBER:** Tom Keene—Forest ranger story that fills in nicely in place of usual Saturday western.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Monogram

**ROSE OF THE RIO GRANDE:** Movita, John Carroll—A dressed up six-reel western. Carroll looks like he will be a very good bet for future pictures. I made a big mistake by playing this on Sunday. Boosted it with good shorts, but it still drew worst Sunday business of 1938. Still is a good little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**STARLIGHT OVER TEXAS:** Tex Ritter, Carmen LaRoux—Well Tex, you packed 'em in better than Monogram's higher priced pictures such as "Romance of the Limberlost" and "Barefoot Boy." Here's a western with music and dancing that pleased all. Above average at the box office. Running time, 56 minutes.—Harold C. Allison, White Cloud Theatre, White Cloud, Mich. Small town patronage.

## Paramount

**BAR 20 JUSTICE:** William Boyd, George Hayes, Russell Hayden—One of the "Hopalong." Well made westerns that please.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**BOOLOO:** Colin Tapley, Suratna Asmaka—Was afraid of this jungle picture but it proved interesting. Was well made and pleased our patrons. Story dealt with efforts of the young man to prove his father correct as to the existence of a white tiger.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**BOOLOO:** Colin Tapley, Suratna Asmaka—The jungle again! But it's pretty good and folks liked it. Played September 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CASSIDY OF BAR 20:** William Boyd, Frank Darien—Just another western that pleased about half that saw it. Running time, 60 minutes. Played October 7-9.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis, Yacht Club Boys—A swell picture in any spot and I don't mean maybe. Clever story and the music was the best I have ever heard on the screen or elsewhere. Fine recording, especially the bass. Why not give us more pictures such as this and fewer like "College Swing." Ben Blue is all right if it doesn't last too long. And the Yacht Club Boys are fine singers. The only thing that bothered us was the prints. They were so old we had to practically feed them through the machines by hand in order to keep them together, and some scenes were so badly scratched they blurred on the screen. Running time, 88 minutes. Played October 9-11.—Bretzke & Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—Very catchy tunes and well presented. Liked the Hillard girl very much and MacMurray is always good. Played October 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**COCOANUT GROVE:** Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis, Yacht Club Boys—Quite good. Weak draw, however, for us. Played August 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GIVE ME A SAILOR:** Martha Raye, Bob Hope, Betty Grable, Jack Whiting—A light comedy that pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**IN OLD MEXICO:** William Boyd, George Hayes—The best Hopalong Cassidy to date! Beautifully photographed and nicely directed. It gets away from the stereotyped western story and presents a plot with some originality. Rather slow in spots for an action western but at all times the interest is held up to a bangup finish. Business is always good on the Hopalong. Running time, 60 minutes. Played October 13-

15.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**IN OLD MEXICO:** William Boyd, George Hayes—Just an average Hopalong. Could have been better and might have been worse. Hopalong and old Windy are very popular, but like any other stars they've got to give them good stories or they'll slip. Running time, 60 minutes. Played October 14-15.—M. L. Du Bose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**KING OF ALCATRAZ:** Lloyd Nolan, Gail Patrick, J. Carroll Naish, Robert Preston—A very fine little program picture that runs only 55 minutes. Only thing that I can find wrong is the title. Stars in this turn in fine performances. Robert Preston seems to be a "find." Thought he played his part well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PRISON FARM:** Lloyd Nolan, Shirley Ross—Nice little program picture. Seems that Paramount had some real good program pictures in this year's lineup.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PRISON FARM:** Lloyd Nolan, Shirley Ross—Very good action programmer. Played September 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PROFESSOR, BEWARE:** Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—We got in a late Saturday show on this after being closed since Tuesday, September 20, due to no electric power because of gale and flood. Few knew we were open and business was negligible, but we all agreed this very disappointing Lloyd picture. Gosh, Harold, can't you find a better story than this one? A washout in more ways than one was our experience with this one. Played September 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PROFESSOR, BEWARE:** Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—This one will do for bargain nights or double bills. Harold has been off the screen so long that he has been forgotten. There is a lot of good laughs in the last half of the picture. If you have a pretty good crowd, don't pass it up. Running time, 94 minutes. Played October 11-12.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**SING, YOU SINNERS:** Bing Crosby, Fred MacMurray, Donald O'Connor, Ellin Drew, Elizabeth Patterson—Here's a "honey" for a small town. It's entertainment plus, and patrons seemed to know all about it because they came in crowds. Paramount is certainly putting out the pictures these days. And their recording on both features and shorts is the best in the business. Running time, 89 minutes. Played October 6-8.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**SPAWN OF THE NORTH:** George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Lynne Overman, Louise Platt—You won't have any regrets when you play "Spawn of the North," as the customers didn't mind telling you how much they liked the show. Running time, 112 minutes. Played September 25-26.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**TEXANS, THE:** Randolph Scott, Joan Bennett, May Robson, Walter Brennan, Robert Cummings—Not the tremendous epic that Paramount would have you think it is. Did not compare to "Wells Fargo," "The Plainsman" or "The Texas Rangers." Thought it very draggy, and after the snow storm, the dust storm and the rain storm, it finally came to the end. Scott is unconvincing as an actor and Miss Bennett is terribly miscast in this show, as she refused in all the hardships even to muss her hair. May Robin is the whole show. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**TROPIC HOLIDAY:** Martha Raye, Bob Burns, Dorothy Lamour, Ray Milland—Quite unsatisfactory from entertainment viewpoint as well as business. Not worth wasting so much celluloid on. Played September 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TROPIC HOLIDAY:** Martha Raye, Dorothy Lamour, Bob Burns, Ray Milland—We enjoyed this but it did not seem to have the drag common to these stars. Possibly the Mexican locale, etc.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**YOU AND ME:** Sylvia Sidney, George Raft, Harry Carey, Barton MacLane—A good drama. Cast good and it pleased generally. No extra drawing power, however. Played September 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**YOU AND ME:** Sylvia Sidney, George Raft, Harry Carey, Barton MacLane—Pretty good program picture. Recording good. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Republic

**BORN TO BE WILD:** Ralph Byrd, Doris Weston, Ward Bond—Very good action picture. Drew most of the full house on a double bill.—C. E. Eismar, Lyric Theatre, Hamilton, Ohio. Family patronage.

**CALL OF THE YUKON:** Richard Arlen, Beverly Roberts, Lyle Talbot—Most of the pictures of the North do a big business and Republic's "Call of the Yukon" is no exception. A great film for the young-



sters on account of the animals. Went over fine at the box office and was told by many that it was enjoyed. Played October 8-9.—Harold C. Allison, White Cloud Theatre, White Cloud, Mich. Small town patronage.

**GOLD MINE IN THE SKY:** Gene Autry, Carol Hughes, Smiley Burnette—The gold mine in the sky actually came down to the Plaza Tilbury, and how the pennies came in, and you exhibitors say a prayer of thanks for Gene Autry. Running time, 60 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOLLYWOOD STADIUM MYSTERY:** Neil Hamilton, Evelyn Venable—Good enough for best half of double bill.—C. E. Fismar, Lyric Theatre, Hamilton, Ohio. Family patronage.

**LADIES IN DISTRESS:** Alison Skipworth, Polly Moran, Bob Livingston—Played this with "Penitentiary," but it meant just average business.—Harold C. Allison, White Cloud Theatre, White Cloud, Mich. Small town patronage.

**MANHATTAN MERRY-GO-ROUND:** Phil Regan, Ann Dvorak, Leo Carrillo, Gene Autry, Cab Calloway and His Orchestra, Joe DiMaggio, Max Terhune—Seems like five or six different players in this one. Each drew a few extra and added together they filled the house both nights. Autry, Calloway, Terhune, DiMaggio, Carrillo, all commented upon. Considering the many and varied ingredients, this turned out to be a tasty bit of hash.—C. E. Fismar, Lyric Theatre, Hamilton, Ohio. Family patronage.

**OUTLAWS OF SONORA:** Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune), Jean Joyce—One of the best we have ever played. The double part taken by Livingston is different than any plot we have had in this class show and adds greatly to the production. Excellent. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**OUTSIDE OF PARADISE:** Phil Regan, Penny Singleton—Just so-so. With a couple of good tunes, this would have been 100 per cent better.—C. E. Fismar, Lyric Theatre, Hamilton, Ohio. Family patronage.

## RKO Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt, Harry Carey—An old one we picked up and used to satisfactory audience reaction. Played September 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BORDER G-MEN:** George O'Brien, Ray Whitley—An excellent picture. Business good. All comments good. When you find a picture with the screen play by Oliver Drake you find one that is interesting and holds the customers on the edge of their seats. Our people like George O'Brien.—George Stovall, Ute Theatre, Sayre, Okla. Small town patronage.

**BREAKING THE ICE:** Bobby Breen, Irene Dare, Charlie Ruggles—Fairly entertaining picture with a Mennonite background. While the belief and customs of these industrious people may appear queer to us, their philosophy of earning with their own hands and brain the necessities of life is not a bad principle, particularly in these times of federal paternalism and \$30.00 every Thursday. Running time, 80 minutes. Played October 9-10.—Rudolph Covi, Covi Theatre, Hermine, Pa. Small town and rural patronage.

**BREAKING THE ICE:** Bobby Green, Charles Ruggles, Dolores Costello, Irene Dare—Thoroughly enjoyable, with the boy star doing his best singing and acting, and the six-year-old girl skater was the hit of the show.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**CONDEMNED WOMEN:** Sally Eilers, Anne Shirley, Louis Haywood—Interesting picture. Cast good. Average Tuesday business. Played August 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HAVING WONDERFUL TIME:** Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball, Lew Bowman—Good picture but no record business getter. Played September 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MOTHER CAREY'S CHICKENS:** Ruby Keeler, Anne Shirley, James Ellison—Very poor business on this one. Would consider this just a nice program picture. Those who saw it made very little fuss about it. Running time, 82 minutes.—Rudolph Covi, Covi Theatre, Hermine, Pa. Small town and rural patronage.

**MOTHER CAREY'S CHICKENS:** Anne Shirley, James Ellison, Ruby Keeler, Fay Bainter, Ralph Morgan—Splendid family picture that pleased all.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**MR. DOODLE KICKS OFF:** Joe Penner, June Travis, Richard Lane—Penner, story and everything else in this picture is nuts. If you like them screwy this will fill the bill. A good prevue crowd seemed to like it "as was." Played October 8.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

**RADIO CITY REVELS:** Bob Burns, Jack Oakie, Kenny Baker, Ann Miller, Milton Berle—This was a swell picture and some fine acting by all concerned. Good story and fine music, good recording and nice

prints. Keep the good work up, RKO. I have several of your new releases booked and from reports I believe you are going to hit and hit right this year. Running time, 90 minutes. Played September 11-13.—Bretzke & Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**SNOW WHITE AND THE SEVEN DWARFS:** Walt Disney feature cartoon. Somebody on the distributing end of RKO must have been to night school, and heard how "Art never pays," and "Art for Art's sake," and all that. And somebody else on the staff who could read must have been browsing over all the pretty things the free-ticket boys have been saying about "Snow White." And between them, they came to the conclusion that the best way to uphold this picture's artistic integrity was to see that at any rate it didn't pay the exhibitor. One of these lesser breed who thought "Snow White" was going to be a high spot both for his small-town patrons and himself, has just been pretty badly fooled. Out of a gross of \$75 he managed to get home with a net of 68 cents and his pants. In addition, he found himself coming into the post office with a terrific C. O. D. Watch it, boys. It may be Art, and three-dimensional at that. If it clarifies things any, this exhibitor can vouch for the fact that it didn't pay. And no fairy story, either.—Vincent Carty, Bison Auditorium, Bison, S. D. General patronage.

**VIVACIOUS LADY:** Ginger Rogers, James Stewart, James Ellison, Charles Coburn, Beulah Bondi—Lively comedy drama which with some of the stars would have fallen rather flat. Miss Rogers helps it over.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## Twentieth Century-Fox

**FOUR MEN AND A PRAYER:** Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—Loretta Young is always good and this Richard Greene is coming up fast. The picture was about the same as the story, which was sort of jumpy from place to place, but even at that it went over good and did nice business. The prints we get from Fox are always in fine shape and the recording is usually good, too, although we have run two pictures where we had trouble with recording. Fox gives us splendid cooperation in booking and the best of service from their Minneapolis exchange. Running time, 85 minutes. Played October 2-4.—Bretzke and Gainer, Lyric Theatre, Kenmare, N. D. General patronage.

**BORROWING TROUBLE:** Jed Prouty, Spring Byington—This is a very good picture in the fast becoming popular Jones Family series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**FOUR MEN AND A PRAYER:** Loretta Young, Richard Greene, George Sanders, David Niven—A very fine munitions story that did not do the business we anticipated. Running time, 85 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**GATEWAY:** Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Just because it was produced by Darryl Zanuck and starred Don Ameche we thought it would be good. We've got lots

of faith in those two boys and sure enough they didn't let us down. Not a super colossal picture, but it was different and fairly entertaining. Why all the squawking? With a couple of good shorts it will go over all right. Running time, 70 minutes. Played October 16-17.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**GATEWAY:** Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Ellis Island locale. Due to clever work of stars and director, this average story pleased. You'll hear more of Miss Whelan.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**HOLD THAT COED:** George Murphy, Joan Davis, John Barrymore, Marjorie Weaver, Jack Haley—Credit should be given to George Marshall, director, for making the funniest, screwiest, yet logical, football picture to date. As a takeoff on the antics of the late Huey Long, it's there. Here is one sport picture you can tie in with the local football team or school without a kickback. Played October 1-3.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

**I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—Can't say much for this, but it was something different. Looks like a waste of talent, but glad they're keeping the boys busy doing something. It keeps them off the WPA. If it cost you much, better try to get by without it. Running time, 75 minutes. Played October 2-3.—Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**I'LL GIVE A MILLION:** Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—Good. Played August 31-September 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**KENTUCKY MOONSHINE:** Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LIFE BEGINS AT 40** (reissue): Will Rogers, Rochelle Hudson, Richard Cromwell, Jane Darwell—If you want to know something, "Life Begins at 40" broke all records on Merchant Trade Show and I have been running Merchant Trade Shows for 10 years straight. Will Rogers will still get 'em in. Played August 16-17.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**LITTLE MISS BROADWAY:** Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Best Shirley Temple picture in a long time. Pleased all, but pretty bad at box office with carnival opposition. Running time, 71 minutes. Played October 10-11.—Boyd Adkison, Lyric Theatre, Idabel, Okla. Small town and rural patronage.

**SAFETY IN NUMBERS:** Jed Prouty, Spring Byington, Shirley Deane—This series still holds interest and pleases.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**SPEED TO BURN:** Michael Whalen, Lynn Bari, Henry Armetta—If you can get them to come and see it, there's a lot of swell entertainment in this little picture. No star value, but it's the kind of a

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

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(Continued from preceding page)

show most people like and will tell you so on their way out. Running time, 60 minutes. Played October 12-13.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**SPEED TO BURN:** Michael Whalen, Lynn Bari, Henry Armetta—A short programmer which might be used for No. 2 on dual program. To very poor business. Played October 4-5.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

**SPEED TO BURN:** Lynn Bari, Michael Whalen, Henry Armetta—An ideal feature for the lighter spot on a dual program. While not headlined, Henry Armetta steals the picture and carries the comedy end with well spaced laughs throughout. Running time, 60 minutes. Played October 13-15.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

## United Artists

**ADVENTURES OF TOM SAWYER:** Tommy Kelly, May Robson, Ann Gillis, Walter Brennan, Jackie Moran—A swell show for everybody, especially for the kids. Excellent to tie in with the schools. Give it all you've got. Picture will back you up. Running time, 91 minutes. Played October 6-7.—Boyd Adkinson, Lyric Theatre, Idabel, Ohio. Small town and rural patronage.

**ADVENTURES OF TOM SAWYER:** Tommy Kelly, May Robson, Jackie Moran, Walter Brennan—Immediately after the men heard we were going to show this picture the most popular comment was: "I can see where a picture like this 'Tom Sawyer' might go over in one of the juvenile institutions, but for us, well, I just can't see how it will go there." After our Saturday show the tune changed to: "Whatta picture." "Certainly was a beautiful color picture." "Had some swell comedy, too." "For kids, they sure can act." While it is true "Tom Sawyer" and "Huck Finn" were not the characters we know them to be in Mark Twain's book (Tommy and Jackie here were a bit too polished), they did, nevertheless, do a swell bit of acting. After all, it isn't justifiable to expect them to be able to do as well as Gable, Muni, et al. Certainly think UA knew their business when they selected that grand actress, May Robson, as "Aunt Polly." She is always superb. If you haven't shown this feature to your patrons (both young and old, they'll all like it), do so at the earliest opportunity, "cause UA and Selznick have gone and done it again." Running time, 91 minutes. Played October 15.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

**BLOCKADE:** Henry Fonda, Madeleine Carroll, Leo Carrillo, John Halliday—Not too hot, in our opinion. We didn't know who was mad at who nor why! And somehow we cared little how it came out. Henry Fonda was fine and his last scene gives one a thought to carry home regardless of the rest of it. Played September 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BLOCKADE:** Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—The worst Sunday-Monday we've had in months. The picture was very good of its kind, but we discovered that people don't like this kind. Hope we never experience what those poor Spaniards are going through. Henry Fonda's speech at the end was a masterpiece. Running time, 80 minutes. Played October 9-10.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**GOLDWYN FOLLIES, THE:** Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," Ritz Brothers, Andrea Leeds, Zorina, Phil Baker, Kenny Baker—One of the most beautiful pictures of the year. The directing good. Kenny Baker's singing outstanding. The natural coloring beautiful, the story pretty good. "Charlie McCarthy" and E. Bergen very good, the Ritz Brothers funny. In my estimation, one of the best pictures of the year. The only fault I could see about the picture, it was a little too long. I just wish that all the specials were as good as this one. Recording good. Running time, 109 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Universal

**GOODBYE, BROADWAY:** Alice Brady, Charles Winninger, Tom Brown, Tommy Riggs—Quite unattractive. Too dull to be amusing. We didn't even have the actor's show in the finale. Played September 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TWO IN A CROWD:** Joel McCrea, Joan Bennett—Played on double bill. The other feature drew the crowd, but this pleased as well if not better.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Victory

**ORPHANS OF THE PECOS:** Tom Tyler—Western that makes up for bad acting and settings with fast moving action. Paid its way and pleased the crowd.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

## Warner Brothers

**BOY MEETS GIRL:** James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy—I sure thought I had something when I booked "Boy Meets Girl," but this fine bunch of stars was certainly wasted on this picture. I was at the door when the customers came out and they sure told me plenty that didn't seem like they liked it. Running time, 86 minutes. Played September 11-12.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**COWBOY FROM BROOKLYN:** Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—Dick Powell came back very well in this picture with the aid of Pat O'Brien and Priscilla Lane. Well liked by all. Good enough for your best nights. Running time, 77 minutes. Played September 15-16.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**INVISIBLE MENACE:** Boris Karloff, Marie Wilson—This went over fine with my crowd on Bargain Night. Maybe you'll like it better by playing it on same night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**JEZEBEL:** Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—Good picture of its kind. Business not so hot.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MEN ARE SUCH FOOLS:** Wayne Morris, Priscilla Lane, Humphrey Bogart, Hugh Herbert—Fair comedy. Played September 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OVER THE WALL:** Dick Foran, June Travis, John Littel, Dick Purcell—Some of the advertising read that Warden Lawes was the only man who dared tell, etc. Nothing outstanding or startling that we could see. Did not draw.—P. G. Estes, Estee Theatre, Parker, S. D. Small town patronage.

**RACKET BUSTERS:** Humphrey Bogart, Gloria Dickson, George Brent, Walter Abel—When Lloyd Bacon makes a picture, he really makes a good one. This picture is outstanding in all respects. Even though we have been ganstered to death this season, "Racket Busters" grips you and holds interest throughout the entire show. Humphrey Bogart, George Brent and Gloria Dickson are outstanding in their acting. Just a good show. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WHITE BANNERS:** Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville—The book helped this. Marvelous acting. Fay Bainter wonderful. Not much box office, but W. B. doesn't hold us up on pictures and we always show a little margin of profit on their product. Running time, 90 minutes. Played September 28-29.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Jackie Cooper, Bonita Granville—An outstanding picture that did well against competition in this 1,225 town.—P. G. Estes, Estee Theatre, Parker, S. D. Small town patronage.

**WHITE BANNERS:** Fay Bainter, Claude Rains, Jackie Cooper, Bonita Granville, Kay Johnson—Excellent story, well played by a competent cast. It was good to see Kay Johnson again. She's as swell as ever. Why can't she be cast more often? Played September 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Short Features

### Columbia

**COMMUNITY SING, NO. 2:** Donald Grayson—They won't sing with them, but seem to enjoy them. Our crowd is cowboy nuts and they know Grayson even if he did go Irish in this one.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio.

**DRUG STORE FOLLIES:** Broadway Follies—Do not miff this one. One of the best musical single reels we have run. It is a short vaudeville show and the acts are exceptional. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**HEALTHY, WEALTHY AND DUMB:** Three Stooges—Funny and hilarious.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HORSE ON THE MERRY-GO-ROUND, THE:** Color Rhapsodies—Not much to this except color. Could not grasp the story at all. Not so hot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LITTLE BUCKAROO:** Krazy Kat Cartoons—Good cartoon. Black and white and full of gags.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**PLAY BALL:** Sport Thrill—A squirt at the one and only World's Champs, the Yankees, at their spring training camp prior to the opening of the 1938 baseball season. A good short for baseball fans. Running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

**SCREEN SNAPSHOTS, NO. 10:** Better than most we have run. Very interesting. Running time, seven

minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SPORT STAMINA:** Special Sport Thrills—A very good short reel that is broken up so that it is not so draggy. Kofod is very good in his comments. Very interesting. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**TERMITES OF 1938:** Three Stooges—Very good audience reaction. Although, personally, we feel them terrible, the audience goes for them in a big way, so we play them and they are eaten up by all. Excellent for audience appeal. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Educational

**BIG TOP, THE:** Terry-Toons—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CUTE CRIME:** Jefferson Machamer—Too silly to be funny. The girls are pretty, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DATES AND NUTS:** Herman Timberg, Jr.—Pat Rooney, Jr.—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JITTERBUGS:** Buster West, Tom Patricola—Above average two-reel comedy. Running time, 16 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**KOO-KOO CORRESPONDENCE SKOOL, THE:** Jefferson Machamer—Fair. The girls help plenty.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MRS. O'LEARY'S COW:** Terry-Toons—Average.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Metro-Goldwyn-Mayer

**ANAESTHESIA:** Pete Smith Specialties—Splendid entertainment that is also instructive.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WHAT DO YOU THINK, NO. 3:** MGM Miniatures—A dandy attention-holding 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BEAU HUNKS:** Laurel and Hardy Reissue—Was very well liked and was sure worth playing. Ran it as a special and brought in a few extra nickels. Running time, 40 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**BILLY ROSE'S CASA MANANA:** Musical Comedy—A typical Billy Rose extravaganza. Beautiful girls, colorful costumes and some swell tapping by Lee Dixon, Virginia Grey and a little lady, name unknown, who very nearly out-stepped the aforementioned stars. A good two-reel short for any program. Running time, 21 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

**CANDID CAMERAMANIACS:** Pete Smith Specialty—Just another one reel. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**CAPTAIN'S PUP:** Captain and the Kids—Very good; the kids liked it. Running time, nine minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**COME ACROSS:** Crime Doesn't Pay Series—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**EVENING ALONE, AN:** Robert Benchley—Excellent. Just about what happens in the average home.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HIDE AND SHRIEK:** Our Gang—Good as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOLLYWOOD HANDICAP:** MGM Miniatures—Just fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOW TO RAISE A BABY:** Robert Benchley—A comedy worth playing in the Benchley style. Running time, nine minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**JOAQUIN MURIETTA:** Historical Mysteries—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MODELING FOR MONEY:** Pete Smith Specialties—Pleased most everyone.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MODELING FOR MONEY:** Pete Smith—Very good. Worth playing. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MUSIC MADE SIMPLE:** Robert Benchley—Just silly.—C. E. Fisser, Lyric Theatre, Hamilton, Ohio. Family patronage.

**NATURAL WONDERS OF THE WEST:** Fitz-



Patrick Travel Talks—Beautiful and worthy a spot on any program.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OUR GANG FOLLIES OF 1938:** Our Gang—They don't come any better than this one. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PENNY'S PARTY:** Pete Smith Specialties—Very good.—C. E. Palmer, Lyric Theatre Hamilton, Ohio. Family patronage.

**PENNY'S PARTY:** Pete Smith Specialties—Very good. The color sure makes one's mouth water.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**STORY OF DR. CARVER:** Pete Smith Specialties—Excellent dramatic one-reeler.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**BIG CHIEF UGH-A-MUGH-UGH:** Popeye the Sailor—Different but good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HIMBER HARMONIES:** Richard Himber and His Orchestra—Not as good as other headliners, but will please. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**HOLD IT:** Color Classics—This was very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JEEP, THE:** Popeye the Sailor—The new character is introduced and was well liked by the kids. A better than average cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**QUEENS OF THE AIR:** Vincent Lopez, Girl Vocalists—The best musical of the season. In fact, one of the best we have run. The highest praise from all who saw it. Use this to build up a mediocre program. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO Radio

**BOAT BUILDERS, THE:** Walt Disney Cartoons—A wow! Plenty comical cartoon carryings on.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BUCKAROO BROADCAST, A:** Smart Set—Good cowboy music keeps this okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DONALD'S BETTER SELF:** Walt Disney Cartoons—A little less funny than most, but good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DONALD'S OSTRICH:** Walt Disney—Very rich in entertainment. Running time, eight minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**FALSE ROOMERS:** Edgar Kennedy Comedies—Moderately amusing comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**INTERNATIONAL RHYTHM:** Nu-Atlas Productions—Fair musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MARCH OF TIME, NO. 13:** The best short series of the season and this one is outstanding. The subject on education of the automobile drivers is exceptional. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MOTH AND THE FLAME, THE:** Walt Disney Cartoons—A real humdinger! Very clever.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PINEHURST:** RKO Pathe Sportscope—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Vitaphone

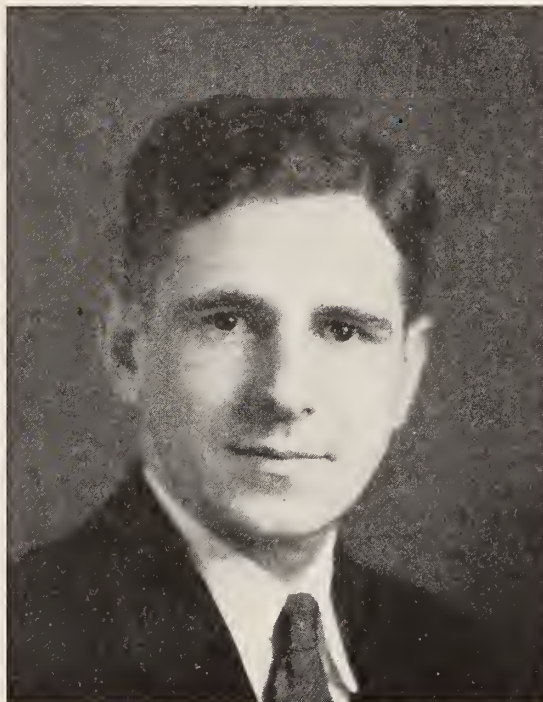
**DREAM COMES TRUE, A:** Floyd Gibbons' "Your True Adventure"—Only fair.—L. A. Irwin, Palace Theatre, N. H. General patronage.

**NIGHT INTRUDER:** Floyd Gibbons' "Your True Adventure"—On the same high standard that the balance of the series has been. Very good. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**RISE AND SING:** Cross and Dunn—Here is one that is tops in its series. Splendid audience reaction.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Roscoe Karns, actor, left Paramount this week after six years, planning a European trip before making a new affiliation.

# Giving Specifications for lighting schemes effectively using the new FLUORESCENT LUMILINE LAMPS



● FRANCIS M. FALGE, specialist in theatre lighting of national reputation, associated with the Nela Park engineering division of the General Electric Company, will present, in the next article in his current series in Better Theatres, plan suggestions and installation data for the use of fluorescent incandescent lamps in combination with other methods for the illumination of the theatre. An authoritative discussion of a revolutionary development in modern illumination practice—

to appear in the  
November 12th issue  
of BETTER THEATRES



## Korda Expanding; David Selznick May Stay at UA

Emanuel Silverstone henceforth will represent the Alexander Korda interests of England on the directorate of United Artists, Mr. Korda designating his American business representative in his place because of new plans he has in mind for expanding his Korda-London Films producing activities, necessitating that he remain in London to a greater extent, away from the corporate functionings of the distributing company here. Mr. Silverstone is a brother of Maurice Silverstone, operating head of U.A. and immediately assumes directorship for Mr. Korda, who is one-fifth owner of the company.

Other United Artists corporate activities of the week included word from David Oliver Selznick that he would "most likely" extend his existing arrangement for distribution of his product. Mr. Selznick arrived in New York on Monday morning, and left the next morning for a three weeks' vacation in Bermuda with his wife.

Murray Silverstone's announcement of last week that no one was to be brought in to direct its domestic sales to replace George J. Schaefer, now with RKO, still holds. The sales duties will be shared by Harry Gold and Jack Schlaifer, eastern and western sales managers.

Mr. Korda is planning important changes at Denham. He will form at least two additional companies, one of which will be headed by Irving Asher. Mr. Korda not only will supervise over all, but will personally conduct the management of only one unit.

His production activities will be made more elastic. Denham will extend its production facilities to many firms now seeking to use that studio. Films for release by companies other than United Artists will be made there in greater numbers.

### Selznick Fulfills Contract

Emanuel Silverstone previously was manager of the United Artists office in Cristobal. He is 29 years old. He is a graduate of City College of New York, holds a law degree and Phi Beta Kappa key.

Mr. Selznick conceded that he would talk to other companies, among them RKO Radio, but indicated that he not only favored a renewal with United Artists but regarded it as more likely to occur than a deal with any other company.

The producer has fulfilled his product commitments to United Artists under his current pact. He said that January 5th has been set as the definite starting date for "Gone with the Wind" and that "come what may, the best available actress for the Scarlett O'Hara role on that date will be the one to play the part." The budget on the picture has been set at \$2,500,000, Mr. Selznick said, and he estimated that it will be completed in four months. Present plans are to roadshow it starting next fall.

### "Intermezzo" Next Film

"Intermezzo" will be his next production. It will go into work in December and will be the first release on his new distribution contract.

Douglas Fairbanks, Jr., also arrived in New York Monday and said that in the next 18 months he would make two pictures for RKO and one for Selznick-International. He said he had conferred with Mr. Selznick on his way from California but no role had been set as

## Envoy to Peru Urges Industry to Help Bring Americas Together

by H. ALBAN-MESTANZA

Editor of "Teatro al Dia"

The motion picture provides a powerful vehicle for bringing North and South America together, in the opinion of Laurence A. Steinhardt, United States Ambassador to Peru, who is on his way back to Lima after a short stay in the United States.

The American envoy doubted that full advantage had been taken of the opportunity, and hoped that producers in the United States and Latin America "will bend every effort towards bringing the two continents closer together by using the powerful instrument available to them", for further extension of the trade agreements program pending in Latin America should prove a benefit to the motion picture industry by increasing the demand for motion pictures.

The ambassador said that American motion pictures are extremely popular in Latin America, particularly those of certain stars. However, he feels that special attention should be paid to proper "dubbing" or superimposing of Spanish dialogue and titles to overcome the barrier of language.

"While on this subject," he adds, "I may say that the number of travel pictures exhibited in Latin America dealing with the scenic beauties and industrial side of the United States is disappointingly small. One can go to almost any theatre in this country and see beautiful pictures of the Andes Mountains and the scenic treasures of Peru such as are to be found at Cuzco and in other regions of the country, the Amazon basin and jungles of Brazil, the cattle- and wheat-raising district of Argentina and the nitrate and copper mines of Chile, but one rarely, if ever, sees a picture in South America of the beauties

yet for him in any future Selznick release. Mr. Fairbanks will sail for a three-week vacation in England in two weeks' time.

Joe Goltz has been appointed manager of United Artists' office in Japan, succeeding A. A. Lowe, who is returning to New York for a vacation before receiving a new assignment. Mr. Goltz, who will make his headquarters in Tokyo, was associated with Metro-Goldwyn-Mayer for the last 10 years in South America and the Orient.

Changes in the company's field personnel include the elevation of Dave Prince, former Atlanta branch manager, to southern division manager, succeeding Bob Mochrie. Jeff Davis succeeds Mr. Prince in Atlanta. He was formerly salesman in Philadelphia.

Other changes were the promotion of Clarence Eisman, Pittsburgh branch manager, to New York in the same post and the transfer of Ben Robins from Detroit to St. Louis as branch manager. The New York post has been vacant since the resignation of Charles Rosenzweig, some time ago.



LAURENCE A. STEINHARDT

of Yellowstone Park or Yosemite or the Grand Canyon."

As for Latin American motion picture production, particularly of Peruvian films, the ambassador called it a comparatively recent development but one which had made very appreciable gains the past year or two. In fact, taking into consideration the small amount of capital invested, Mr. Steinhardt said, the progress which the Latin American industry has made is extraordinary from an artistic point of view.

"As everyone knows," he added, "the Latin Americans are great dramatic artists, and in consequence there is no dearth of talent."

## Twelve Films Are Classified By National Decency Legion

The National Legion of Decency reviewed and classified 12 films this week. Of the 12 seven were approved for general patronage and five were listed as unobjectionable for adults. Their classification follows:

Class A-1, Unobjectionable for General Patronage: "The Citadel," "Down on the Farm," "Five of a Kind," "Listen Darling," "The Mad Miss Manton," "Service De Luxe," "Swing That Cheer." Class A-2, Unobjectionable for Adults: "Brother Rat," "Girls on Probation," "Girls' School," "The Lady Vanishes," "Suez."

Guaranteed Pictures, handling the American distribution of "Irish and Proud of It," has booked the film into the Belmont theatre for an indefinite run starting Saturday.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## *What Parade? What "New" Methods?*

An unemployed member came in to visit and to see about a job. He should not be seeking a job. The job should be seeking him. His experience and ability could still a bit of that cry for manpower. But it seems the ones who yell "manpower" loudest offer peanuts for salaries. The member cannot eat peanuts. He still has stomach trouble from his last job.

It's an old story and no more pleasant in the retelling. But the member tells a similar one to match it. About a long-time Round Tabler, a Quigley Plaque winner of some years back. This one was let out of his last assignment because "he had allowed the parade to pass him by and could not grasp the new methods of showmanship." The quotes are what the bossman said, according to our informant. The bossman, we hasten to add, is a swell guy, young in years, a hard worker, on the go from early to late. He also has stomach trouble.

\* \* \*

Well, since it is fitting that this department keep closely in touch with progress in today's showbusiness, may your venerable Chairman rear back long enough to purr:

*"What parade has passed the member by? Just what are these new methods of showmanship he failed to grasp?"*

From where we happen to be sitting—and a good seat, too—the "parade" our young optimist refers to sounds more like a merry-go-round and it's not the old-timers exactly who have become the dizziest, therefore. As concerns these "new" methods, it may be that many of the difficulties in the way of today's showbusiness are due to the wholesale discarding of "old" methods and the seasoned theatremen who made them work.

\* \* \*

Once upon a time, and this is no fairy tale, the manager was supposed to take hold of his operation and decide what to do about it. It was expected his ideas would be given full play, his abilities and intelligence respected. He was not asked to spend long stretches at pointless meetings that started and ended nowhere. He was allowed reasonable hours for his meals and could look forward to a normal home life. His position was his as long as he did the job he was well-paid to do. The only parades that passed him by were those colorful pageants of exploitation he created without having to ask the bossman for permission to do so. These were the "old" methods and theatres profited.

And what of the "new" methods? Are they the kind that force seasoned, valuable theatremen to walk the streets in search of work for which their years have so well fitted them? Or perhaps, the kind that break down morale, weaken initiative and refashion the once powerful and knowing theatremen into a veritable stooge?

There are no "new" methods of showmanship. It would be something new, however, if bossmen reclaimed the tried-and-true methods of yesterday and guarded the talents of the rapidly disappearing old-timers of whom the younger generation of executives seem so shortsightedly neglectful.

▽ ▽ ▽

## SHORTS PAY THEIR WAY

Despite much of the fuss to the contrary, shorts are not everywhere the unwanted child of the industry. It is to be noted that distributors take the merchandising of these subjects as seriously as their selling. For instance, Metro-Goldwyn-Mayer and Twentieth Century-Fox.

Howard Dietz' monthly publication in behalf of MGM's short subjects, edited ably by Round Tabler Herb Morgan, is not taken lightly by exhibitors intent on making shorts pay their way, and more. And theatremen regard with no less approval the 30-page shorts exploitation manual gotten out by the McCarthy forces at Twentieth Century-Fox.

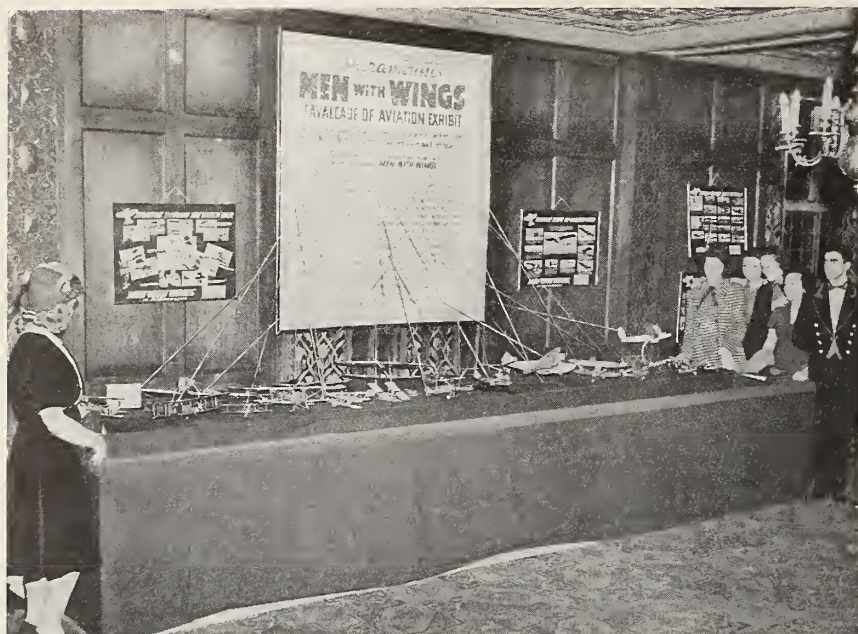
Double features, giveaways or what have you, there never was a time when patrons failed to appreciate entertaining short subjects. How widespread the appreciation, depends, of course, on how strongly theatremen follow through on the support given them by the home office admen.

▽ ▽ ▽

Theatremen in a midwest city are preparing for an early canned-goods matinee. Which means Thanksgiving is just a few weeks away, Election and Armistice Days even nearer.

*A-Mike Vogel*





The Paramount lobby in New York City, weeks in advance of opening of "Men With Wings", presented this unusual cavalcade of aviation. Accurate scale models of world-famous flying ships from the first flight of the Wright Brothers to the sea-spanning clipper giants of today are included.

## Round Table In Pictures



Promoted by Tom Muchmore, Fox Apollo Theatre, Los Angeles, Cal., for his Saturday matinee kid show was personal appearance of Jerry Tucker, star of his Dick Tracy serial, and Jo Jo, the clown from local circus. That's Tom standing at left in photo. Jo Jo also covered nearby section, plugging the stage show and opening of serial.



The high quality of artistic display and "stop-appeal" created generally by theatremen in behalf of the Movie Quiz are illustrated by the comprehensive information booth and explanatory posters used by Manager Jack Lexey, Broadway Theatre, Philadelphia, to sell the drive in his sector. The smile that should go with the distribution of the booklets is shown here by Lexey himself, posing jauntily in the booth.



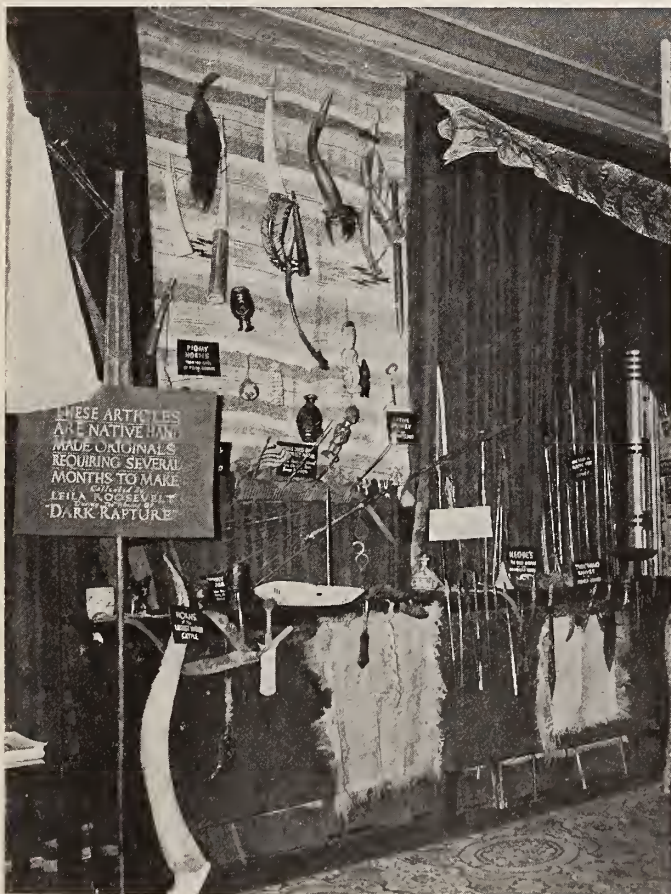
Street ballyhoo for "Always Goodbye" was arranged by C. M. Wight, Mercy's Yakima, Yakima, Wash., through aid of the State Patrol. Wrecked car was placed atop bannered trailer and towed slowly through the city. The first gentleman at the left, leaning on the float, is Manager Wight, himself.





Noted for his ingenious use of display material secured from local merchants and adapted for theatre use, Jack Simons presents for the members a recent lobby for "Marie Antoinette" at Loew's Poli, Hartford. The beautifully colored plaster figures promoted from one of the city's better stores fitted in perfectly with Simon's ideas.

A slice of the Belgian Congo was transferred to the lobby of the Globe Theatre, New York City, as advance for "Dark Rapture". Exhibits included elephant skull with tusks and war weapons gathered by Armand Denis and Leila Roosevelt in their joint expedition in which they filmed the picture.



Four local lads were dressed in slacks and overall and sent out on the streets barefoot as part of Louie Charninsky's street-ballyhoo for "Barefoot Boy" opening at the Capitol, Dallas, Tex. Note also how Louie plugs the Movie Quiz on his front.



Above may be seen the Junior Naval Militia, called out by Manager Tommy Read of the Paramount Theatre, Atlanta, Ga., to aid him in exploiting his date on "Give Me a Sailor". Atop marque, theatremen hung numerous vari-colored pennants.



Arranged by Jack Schlimovitch, Warners' manager in Finland, was street stunt of carriage with girl dressed as Betty Davis in "Jezebel" driven through the streets of Helsingfors to plug the date. Sign on rear of carriage read: "We meet tonight at the Adlon".



# AN EDITORIAL



*The story is told of a rooster who upon seeing a duck's egg for the first time invited his hens to come and look at it, saying: "This is not meant as any criticism of what you ladies are turning out. I only thought you would be interested in seeing what other folks are doing."*

## "Have You Ever Seen a Movie" Query Planted by Hyde

Inspired by the recent showing arranged by Paramount for residents of Blowing Rock, N. C., who had never seen a motion picture, City Manager Bolivar Hyde, Sparks Theatres, in St. Petersburg, Fla., interested the local *Times* in a similar idea, which he reports as a most effective general good will builder.

Paper arranged a contest to find the oldest resident of the county who had never seen a picture, the winner receiving a cash prize and guest tickets to the theatre. Other awards were given. Entrants were requested to answer two questions on entry blank published with the page one story, "Have you ever seen a motion picture show?" and "Have you ever seen a talking motion picture?" Contest ran for a full week, paper carrying stories and coupons daily.

"LET'S HEAR FROM YOU"

## Hynes Promotes Co-op Ad On Theatre Anniversary

Full page co-op ad was promoted by Jack Hynes in connection with the celebration of the 16th anniversary of Shea's Theatre, Bradford, Pa. Each merchant's ad contained congratulatory message, center top of page being devoted to editorial from the manager in addition to plug for "Marie Antoinette" playing currently.

Serialization was planted in local daily, heralds being distributed to all public libraries and through cooperation of school authorities, announcements were tacked on all bulletin boards, in addition to set of illustrations with playdates. Bumper strips were used on taxi fleet and cars, numerous window displays promoted and bookmarks distributed.

## Contests Highlight "Can't Take It with You"

In connection with "You Can't Take It With You," Frank La Falce for the date at the Earle Theatre, Washington, staged three contests. One was a tieup with the Washington *Times* which ran six one-column cuts of stars of former Capra pictures. Contestants were asked to identify these players, name the Capra hit in which they appeared and write a 25-word letter on why they wanted to see the director's latest hit.

Over WJSV, the Earle staged a contest for women listeners. The station's home economist described to her listeners the "Love Dreams" which Essie, the Sycamore daughter, makes and sells throughout the picture. Guest tickets were offered for the best recipes for "Love Dreams" submitted.

Over WRC a contest was staged to announce the hold-over week of the picture, listeners awarded tickets for greatest number of words they could get out of the title.

"LET'S HEAR FROM YOU"

## Harmonica Contest Sells "Breaking the Ice"

With six Portland, Maine merchants sponsoring the event, youngsters competed over a series of four weeks in a Bobby Breen harmonica contest tied in with the Empire Theatre's run of "Breaking the Ice" which stars Bobby.

Winners broadcast directly from the stage over Station WGAN. Three grand prizes consisted of a silver living cup, super chromatic harmonica and a Bobby Breen guitar. Weekly prizes were harmonicas and pen and pencil sets. Contest was judged by audience applause.

## Etchells Promotes 'Yank at Oxford' Boat Race Events

Since the city of Exeter, England, places rigid restrictions against ballyhoo, and very little cooperation is given the theatres by the local newspapers, it occurred to R. H. Etchells, publicity director of Albany Ward Theatres to promote a series of "Yank at Oxford" boat races in advance for the benefit of the picture playing at the local Gaiety Palace, unit of the circuit. In meeting with the chairmen of both local rowing clubs, Mr. Etchells suggested the event and was able to obtain their consent by offering prizes for best crews, providing the race was arranged Saturday before the date. It was also arranged that prior to the main event two crews of oarsmen wearing caps and gowns should row up and down the river.

The MGM London publicity department cooperated by forwarding lithographed postcards, which were used as programs for the boat races and as such sold for the benefit of one of the local hospitals. Nurses and members of the clubs sold programs for the entire week ahead. In addition, poster advertising was allowed in many spots hitherto unavailable. Theatre banner tying in copy on the races was also planted near a prominent bridge, where it would be seen by all passersby.

Medals given to the winners of the special race and runners-up were first displayed in a leading shop window and then presented at the theatre on opening night of the picture. Members of the rowing clubs participated in the presentation. The unique campaign was reported sufficiently effective to bring about capacity business on opening night and stimulated attendance all through the rest of the engagement.

Assisting Mr. Etchells on the campaign were Manager L. W. Jessemann of the Gaiety Palace and his assistant, E. M. Williams.

"LET'S HEAR FROM YOU"

## "Suez" Pressbook Shows Wide Coverage

Five solid pages of exploitation suggestions, including national tie-ins, feature 20th Century's pressbook on "Suez" turned out by the McCarthy ad department. Full page picture layout and six chapter serialization are included among publicity aids.

Ads of various classifications and sizes all feature the effective block-letter title, and according to theatremen who have already played the date, front cover of pressbook used as lobby poster has proved a sizeable attractor.

"LET'S HEAR FROM YOU"

## Ableson Warns Patrons

In an envelope marked "Warning, to be opened only by YOU," Art Abelson, Lake Theatre, Devils Lake, N. D., circularized his mailing list with "Dracula"- "Frankenstein" heralds, plugging his dual bill. Warning copy inside cautioned the scary against witnessing the show and also offered a \$5 reward to the first woman who volunteered to enter the theatre at midnight and see the picture alone.



# QUIGLEY THIRD QUARTER AWARDS WINNERS NAMED

**Newcomers Share Honors with Repeaters in All Divisions of Competitions; Taylor Voted Additional Citation**

by A-MIKE VOGEL

It may have been the big-gun campaigns on behalf of Motion Pictures Greatest Year. Or perhaps those in the international Paramount-On-Parade contest, recently concluded. But whatever the reason, in quality and quantity, entries in the Quigley Awards marked a new high as the Judging Committee grappled with entries from all parts of the world in choosing winners for the Third Quarter.

The final decisions found the 54 Awards voted in the five classifications fairly divided between newcomers to the winning lists and those who had won honors before. Four of the Silver Plaques go to theatremen landing top honors for the first time. Citations of Merit are almost equally divided.

By majority vote, the Silver Plaques are voted to S. P. Dean, Chick Tompkins, Rex Williams, John Burhorn and Charles B. Taylor. The latter adds glory to his new honors by taking down the Additional Citation of Merit for the best entry among Plaque winners regardless of classification. And Burhorn is the first to win two Plaques in this year's Competitions.

## "Boys Town" Wins Citation

Finishing next highest in the voting and winning well-deserved Citations of Merit come Ray Bell, Eddie Forester and Ted Emerson, Sid Holland, Seymour Morris and Don Johnson. Bell and Holland are previous Plaque winners and in all, there seemed little to choose between the Citations and the Plaques. It was that close. A Citation of Merit for a single campaign is unprecedented in the 1938 Quigley Awards, but the overwhelming job done by Forester and Emerson on the world premiere of "Boys Town" in Omaha was sufficient to impress upon the Judging Committee that this high recognition was in keeping.

In all, 44 Firsts and Honorables were awarded to the 49 theatremen cooperating. It is of interest to note that of the 16 Firsts, nine are first winners as can be said of 21 of the 28 Third Quarter Honorables. Winners, theatres and situations of all classifications will be found on this page and the following. Serving as the Judging Committee were W. G. Van Schmus, managing director, Radio City Music Hall; Oscar A. Doob, advertising and publicity director, Loew's Theatres, Lou S. Lifton, advertising director, Monogram Pictures.

Since campaigns were held up in the field through no fault of the contestants who the judges decided should not be penalized therefor, entries in the Paramount-On-Parade contest were accepted for the Third Quarter of the Awards.

## Plaques and Citations of Merit Voted in Third Award Quarter

### Class "A" (Cities 250,000 and Over)

Silver Plaque: Charles B. Taylor, Great Lakes, Buffalo, N. Y.

*(Also awarded additional Citation of Merit for best entry among Plaque winners regardless of classifications.)*

Citation of Merit: Ray Bell, Loew's Capitol, Washington, D. C.

### Class "B" (Cities 100,000 to 250,000)

Silver Plaque: S. P. Dean, Rialto, Tacoma, Wash.

Citation of Merit: Eddie Forester, manager, Ted Emerson, publicity director, Omaha, Omaha, Nebr.

### Class "C" (Cities 25,000 to 100,000)

Silver Plaque: Chick Tompkins, Voge, East Chicago, Ind.

Citation of Merit: Sid Holland, Elco, Elkhart, Ind.

### Class "D" (Cities up to 25,000)

Silver Plaque: Rex Williams, Hoosier, Whiting, Ind.

Citation of Merit: Seymour L. Morris, Schine's State, Cortland, N. Y.

### Class "E" (Subsequent Runs)

Silver Plaque: John Burhorn, Gayety, Chicago, Ill.

Citation of Merit: Don Johnson, Vic, Indiana Harbor, Ind.

## Ace Contests Top Taylor Campaigns

Buffalo newspaper classified page ad men stay right on top of the ball, it seems, in promoting want ads, and have been taught by



CHARLES TAYLOR

Charley Taylor, Class "A" Silver Plaque winner, Shea's Theatres ad head, to utilize picture tieups in this direction. As a result, Taylor reports a number of unusual want ads contest slants on various of his dates, for instance, one built around a series of phone numbers and street addresses taken from individual ads. Readers are requested to find the ads with these numbers, clip and arrange them neatly for the prizes. A second variation is a list of copy lines from single ads, with costumes finding the lines in the ads, clipping the ads and forming them in poster form. Another features a series of scrambled names of streets to be unscrambled and matched with the street names in the ads. The scramble idea was also used for names of autos, to be matched

as above. In all copy, the theatre and picture are plugged heavily, in return for the usual guest tickets.

In addition, on "Bluebeard's Eighth Wife," Taylor landed two unusual full page layouts in the *Times* roto section and followed through with many of the pressbook tieups, such as cigarette displays in all tobacco stores, Modern Merchandise style tieups, cards on all newsstands on fan magazine story, posting on all busses, taxis and street cars. Here, too, a classified contest was spotted, readers asked to write short letters on the value of bowling as exercise, clip the bowling alley ad nearest their homes and mail both to paper.

### Costumed Girls Sample in Lobby

For "Doctor Rhythm," the winner secured coverage with every Crosby tiein, including displays on Victor records in all music stores and windows, grocer windows on Kraft plus costumed girls sampling in the theatre lobby and on the street, girls and samples carrying plugs for the picture. Here, too, a last-line contest was planted in leading Polish paper, a kid coloring tiein for kids, style co-op ads and windows in strategic situations.

On "Big Broadcast," Lamour was used widely, especially on radio tieins with strong support from her sponsors, Chase and Sanborn. Taylor put on a radio contest here, by offering 30 prizes to women sending in best descriptions of either afternoon, street or evening ensembles.

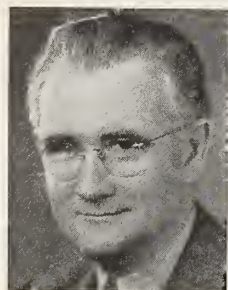
*(Continued on following page)*



# HIGHLIGHTS OF WINNING CAMPAIGNS

## *Float of Theatre Wins First Prize*

Featured yearly in Tacoma, Wash., and the neighboring valley, is the Daffodil Festival, a colorful parade climaxing the event,



S. P. DEAN

covering 15 miles, and viewed by over 250,000 spectators, with daffodils as the decoration motif. This was seized upon by S. P. Dean, Rialto, Tacoma, Class "B" Silver Plaque winner, to publicize "Bluebeard," which he did with a float called "Good Ship Matrimony," found meritorious enough to win first prizes in the commercial division. From studio, Dean obtained a Colbert gown worn in the picture for his head usherette, who wore it on the float. The gown enabled him to crack the local front page with additional stuff on the regular drama page and also to dominate the regular morning women's program on local Columbia station. This was done by having the girl interviewed on how it felt to be wearing Colbert's clothes, and of course the picture and theatre were plugged accordingly.

Page one breaks were further obtained by reason of the winning float, photos running in the Sunday papers as well as the dailies. To tie in further with the celebration, float covered main streets around the theatre with ten lines of banners and flags, many carrying picture copy. Bannered sound truck was on the streets ahead, and followed the parade.

### Local Ball Team Aids

Starting on "Jungle Love" and continuing for the season was a tiein made by Dean with local ball team, member of the Western International League, wherein all pictures would be published free of charge at every home game. Through co-op tieins, each change of program was advertised at park with 40-foot banner under score board and additional plugs by vendors who stuffed bags with picture copy and carried back banners, etc. Tiein also for night games brought the theatre right into the ball park, helpful especially in the face of the competition by night baseball.

On "College Swing," Dean hooked up the pressbook Bendix tiein with leading department store and one of the dailies. Idea was a last-line limerick contest, paper breaking the tiein week ahead of date and carrying daily plugs. Store followed through by co-op plugs and store displays including important main street window. When winners were announced paper ran cut of judges with entries and carried story with four column head.

## FIRST MENTIONS IN ALL CLASSES

JACK ALBERTSON, Indiana, Indiana Harbor, Ind.

HAROLD ARMISTEAD, Lyric, Easley, S. C.

BILL BELL, Majestic, Houston, Tex.

MARLOWE CONNER, Rhodes, Chicago, Ill.

L. DURBAN-LONG, Capitol Cinema, Bolton, England

JOHN ECHOLS, Denham, Denver, Colo.

FRANCIS GOOCH, Uptown, Bath, Maine

C. L. HOLLISTER, Babcock, Wells-ville, N. Y.

MEL LAWTON, Manager, HERMANN FLYNN, publicist, Prince Edward, Sydney, Australia

GEORGE LIMERICK, Aztec Theatre, Enid, Okla.

ED MILLER, Manager, MANNY PEARLSTEIN, Publicist, Warner's Hippodrome, Cleveland, Ohio

FRANK MILLER, Metropolitan, Morgantown, West Va.

FRANK MURPHY, Loew's State, Syracuse, N. Y.

J. CASTRO RAMOS, Plaza, Rio de Janeiro, S. A.

CHUCK SHANNON, Belmar, Pittsburgh, Pa.

CLINTON WANDER, Manager, JOHNNY HARDGROVE, Relief Manager, Loew's Broad, Columbus, Ohio

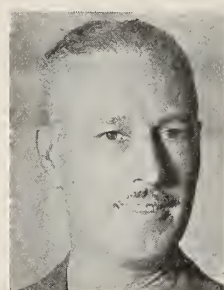
## Taylor Concentrates On Style Tieins

(Continued from preceding page)

"Having Wonderful Time" coming early in July, allowed Taylor many opportunities for style tieins, including full page co-op ads, full page layouts on society pages tying title to clothes and also full page feature story on Roger's hobby, sketching, illustrated with star at easel. Top display hookup here was a series of four front windows in leading department store, each window featuring summer style, and all tying in with scenes and posters on the picture.

## *Ties Factories to Free Scholarship*

Announced as being one of the most effective goodwill tieins ever worked by Chick Tompkins, Voge, East Chicgo, Ind., and



CHICK TOMPKINS

in which they were interested.

Tompkins secured the sanction of all the personnel managers of every plant in East Chicago for the distribution of heralds which were also handed out house to house. Only cost of the contest, which was promoted purely as a civic gesture, was trailer run at theatre. A great deal of local interest was shown by the number of letters received, judging done by men high in educational circles, and award made from stage.

### Stages Soap Box Derby

For his kids, Chick arranged a soap box derby staged in heats, with two divisions, one from 9 to 12 and the other from 13 to 15. Several hundred entry blanks were distributed, advance lobby display featured racer which was awarded to winner and the Mayor was on hand to start the boys on their way day of the race. Hizzonner also presented trophy to winner.

Another kid gag was a puppy giveaway at his Saturday matinee for four consecutive weeks in connection with a lucky number contest. Trailers were run announcing the giveaways, heralds were distributed and the stunt was costless to the theatre, Chick having promoted the dogs from pet shop in exchange for credit. Pups were displayed in lobby weeks ahead. Papers carried stories and ran something on the winners.

"Test Pilot" brought about a model airplane contest for youngsters. Entries were placed on display in lobby and judging was done by licensed airplane pilots from airport at Harvey, Ill., on stage at Saturday kid club. Week ahead these same pilots were introduced from stage, where they delivered brief talks on the flight sequences in the picture. Men also answered questions in lobby during the week preceding opening. Stunt was gratis to theatre in exchange for the publicity the flying school received.

In connection with the March of Time reel "Man at the Wheel," Mayor Rooney issued a proclamation declaring a safety week urging all citizens to attend the picture at the Voge.



# VOTED THIRD QUARTER SILVER PLAQUES

## Hollywood Opening Attracts Whiting

Highlight of Rex Williams' Class "D" winning campaign at the Hoosier Theatre, Whiting, Ind., included his "Romance of the Limberlost" campaign, which also netted him the all-expense week's trip to New York in connection with the recent July contest sponsored by MOTION PICTURE HERALD, and detailed in issue of Sept. 17.



REX WILLIAMS

Mock Hollywood premiere was held for the picture with the usual flood lights, broadcast, cameramen, etc. Local boys and girls dressed as various stars were brought to the theatre in individual cars and then introduced over the mike in lobby. Aerial bombs touched off at intervals signaled the star of the affair. Stunt was handled in all seriousness with the Mayor on hand to head list of celebrities.

Williams further promoted a newspaper contest with prizes of four free trips to the author's birthplace, which is nearby. Entrants were obliged to write letter of no more than 100 words why they would like to visit Limberlost. Booklets describing the place and entry blanks were distributed to patrons.

Special street bally that created excitement was use of three lads dressed as hillbillies who paraded streets with back banners exploiting the Ritz Brothers in "Kentucky Moonshine." Through tieup with transportation company, 200 busses carried cards through the entire Calumet region selling the attraction, theatre and playdates. On "Crime School" ushers were dressed in convicts' uniforms and paraded streets with another lad in guard's outfit. Boys also carried sledge-hammers with which they would stop as crowds gathered and start to break rocks.

### City Aids Safety Drive

On "Man at the Wheel," Williams planned a safety week campaign, for which he secured a full page of cooperative ads. Each merchant's ad tied in to the safe driving angle, banner across top plugging picture, playdates and cast. Local authorities also assisted.

Sponsored by the city of Whiting Chamber of Commerce and the Hoosier Theatre was a bathing beauty contest which ran for the month of July. Special parade was held, contestants riding on bannered floats. Promoted prizes were awarded to winners, photos of elimination winners were displayed in lobby and cooperating newspaper ran stories and art work as the contest progressed. Successful contestant competed at the annual Water Carnival in Michigan City, which brought further publicity.

## HONORABLES IN ALL CLASSES

CHARLES BIERBAUER, Manager, NICK TODOROV, Publicist, Colonial, Allentown, Penna.

H. F. BORRESEN, State, Winona, Minn.

LIGE BRIEN, Prince, Ambridge, Penna.

R. K. BUTLER, Manager, Cathay Grand Corp., and H. SONNLEITNER, Manager, Grand, Shanghai, China

WALLY CALDWELL, Loew's Valentine, Toledo, Ohio

GUS CARLSON, Palace, Superior, Wis.

W. H. DECKER, Cambria, Johnstown, Penna.

R. H. ETCHELLS, Publicity Director, Gaumont Palace, Exeter, England

JOE DI PESA, Loew's State, Boston, Mass.

CARTER ENGLISH, Carter, Centerville, Iowa

LOUIE FISHKIN, Alba, Brooklyn, N. Y.

BOLIVAR HYDE, Florida, St. Petersburg, Fla.

GEORGE IRWIN, Lyceum, Duluth, Minn.

JAMES C. KEEFE, Ritz, Clarksburg, West Va.

PAT NOTARO, Regent, Pittsburgh, Pa.

LES POLLOCK, Loew's, Rochester, N. Y.

J. LAWRENCE PILEGARD, Fox, Visalia, Wis.

CHARLES J. OLIVER, Yucca, Ritz, Rex, Midland, Texas

HOWARD RALSTON, Warner's Granada, Santa Barbara, Cal.

HARRY RUBIN, Tivoli, Whiting, Ind.

J. A. SANDERS, Chief, Gallup, N. M.

WILLIAM SAXTON, Loew's Century, Baltimore, Md.

FRANK SHAFFER, Virginia, Harrisonburg, Va.

SONNY SHEPHERD, Lincoln, Miami Beach, Fla.

J. P. SHIPLEY, Dunkin, Cushing, Okla.

CLYDE SMITH, Paramount, Hot Springs, Ark.

HARRY STORIN, Paramount, Springfield, Mass.

ART WARTHA, Roxy, La Porte, Ind.

## Winner Appointed Contest Chairman

When the city of Chicago recently organized a committee to handle details of a beauty contest in which two girls were to



JOHN BURHORN

be chosen to represent the city, one at the World's Fair in New York and the other at San Francisco, winner of the "E" classification, John Burhorn, Gayety Theatre, was called upon to act as chairman of that committee. Arrangements were made by the theatremen for the preliminary selection to be chosen at his house. Entry blanks were run in daily paper 20 days ahead and promotions were made from leading merchants for gifts to the winners. Burhorn handled all publicity appearing in the papers and thus managed to get in plenty of plugs for the theatre.

Another goodwill stunt engineered by this showman was a tieup with the chamber of commerce on a safety campaign in connection with showing of his "Why Not Live" date. Papers came through with editorials, parade of bannered taxis and towed wrecked cars was staged in addition to various merchants cooperating with windows plugging the campaign, and a cooperative ad page selling the picture and engagement.

### Effects Ace Merchant Tieins

Featured by Burhorn was a Dollar Day put on with aid of local merchants. The beauty contest entrants headed a parade around the city, newspapers giving theatre mention in their stories on the girls. For his kiddies' patronage, a special "back to school" matinee was held, theatre buying and furnishing school supplies for the event, each child under 12 attending receiving a gift. Also resumed by Burhorn was his connection with his "Early Bird" club.

On "City Streets" contest was planted in the *Daily Calumet* showing of a typical city street with entrants supposed to enumerate all the errors depicted in the scene, such as license plate upside down on car, etc., Guest tickets were awarded to those sending in correct lists. Also held was a free show for underprivileged children from nearby institution.

Reported as a first time for local theatre tiein was cooperation secured from leading department store which featured front window displays on Burhorn's "Tom Sawyer" date. Store also plugged picture in their ads. Effective also was use of water bally, bannered tugboat covering nearby waters. Whitewashing contest held on side wall of theatre opening day was advertised in paper and tickets were awarded to kids who were the quickest in painting title, playdates and cast on wall.



# personalities

## ARTHUR COHN

manager of the Queen, Wilmington, has been transferred to the Roosevelt, Philadelphia, and is succeeded by RICHARD V. KIRSH, former manager of the Palace. Other Warner changes include C. LEONARD HOWARD, assistant at the Queen, who has been appointed assistant at the new Warner, which opens in December, and LEWIS S. BLACK, manager of the Aldine, who has been appointed manager of the Warner.



## LESTER DOLLISON

will shortly open the Nebraska, Omaha, Neb.



## PAT NOTARO

manager of the Regent, Pittsburgh, has been transferred to Warners' Columbia, Sharon, Pa.



## B. B. FRIEDMAN

is now managing the Zenith Theatre, Bronx, N. Y., for Five Boro Circuit.



## J. RUSSELL PAYNE

is now managing the Federal in Federalburg, Md., house just taken over by Schine, as was the Avalon in Easton, Md., which will be managed by ROGER CHRISTOPHER.



## IRVING COHEN

has opened his Steuben Theatre, Hornell, N. Y.



## FORREST ROE

has been appointed advertising sales manager of the Paramount exchange, Seattle, succeeding GEORGE DE WAIDE, who moved to Portland to take over the same position.



## FRANK HUGHEY

has been elevated to the assistant manager-ship of the Orpheum in McKees Rock, Pa., succeeding ALBERT STRECKELS.



## DON MARTIN

has resigned as manager of the Casino, Boston, and is now assistant at the Columbia.



## ALBERT SIMON

former assistant manager of the Skouras Riverside Theatre, New York City, has been promoted to manager of the Inwood in Forest Hills, L. I.



## DOUGLAS GEORGE

in charge of Warner publicity for the out-of-town theatres in the Philadelphia territory, has been transferred to Standard Theatres, Warners subsidiary in Oklahoma City.



## ROY WILLIAMS

former assistant manager of the Tift and Ritz Theatres in Tifton, Ga., has been promoted to manage the Port in Port St. Joe, Fla.



## CARLETON H. TROTTER

assistant at the Crescent Theatre, Statesville, N. C., has been promoted to manager of the house and R. W. RICHARDSON of Roanoke, Va., has become assistant manager at the Crescent.



*JANE MARIE, on Monday, September 12, to Mr. and Mrs. Clifford Smith, Jr. Father works for the Graphic Circuit, in Ellsworth, Maine.*

*PATRICIA, to Mr. and Mrs. Gene Ford. Daddy is the production manager for the Loew Theatres, in Washington, D. C.*

## Birthday Greetings

James S. Ackron  
Robert Anthony  
Frank J. Bartholomay  
Al Beckerich  
Oliver H. Bradbury  
Lew Bray  
Oscar A. Brotman  
Robert B. Busch  
Adolfo Caruso  
Gus J. Catamas  
Edward J. Cline  
Maurice A. Cohen  
A. Jerry Cooper  
Frank Dancer, Jr.  
Lewis Doran  
Alfredo Escamilla  
Moe Farber  
Jack Fieman  
H. M. Francisco  
Theodore J. Friedman  
E. O. Gabriel  
Paul H. Gans  
George E. Gemming  
Frank C. Goldquist  
I. Goldstein  
Mort Goodman  
Kirby Griffin  
Robert F. Griffith  
Henry G. Hall  
Dave Harris  
Joseph Herman  
Earle S. Horne  
Howard S. Hunt  
Sterling Jermstad  
Tom Johnson  
Morris Kaufman  
B. L. Kearney

Joe Kendall  
Samuel W. Kendall  
Sam A. Kimball  
Morris Kinzler  
Don L. Knapp  
Sol J. Levoy  
Ralph H. Lundgren  
Sidney Magen  
Owen B. McFarland  
Ray McLain  
Don C. Malloy  
Ray O. Monzingo  
Laurel Nelson  
R. D. Olson  
Harry Pickett, Jr.  
Merritt Pragg, Jr.  
George J. Posner  
B. H. Powers  
Burleigh G. Rose  
Bruce Royal  
William S. Samuel  
Henry G. Santos  
Theodore Schlosser  
J. B. Schotborgh  
Raleigh W. Sharrock  
C. Don Sheedy  
Alva J. Sittin  
Bill Smith  
Curby A. Smith  
Al Stevens  
Bill C. Talley  
Johnnie Turner  
Dave Unger  
Harvey H. Whaley  
Bryant Williams  
Louie Williams  
Louis Young

## THOMAS T. MILLER

is the manager of the new Emory Theatre, Atlanta, Ga.



## FRANK LINAHAN

formerly manager at the Bijou, Holyoke, Mass., is now managing the Rialto.



## JOHN GLACKIN

will manage the Arch Street Theatre, Holyoke, Mass.



## LEWIS P. CARROLL

has been appointed manager of the foreign and art film house, the Lincoln, New Haven, Conn.



## HERMAN G. WEINBERG

has joined World Theatres as director of publicity and advertising.



## VOGEL GETTIER

who has been managing houses in Iowa is now managing the Uptown in Clinton, Mo.



## PAUL WELLIN

assistant manager of the Paramount and Strand, Fremont, Ohio, has been transferred to the assistant managership of the Union, New Philadelphia. DWIGHT KIRK, assistant of the Colonial, Akron, replaces Wellin. HAROLD SNYDER, assistant at the Union, has been promoted to manage the Bexley, Dover. CHARLES SIMPSON, assistant of the Bexley, goes to the Colonial, Akron.



## JOE GOETZ

manager of the RKO Paramount, Cincinnati, has been appointed assistant divisional manager of RKO Midwest Theatres under Col. Arthur Frudenfeld.



## SIDNEY PINK

former manager of the Fox Marquis, Los Angeles, has been transferred and promoted to the Fox Ravenna there.



## LEM C. HARVEY

is now managing the reopened Grand, Moundsville, West Va.



## HARRY KENDRICK

has been appointed manager of Warners' Theatre at Ambridge, Penna., succeeding WILLIAM GOLDMAN.



## JOE BLOWITZ

is now managing Warners' Capitol, Steubenville, Ohio, replacing HARRY HANS. EARL BAILEY has succeeded LES BOWSER as manager of the Harris Theatres, Warren, Ohio. Bowser has been appointed manager of the new Perry Theatre, Pittsburgh.



## JOHN A. McLEOD, JR.

has succeeded TOMMIE DOWDY as manager of the Strand, Pine Bluff, Ark. Dowdy has gone to assume management of his own house at Crenshaw, Miss.



## VERN TREMBLEY

is now managing the Lansing Theatre, Lansing, Mich., for Butterfield.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

## COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30, '38.....	54.....	
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12, '38.....	61.....	
City Streets.....	Edith Fellows-Leo Carrillo.....	July 1, '38.....	68.....	
Colorado Trail, The.....	Chas. Starrett-Iris Meredith.....	Sept. 8, '38.....	55.....	
Convicted (G).....	Chas. Culley-Rita Hayworth.....	Aug. 18, '38.....	58.....	Sept. 3, '38
Crime Takes a Holiday (G).....	Jack Holt - Marla Ralston - Douglas Dumbrille.....	Oct. 5, '38.....	59.....	May 7, '38
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25, '38.....	58.....	
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18, '38.....	65.....	Mar. 19, '38
Flight to Fame.....	Chas. Farrell-Jacqueline Wells.....	Oct. 12, '38.....	57.....	
Girls' School (G).....	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.....	Sept. 30, '38.....	73.....	Sept. 24, '38
Gladiator, The (G).....	Joe E. Brown-June Travis.....	Aug. 15, '38.....	72.....	Aug. 13, '38
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17, '38.....	75.....	
Highway Patrol (G).....	Jacqueline Wells-Robert Paige.....	June 27, '38.....	58.....	June 11, '38
Holiday (G).....	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon.....	June 15, '38.....	94.....	May 21, '38
(Exploitation: July 16, '38, p. 84.)				
I Am the Law (G).....	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal.....	Sept. 2, '38.....	83.....	Aug. 27, '38
Juvenile Court (G).....	P. Kelly-R. Hayworth-F. Darro.....	Sept. 15, '38.....	61.....	Sept. 24, '38
Lady Objects, The.....	L. Ross-G. Stuart-J. Marsh.....	Sept. 9, '38.....	61.....	
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12, '38.....	56.....	
Law of the Texan.....	Buck Jones-Dorothy Fay.....	Oct. 24, '38.....	56.....	
Little Adventurers, The.....	Edith Fellows-Richard Fiske.....	Oct. 24, '38.....	56.....	
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo.....	Feb. 23, '38.....	64.....	Apr. 2, '38
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24, '38.....	67.....	
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5, '38.....	55.....	
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10, '38.....	66.....	Jan. 8, '38
(Reviewed under the title, "The House of Mystery.")				
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11, '38.....	55.....	Apr. 9, '38
Phantom Gold.....	Jack Loden-Beth Marlon.....	Aug. 31, '38.....	56.....	
Pioneer Trail.....	Jack Loden-Joan Barclay.....	July 15, '38.....	55.....	
Reformatory (G).....	Jack Holt-Charlotte Wynters.....	July 21, '38.....	61.....	June 18, '38
(Exploitation: Aug. 27, '38, p. 77.)				
Rolling Caravans.....	Jack Loden-Eleanor Stewart.....	Mar. 7, '38.....	55.....	
South of Arizona.....	Chas. Starrett-Iris Meredith.....	July 28, '38.....	56.....	
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20, '38.....	55.....	
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)				
Stagecoach Days.....	Jack Loden-Eleanor Stewart.....	June 20, '38.....	58.....	
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3, '38.....	79.....	Feb. 5, '38
There's Always a Woman (A).....	Joan Blondell-Melvin Douglas-Mary Astor-Frances Drake.....	Apr. 20, '38.....	81.....	Mar. 19, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86.)				
West of Cheyenne.....	Chas. Starrett-Iris Meredith.....	June 30, '38.....	53.....	
West of the Santa Fe.....	Chas. Starrett-Iris Meredith.....	Oct. 3, '38.....	57.....	
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31, '38.....	61.....	Mar. 19, '38
Who Killed Gail Preston? (G).....	Wyn Cahoon-Robert Paige.....	Feb. 24, '38.....	61.....	May 14, '38
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15, '38.....	67.....	
(See "In the Cutting Room," Jan. 22, '38.)				
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17, '38.....	69.....	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1, '38.....	59.....	Mar. 12, '38
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold.....	Sept. 29, '38.....	127.....	Aug. 27, '38
(Exploitation: Sept. 24, '38, p. 64; Oct. 15, '38, p. 51.)				
<b>Coming</b>				
Adventure in Sahara.....	Paul Kelly-Lorna Gray.....	Nov. 15, '38.....		
"Blondie".....	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert.....	Nov. 30, '38.....		
(See "In the Cutting Room," Oct. 1, '38.)				
California Frontier.....	B. Jones-Carmen Bailey.....			
Homicide Bureau.....	Bruce Cabot-Rita Hayworth.....			
In Early Arizona.....	Gordon Elliott-Dorothy Gulliver.....	Nov. 2, '38.....		
International Spy.....	Fay Wray-Ralph Bellamy.....			
Life Is Cheap.....	Cetty Furness-James Craig.....			
"Our Wife".....	Cary Grant-Jean Arthur.....			
Outside the Law.....	J. Holt-B. Roberts-N. Beery, Jr.....			
Overland with Kit Carson.....	Bill Elliot.....			
Rio Grande.....	Charles Starrett-Ann Doran.....			
There's That Woman Again.....	Melvin Douglas-Virginia Bruce-Margaret Lindsay.....	Nov. 22, '38.....		
Trail of the Tumbleweed.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....			
Wreckage.....	Jack Holt-Dolores Costello.....			

## FIRST NATIONAL (See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251.....	Errol Flynn-O. de Havilland.....			

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (\*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

B. Rathbone - C. Rains - I. Hunter.....	May 14, '38.....	102.....	Apr. 30, '38	
(See production article, Dec. 25, '37, p. 14; musical analysis, May 7, '37, p. 25; exploitation: May 28, '38, p. 91; June 18, '38, p. 68; July 2, '38, p. 45; July 16, '38, p. 85; July 23, '38, pp. 65, 67; July 30, '38, p. 80; Aug. 20, '38, pp. 64, 67, 68, 69; Aug. 27, '38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262.....	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins.....	July 30, '38.....	87.....	June 25, '38
(Exploitation: July 30, '38, p. 80; Oct. 1, '38, p. 57; Oct. 15, '38, p. 51.)				
Beloved Brat (G) 267.....	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead.....	Apr. 30, '38.....	62.....	Feb. 19, '38
Broadway Musketeers (G) 368.....	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter.....	Oct. 8, '38.....	62.....	Sept. 3, '38
Brother Rat (G).....	W. Morris-P. Lane-J. Bryan.....	Oct. 29, '38.....	90.....	Oct. 15, '38
Crime School (G) 259.....	Gale Page - H. Bogart - "Dead End" Kids.....	May 28, '38.....	86.....	May 7, '38
(Exploitation: Aug. 6, '38, pp. 75, 76; Aug. 20, '38, p. 65; Aug. 27, '38, p. 76.)				
Daredevil Drivers, The 279.....	Dick Purcell-Beverly Roberts-Gloria Blondell-Gorden Oliver.....	Feb. 12, '38.....	59.....	
Fools for Scandal (G) 252.....	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins.....	Apr. 16, '38.....	81.....	Mar. 19, '38
Four Daughters (G) 352.....	Lane Sisters-Jeffrey Lynn - G. Page-C. Rains-J. Garfield.....	Sept. 24, '38.....	90.....	Aug. 13, '38
(Exploitation: Sept. 24, '38, p. 64; Oct. 15, '38, p. 54.)				
Garden of the Moon (G) 358.....	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis.....	Oct. 1, '38.....	94.....	July 30, '38
Girls on Probation 369.....	Ronald Reagan-Jane Bryan.....	Oct. 22, '38.....	63.....	
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland-Claude Rains-M. Lindsay.....	Feb. 19, '38.....	97.....	Jan. 22, '38
(Exploitation: Apr. 9, '38, p. 56; Apr. 30, '38, p. 66; June 18, '38, p. 68; July 2, '38, pp. 55, 58; Aug. 6, '38, p. 74.)				
My Bill (G) 260.....	Kay Francis-John Lital-Anita Louise-Bonita Granville.....	July 9, '38.....	60.....	June 18, '38
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21, '38.....	56.....	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11, '37.)				
Penrod's Double Trouble (G) 276.....	Billy and Bobby Mauch.....	July 23, '38.....	60.....	Apr. 2, '38
Secrets of an Actress (G) 365.....	Kay Francis-George Brent.....	Sept. 10, '38.....	70.....	Oct. 15, '38
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly.....	Mar. 5, '38.....	85.....	Feb. 12, '38
Torchy Blane in Panama (G) 275.....	Paul Kelly-Lola Lane.....	May 7, '38.....	59.....	Apr. 30, '38
When Were You Born (G) 263.....	Anna May Wong-M. Lindsay.....	June 18, '38.....	65.....	June 18, '38
Women Are Like That (G) 281.....	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper.....	Apr. 23, '38.....	78.....	Apr. 23, '38
<b>Coming</b>				
Angels with Dirty Faces 351.....	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart.....	Nov. 26, '38.....		
(See "In the Cutting Room," Aug. 13, '38.)				
Crime Is a Racket.....	Humphrey Bogart-Gale Page.....	Oct. 22, '38.....		
(See "In the Cutting Room," Oct. 22, '38.)				
Secret Service on the Air.....	R. Reagan-I. Rhodes-J. Lital.....			
Student Nurse.....	Ann Sheridan - Marie Wilson - Margaret Lindsay.....			

## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007.....	Margot Grahame-P. Cavanaugh.....	Aug. 15, '38.....	80.....	Nov. 7, '38
Evergreen (re-Issue) (G) 8005.....	Jessie Matthews-Barry Mackey.....	July 15, '38.....	98.....	June 23, '38
F. P. I. Doesn't Answer (re-Issue) 7014.....	Leslie Fenton-Conrad Veldt.....	May 1, '38.....	71½.....	
Girl Was Young, The (G) 7004.....	N. Pilbeam-Derrik de Marney.....	Feb. 17, '38.....	70.....	Dec. 11, '37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30, '37, p. 16.)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man With 100 Faces 8008.....	Lilli Palmer-Noel Madison.....	Oct. 1, '38	72	
Sailing Along (G) 8001.....	Jessie Matthews-Roland Young.....	Apr. 15, '38	87	Feb. 12, '38
Show Goes On, The (G) 8003.....	Anna Neagle - T. Carminati - Leslie Banks.....	June 15, '38	71	Aug. 1, '36
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006.....	Tom Walls-Renee Saint Cyr.....	Aug. 1, '38	73	
Thirty-Nine Steps, The (re-issue) (G) 8009.....	Robt. Donat-Madeleine Carroll.....	Sept. 15, '38	85	July 6, '35
Three on a Weekend (G) 8004.....	John Lodge-Margaret Lockwood.....	July 1, '38	86	Mar. 26, '38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002.....	Willi Fyffe-John Loder.....	May 1, '38	78	Feb. 19, '38
(Exploitation: May 28, '38, p. 92.)				
Wife of General Ling (G) 7015.....	Griffith Jones-Adrienne Renn.....	Feb. 1, '38	70	Feb. 5, '38

## Coming

Climbing High.....	Nova Pilbeam.....	Dec. 1, '38		
Empty World.....	Noah Beery-Gordon Harker.....	Nov. 15, '38		
Frog, The.....	Lilli Palmer-Margaret Lockwood.....	Nov. 1, '38		
Girl Must Live, A.....	Margaret Lockwood-Paul Lukas.....	Nov. 1, '38		
Lady Vanishes, The (A).....				

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175.....	Pedro de Cordoba.....	Mar. 15, '38	60	July 10, '37
Frontier Scout (G).....	George Houston-Beth Marlon.....	Oct. 21, '38	62	Sept. 17, '38
Frontier Town 217.....	Tex Ritter.....	Mar. 4, '38	58	
He Loved An Actress 217.....	Ben Lyon-Lupe Velez.....	Mar. 25, '38	68	
Held for Ransom 222.....	Blanche McHaffey-Grant Withers.....	June 17, '38	59	
High Command 227.....	Lionel Atwill-Lucy Mannheim.....	July 15, '38	59	
I Married a Spy 225.....	Neil Hamilton-Brigitte Horney.....	July 1, '38	59	
International Crime (G) 219.....	Rod La Rocque-Astrid Allwyn.....	Apr. 22, '38	60	Apr. 23, '38
Life Returns 223.....	Lois Wilson-Onslow Stevens.....	June 10, '38		
Mr. Boggs Steps Out (G) 216.....	Stuart Erwin-Helen Chandler.....	Feb. 18, '38	66	Nov. 20, '37
Renewed on the Great White				
Trail 228.....	James Newill-Terry Walker.....	July 22, '38	59	
Rollin' Plains 226.....	Tex Ritter-Harriet Spencer.....	July 8, '38	57	
Shadows Over Shanghai (G).....	James Dunn-Ralph Morgan.....	Oct. 14, '38	65	Sept. 17, '38
Six Shootin' Sheriff 224.....	Ken Maynard-Marjorie Reynolds.....	May 21, '38	59	
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris.....	Apr. 1, '38	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4, '38	57	Nov. 13, '37
Titans of the Deep.....	Dr. Wm. Beebe.....	Oct. 28, '38		
Utah Trail, The 229.....	Tex Ritter-Adele Pearce.....	Aug. 12, '38		
(See "In the Cutting Room," July 2, '38.)				
Whirlwind Horseman 221.....	Ken Maynard-Joan Barclay.....	Apr. 29, '38	58	

## Coming

Cipher Bureau (G).....	Leon Ames-Joan Woodbury.....	Nov. 4, '38	70	Oct. 22, '38
Renew No. 3.....		Nov. 11, '38		
Sunset Strip Case.....	Sally Rand.....	Nov. 11, '38		

## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Oouglas- Warren William.....	Feb. 25, '38	81	Jan. 29, '38
Blockheads (G) 844.....	Laurel & Hardy-Patricia Ellis- Billy Gilbert.....	Aug. 19, '38	57	Aug. 20, '38
Boys Town (G) 902.....	S. Tracy-M. Rooney-H. Hull.....	Sept. 9, '38	93	Sept. 10, '38
(Exploitation: Oct. 1, '38, pp. 54, 55; Oct. 22, '37, p. 64.)				
Chaser, The (G) 842.....	O. O'Keefe-A. Morris-L. Stone.....	July 29, '38	75	July 30, '38
Citadel, The 909.....	Robert Oonot-Rosalind Russell.....	Oct. 28, '38	112	
Crowd Roars, The (G) 840.....	Robert Taylor - M. O'Sullivan- Frank Morgan-Lionel Stander.....	Aug. 5, '38	92	Aug. 8, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, pp. 102, 105; Sept. 17, '38, p. 62; Oct. 1, '38, p. 53; Oct. 15, '38, p. 54.)				
Everybody Sing (G) 819.....	Allan Jones-Judy Garland-Fanny Brice-Billie Burke.....	Feb. 4, '38	91	Jan. 22, '38
(Exploitation: May 21, '38, p. 58.)				
Fast Company 839 (G).....	Melvyn Douglas-Florence Rice- Claire Odd-Nat Pendleton.....	July 8, '38	74	July 2, '38
First Hundred Years, The (G).....	Robt. Montgomery - V. Bruce - B. Barnes-W. William.....	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827.....	Jeanette MacDonald - N. Eddy - Walter Pidgeon.....	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16; exploitation: May 7, '38, p. 58; May 28, '38, p. 93; July 9, '38, p. 46; July 30, '38, pp. 83, 85.)				
Hold That Kiss (G) 833.....	Dennis O'Keefe-M. O'Sullivan- Mickey Rooney.....	May 13, '38	79	May 14, '38
(Exploitation: July 23, '38, p. 64.)				
Judge Hardy's Children (G).....	Lewis Stone - Mickey Rooney - Cecilia Parker.....	Mar. 25, '38	77	Mar. 26, '38
(Exploitation: July 30, '38, p. 64; Aug. 20, '38, p. 68; Sept. 3, '38, p. 63.)				
Listen, Darling (G) 904.....	F. Bartholomew-Judy Garland- Mary Astor-Walter Pidgeon.....	Oct. 21, '38	75	Oct. 22, '38
Lord Jeff (G) 837.....	F. Bartholomew-Mickey Rooney- Gale Sondergaard - Chas. Co- burn.....	June 17, '38	85	June 25, '38
(Exploitation: Sept. 3, '38, p. 61; Sept. 10, '38, p. 102; Sept. 17, '38, p. 61.)				
Love Finds Andy Hardy (G).....	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker.....	July 22, '38	91	July 16, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Man-Proof (A) 817.....	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon.....	Jan. 7, '38	71	Dec. 18, '37
(Exploitation: May 21, '38, p. 56.)				
Marle Antoinette (A) 845.....	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George.....	Aug. 26, '38	157	July 16, '38
(See production article, Mar. 26, '38, p. 16; exploitation: Sept. 10, '38, p. 98; Oct. 8, '38, p. 60; Oct. 22, '38, p. 65.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne- Billie Burke-Patsy Kelly.....	Mar. 4, '38	95	Feb. 26, '38
(Exploitation: July 23, '38, p. 65; July 30, '38, p. 82; Aug. 6, '38, p. 76; Aug. 27, '38, p. 80.)				
Of Human Hearts (G) 822.....	Walter Huston-James Stewart- Beulah Bondi.....	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818.....	Frank Morgan - Robert Young - Florence Rice-Mary Astor.....	Jan. 28, '38	75	Jan. 22, '38
(Exploitation: Apr. 16, '38, p. 52.)				
Port of Seven Seas (A) 829.....	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal.....	July 7, '38	81	Apr. 9, '38
Rich Man, Poor Girl (G) 843.....	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres.....	Aug. 12, '38	72	Aug. 13, '38
Shopworn Angel (G) 835.....	Margaret Sullivan-Jas. Stewart- Walter Pidgeon-Alan Curtis.....	July 15, '38	85	July 9, '38
Stablemates (G) 906.....	Wallace Beery-Mickey Rooney.....	Oct. 7, '38	90	Oct. 8, '38
Swiss Miss (G) 830.....	Laurel and Hardy-Della Lind- Walter W. King.....	May 20, '38	73	May 7, '38
(Exploitation: June 25, '38, p. 66; July 16, '38, p. 86; Aug. 20, '38, p. 66.)				
Test Pilot (G) 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22, '38	119	Apr. 23, '38
(Exploitation: May 7, '38, p. 56; May 21, '38, p. 57; May 28, '38, p. 90; June 4, '38, p. 85; June 11, '38, p. 64; June 18, '38, pp. 68, 69; June 25, '38, p. 67; July 2, '38, pp. 56, 58; July 9, '38, p. 46; July 30, '38, pp. 82, 84; Aug. 20, '38, pp. 68, 69; Sept. 24, '38, p. 63.)				
Three Loves Has Nancy (A).....	Janet Gaynor-R. Montgomery- Franchot Tone.....	Sept. 2, '38	69	Sept. 3, '38
(Exploitation: Oct. 1, '38, p. 53.)				
Three Comrades (A) 832.....	Robt. Taylor-Margaret Sullivan- F. Tone - Robt. Young - Guy Kibbe.....	June 3, '38	98	May 28, '38
(Exploitation: Aug. 20, '38, p. 65.)				
Too Hot to Handle (G) 903.....	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo.....	Sept. 16, '38	106	Sept. 17, '38
Toy Wife, The (A) 836.....	Lulise Rainer-Melvyn Douglas- B. O'Neil - R. Young - H. B. Warner.....	June 10, '38	96	June 4, '38
Vacation from Love (G) 905.....	Dennis O'Keefe-Florence Rice.....	Sept. 30, '38	65	Oct. 8, '38
Woman Against Woman (G).....	Virginia Bruce - H. Marshall - Mary Astor-Ianet Beecher.....	June 24, '38	61	June 18, '38
Yank at Oxford, A 823 (G).....	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh.....	Feb. 18, '38	103	Jan. 20, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; Apr. 2, '38, p. 57; Apr. 16, '38, p. 54; May 7, '38, p. 58; May 21, '38, p. 58; July 2, '38, pp. 55, 57; Aug. 6, '38, p. 78; Oct. 1, '38, p. 53.)				
Yellow Jack (G) 834.....	R. Montgomery-Virginia Bruce- L. Stone-H. Hull-C. Coburn.....	May 27, '38	83	May 28, '38
(Exploitation: June 5, '38, pp. 67, 68; July 9, '38, p. 46; July 16, '38, pp. 85, 90; July 23, '38, p. 66; July 30, '38, pp. 84, 85.)				
Young Dr. Kildaire (G).....	Lew Ayres-Lionel Barrymore.....	Oct. 14, '38	80	Oct. 15, '38

## Coming

Christmas Carol, A.....	Terry Kilburn-Reginald Owen- Lynne Carver-Ann Rutherford.....	Dec. 23, '38		
Oavid Copperfield (reissue) (G) 533.....	F. Bartholomew-W. C. Fields- Maureen O'Sullivan - Lionel Barrymore-Madge Evans.....	Jan. 13, '39		
Oramatic School.....	Lulise Rainer-Paulette Goddard- Alan Marshal-Ann Ruther- ford-Lana Turner.....	Dec. 9, '38		
Flirting with Fate.....	Joe E. Brown-Leo Carrillo.....	Dec. 2, '38		
Great Waltz, The 908.....	Lulise Rainer-Fernand Gravet- Miliza Karjus.....	Nov. 4, '38		
(See "In the Cutting Room," July 9, '38; exploitation: Oct. 1, '38, p. 57.)				
Ice Follies.....	Original Ice Follies Cast- Joan Crawford - James Stewart - Lew Ayres.....			
Idiot's Delight.....	Norma Shearer-Clark Gable.....			
Katherine the Last.....	Franchot Tone-Franciska Gaal- R. Gardiner-W. Connolly.....	Dec. 16, '38		
New York Cinderella, A.....	S. Tracy-H. LaMarr-W. Pidgeon.....			
Out West with the Hardys.....	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden.....	Nov. 18, '38		
Pygmalion (A).....	Leslie Howard-Wendy Hiller.....	Sept. 10, '38		
Shining Hour, The.....	Joan Crawford-Margaret Sulliva- van - Melvyn Douglas - Robert Young.....	Nov. 25, '38		
(See "In the Cutting Room," Oct. 15, '38.)				
Spring Madness.....	Lew Ayres - Burgess Meredith - Maureen O'Sullivan.....	Nov. 11, '38		
(See "Spring Dance," "In the Cutting Room," Apr. 9, '38.)				
Stand Up and Fight.....	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick- Barton MacLane.....			
Sweethearts 910.....	Jeanette Mac Donald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer.....	Dec. 30, '38		
(See "In the Cutting Room," July 30, '38.)				
Treasure Island (reissue) (G).....	Wallace Beery-J. Cooper.....	July 14, '34		
Wizard of Oz.....	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke.....			

## MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810.....	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan.....	Aug. 3, '38	63	Sept. 3, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Boy of the Streets (G) 3743...	Jackie Cooper-Maureen O'Connor...	Jan. 8, '38	76	Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)					
Code of the Rangers 3728...	Tim McCoy	Mar. 9, '38	56		
Female Fugitive (G) 3713...	Evelyn Venable-Craig Reynolds...	Apr. 15, '38	56	Apr. 28, '38	
Gunsmoke Trail 3740...	Jack Randall	May 8, '38	57		
(See "In the Cutting Room," Apr. 23, '38.)					
Land of Fighting Men 3739...	Jack Randall	Apr. 11, '38	53		
Man's Country 3742...	Jack Randall	July 6, '38	55		
(See "In the Cutting Room," June 4, '38.)					
Marines Are Here, The 3712...	June Travis-Gordon Oliver...	June 8, '38	60		
(See "In the Cutting Room," Apr. 23, '38.)					
Mexicali Kid (G) 3741...	Jack Randall	Sept. 14, '38	51	Sept. 10, '38	
Mr. Wong, Detective (G) 3804...	Boris Karloff-Evelyn Brent...	Oct. 5, '38	69	Oct. 1, '38	
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable...	Feb. 16, '38	72	Feb. 12, '38	
Numbered Woman (G) 3709...	Sally Blane-Lloyd Hughes...	May 22, '38	63	May 14, '38	
Painted Trail (G) 3733...	Tom Keene	Feb. 23, '38	50	Mar. 19, '38	
Phantom Ranger, The 3730...	Tim McCoy	May 29, '38	53		
Port of Missing Girls (G) 3725	Judith Allen-Harry Carey...	Feb. 23, '38	64	Mar. 5, '38	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden...	June 22, '38	80	June 18, '38	
(Exploitation: Sept. 17, '38, p. 63; Sept. 24, '38, p. 63; Oct. 22, '38, p. 68.)					
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16, '38	60	Apr. 2, '38	
Saleslady (G) 3724...	Anne Nagel-Weldon Heyburn...	Feb. 2, '38	65	Jan. 29, '38	
Starlight Over Texas (G) 3859...	Tex Ritter-Carmen LaRoux...	Sept. 7, '38	59	Sept. 24, '38	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Larry Crabbe-Leif Erickson...	Oct. 10, '38	74	Oct. 14, '38	
Two Gun Justice (G) 3729...	Tim McCoy-Betty Compton...	Apr. 30, '38	57	June 4, '38	
Under the Big Top (G) 3811...	M. Main-A. Nagel-J. La Rue...	Aug. 31, '38	63	Sept. 17, '38	
Wanted by Police (G) 3817...	F. Darro-E. Knapp-R. Kent...	Sept. 21, '38	59	Sept. 24, '38	
West of Rainbow's End 3727...	Tim McCoy-Nora Lane...	Jan. 19, '38	57		
Where the Buffalo Roam 3860...	Tex Ritter-Dorothy Short...	Oct. 12, '38	62		
Where the West Begins 3736...	Jack Randall	Feb. 2, '38	54		

## Coming

Gang Bullets	Anne Nagel-Robert Kent...	Nov. 16, '38			
Gangster's Boy	Jackie Cooper	Nov. 2, '38			
(See "In the Cutting Room," Oct. 15, '38.)					
Gun Packer	Jack Randall	Nov. 9, '38			
I Am a Criminal	John Carroll	Dec. 7, '38			
Last Outlaw	Jack Randall	Dec. 21, '38			
Little Tenderfoot	Tex Ritter	Nov. 23, '38			
Sky Raiders	John Trent	Dec. 28, '38			
Tough Kid	Frankie Darro	Dec. 14, '38			

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arkansas Traveler (G) 3806...	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal...	Oct. 14, '38	83	Oct. 8, '38	
(Exploitation: Aug. 27, '38, p. 79; Sept. 10, '38, p. 105; Oct. 15, '38, p. 54.)					
Bar 20 Justloe (G) 3758...	Wm. Boyd-Russell Hayden...	June 24, '38	70	Apr. 23, '38	
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye-Dorothy Lamour-Bob Hope-Bon Blue-Shirley Ross...	Feb. 18, '38	90	Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)					
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven...	Mar. 25, '38	87	Mar. 28, '38	
Boo-oo (G) 3745...	Colin Tapley-Suratna Asmaka...	July 2, '38	61	July 23, '38	
(Exploitation: Sept. 10, '38, p. 99.)					
Buccaneer, The (G) 3728...	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame...	Feb. 4, '38	126	Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71; Apr. 30, '38, pp. 63, 65, 67; May 7, '38, p. 60; May 21, '38, pp. 57, 58; June 4, '38, p. 86; June 11, '38, p. 66; July 16, '38, p. 84; July 30, '38, p. 80; Aug. 20, '38, p. 66; Sept. 3, '38, p. 63.)					
Bulldog Drummond in Africa (G) 3747	J. Howard-H. Angel-H. B. Warner	Aug. 5, '38	60	July 30, '38	
Bulldog Drummond's Peril (G) 3733	J. Barrymore-L. Campbell-John Howard-Hank Lusselti-Betty Grable...	Mar. 18, '38	66	Mar. 12, '38	
Campus Confessions (G) 3802	Eleanor Whitney	Sept. 23, '38	65	Sept. 17, '38	
Cassidy of Bar 20 (G) 3758	F. MacMurray-Harriet Hilliard	Feb. 25, '38	56	Feb. 12, '38	
Cocanut Grove (G) 3740	Ben Blue-Rufe Davis	May 20, '38	88	May 14, '38	
(Exploitation: Aug. 6, '38, p. 74.)					
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan...	Apr. 29, '38	86	Apr. 16, '38	
(Exploitation: Mar. 28, '38, p. 71; May 21, '38, p. 57; May 28, '38, p. 90; Sept. 3, '38, p. 58.)					
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11, '38	70	Mar. 5, '38	
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie-Mary Carlisle-Andy Devine...	May 6, '38	80	Apr. 30, '38	
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26, '38	94	Oct. 2, '37	
Escape from Leavenworth	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28, '38			
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20, '38.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger...	Jan. 14, '38	80	Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)					
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19, '38	80	July 30, '38	
(Exploitation: July 9, '38, p. 46; Oct. 15, '38, p. 51.)					
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead...	Apr. 22, '38	68	Apr. 16, '38	
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland-Lynne Overman-Dorothy Howe...	Apr. 15, '38	81	Mar. 26, '38	
(Exploitation: Apr. 30, '38, p. 62; May 14, '38, p. 66; Aug. 27, '38, p. 78; Oct. 8, '38, p. 60.)					
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27, '38	65	May 14, '38	
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9, '38	62	Aug. 6, '38	
King of Alcatraz (A)	Lloyd Nolan-Gail Patrick-J. Carroll Naish	Sept. 30, '38	55	Oct. 1, '38	
(See "In the Cutting Room," Aug. 20, '38.)					
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. 3, '38	special		
(See "In the Cutting Room," June 11, '38.)					
Mysterious Rider (G) 3807	Russell Hayden-Charlotte Field	Oct. 21, '38	90	Sept. 24, '38	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8, '38	55	June 25, '38	
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17, '38	68	June 25, '38	
Professor Beware (G) 3746	Harold Lloyd-Phyllis Welch-R. Walburn-L. Stander	July 29, '38	87	July 16, '38	
(See production article, Feb. 19, '38, p. 16; Sept. 17, '38, p. 63.)					
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd...	Mar. 4, '38	80	Feb. 19, '38	
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11, '38	62	Feb. 12, '38	
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2, '38	88	Aug. 13, '38	
Sons of the Legion (G)	Donald O'Connor-Billy Lee-Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16, '38	60	Sept. 17, '38	
(Exploitation: Sept. 24, '38, p. 65.)					
Spawn of the North (G) 3750	George Raft-Dorothy Lamour-H. Fonda-A. Tamiroff-L. Overman	Aug. 26, '38	110	Aug. 20, '38	
(Exploitation: Oct. 15, '38, p. 50.)					
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13, '38	85	Apr. 23, '38	
Texans, The (G) 3748	Randolph Scott-Joan Bennett-M. Robson-W. Brennan-R. Cummings	Aug. 12, '38	90	July 23, '38	
(Exploitation: Sept. 3, '38, pp. 59, 60; Sept. 17, '38, p. 64.)					
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan. 21, '38	72	Nov. 13, '37	
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1, '38	62	Mar. 19, '38	
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7, '38	70	Sept. 24, '38	
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1, '38	75	June 25, '38	
(Exploitation: Sept. 24, '38, p. 64.)					
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31, '37	115	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71; Apr. 30, '38, pp. 63, 65; May 21, '38, p. 56; June 18, '38, pp. 67, 68; July 9, '38, p. 44; July 23, '38, p. 68.)					
You and Me (G) 3742	George Raft-Sylvia Sidney-Harry Carey-Barton MacLane	June 3, '38	90	June 4, '38	

## Coming

Ambush	Gladys Swarthout-Lloyd Nolan				
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland				
(See "In the Cutting Room," July 2, '38.)					
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25, '38			
Cafe Society	Fred MacMurray-Madeleine Carroll-Shirley Ross				
Disbarred	Gail Patrick-Otto Kruger-Robert Preston				
(See "In the Cutting Room," Sept. 24, '38.)					
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes				
If I Were King (A)	Ronald Colman-Frances Dee-Basil Rathbone-Ellen Drew	Nov. 11, '38	100	Sept. 17, '38	
(Exploitation: Oct. 1, '38, p. 57.)					
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Nov. 1, '38			
(See "In the Cutting Room," Sept. 24, '38.)					
King of Chinatown	Anna May Wong-Lloyd Nolan				
Little Orphan Annie	Ann Gillis-Robert Kent-June Travis				
One Third of a Nation	Sylvia Sidney-Leif Erikson				
Paris Honeymoon	Bing Crosby-Franciska Gaal-E. E. Horton-Shirley Ross-Akim Tamiroff				
(See "In the Cutting Room," July 16, '38.)					
Riders of the Range	Wm. Boyd-Geo. Hayes				
Say It in French	Olympe Bradna-Ray Milland				
(See "In the Cutting Room," Oct. 15, '38.)					
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar				
(See "In the Cutting Room," Sept. 24, '38.)					
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes		65	Oct. 22, '38	
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth	Nov. 18, '38			
(See "In the Cutting Room," Sept. 24, '38.)					
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis				
(See "In the Cutting Room," Oct. 15, '38.)					



## [THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Zaza	C. Colbert-H. Marshall-B. Lehr	July 30, '38		
(See "In the Cutting Room," July 30, '38.)				

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15, '38	88	July 16, '38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65	Apr. 9, '38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4, '38	56	Sept. 24, '38
Born to be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 18, '38	66	Feb. 28, '38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8, '38	65	Aug. 27, '38
Desert Patrol 7127	Bob Steele-Marlon Weldon	June 6, '38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Talli-chet-Marlan Marsh-E. Blore	Aug. 15, '38	65	July 30, '38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8, '38	66	Oct. 1, '38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22, '38	55	
Feud Maker, The 7126	Bob Steele-Marlon Weldon	Apr. 4, '38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23, '38	67	May 28, '38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4, '38	60	July 16, '38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1, '38	56	Aug. 6, '38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29, '38	64	Sept. 10, '38
Hollywood Stadium Mystery (G) 7021	Nell Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4, '38	65	Mar. 26, '38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29, '38	63	Oct. 22, '38
King of the Newsboys (G) 7009	Lew Ayres - Allison Skipworth - Helen Mack	Mar. 18, '38	68	Mar. 10, '38
Ladies in Distress (G) 7012	Allison Skipworth-Polly Moran-Bob Livingston	June 13, '38	68	June 11, '38
Lady Behave! (G) 7005	Sally Eilers - Nell Hamilton - Joseph Schildkraut	Jan. 5, '38	70	Jan. 1, '38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15, '38	58	Aug. 13, '38
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 3, '38	63	Sept. 24, '38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14, '38	55	Apr. 30, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20, '38	55	Oct. 1, '38
Pals of the Saddle (G) 881	Three Mesquiteers - Doreen McKay	Aug. 28, '38	55	Sept. 24, '38
Pareded-To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
(Exploitation: July 2, '38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Jean Barclay	Jan. 24, '38	58	Feb. 5, '38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15, '38	55	June 25, '38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11, '38	68	May 7, '38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22, '38	65	Sept. 3, '38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20, '38	65	Apr. 18, '38
(Exploitation: June 25, '38, p. 70.)				

## Coming

Bloom on the Sage	Gene Autry - Smiley Burnette - Jean Rouverol			
Lady in the News	Frieda Inescort			
Orphans of the Street	Robt. Livingstone-June Storey-Tommy Ryan			
Rhythm of the Saddle	Gene Autry-Smiley Burnette	Nov. 5, '38		
Santa Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 19, '38		
Stern Over Bengal	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 8, '38		
Texas Ranger	Roy Rogers-Mary Hart	Nov. 19, '38		

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9, '38	68	July 16, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20, '38	61	May 14, '38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17, '38	62	May 28, '38
(Exploitation: Feb. 19, '38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24, '38	60	June 18, '38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 28, '38	82	Aug. 27, '38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72; June 11, '38, p. 68; June 18, '38, pp. 68, 69; July 30, '38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2, '38	83	Sept. 3, '38
(Exploitation: Sept. 17, '38, p. 60; Oct. 1, '38, p. 54; Oct. 8, '38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1, '38	77	Mar. 12, '38
Crashing Hollywood 816	Lee Tracy-Jean Woodbury	Jan. 7, '38	81	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8, '38	70	July 30, '38
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23, '38	63	Aug. 27, '38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 18, '38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13, '38	60	May 14, '38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg Conklin	July 1, '38	70	June 18, '38
(Exploitation: July 23, '38, p. 67; Aug. 6, '38, p. 77; Sept. 3, '38, p. 63; Sept. 17, '38, p. 63; Sept. 24, '38, p. 65; Oct. 1, '38, p. 53; Oct. 15, '38, p. 54.)				
Hawaii Calls (G) 848	Bobby Breen-Ned Sparks	Mar. 11, '38	72	Mar. 5, '38
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5, '38	86	July 30, '38
Joy of Living (G) 828	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15, '38	91	Mar. 28, '38
(Exploitation: May 21, '38, p. 56; July 9, '38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10, '38	100	Feb. 25, '38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	61	Mar. 19, '38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8, '38	107	Nov. 11, '38
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21, '38	80	Oct. 15, '38
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14, '38	79	Oct. 1, '38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15, '38	82	July 30, '38
(Exploitation: Sept. 3, '38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7, '38	76	Sept. 24, '38
Night Spot (G) 821	Allan Lane-Jean Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12, '38	59	Aug. 6, '38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11, '38	90	Feb. 5, '38
(Exploitation: Aug. 27, '38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	69	Nov. 27, '37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 18, '38	59	
(See "In the Cutting Room," Aug. 20, '38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30, '38	78	Sept. 10, '38
(Exploitation: Oct. 8, '38, p. 64; Oct. 22, '38, p. 66.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3, '38	72	May 7, '38
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29, '38	80	July 23, '38
(Exploitation: Sept. 17, '38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19, '38	69	Aug. 20, '38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	83	Dec. 25, '37
(Musical analysis: Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 18, '38, pp. 50, 53; May 7, '38, p. 58; June 18, '38, p. 69; July 2, '38, p. 57; July 30, '38, p. 84; Aug. 6, '38, p. 78; Sept. 3, '38, p. 63.)				
Tarnished Angel 907	S. Eilers-A. Miller-L. Bowman	Oct. 28, '38		
(See "Miracle Racket," "In the Cutting Room," Oct. 1, '38.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	71	Mar. 19, '38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13, '38	90	May 7, '38

## Coming

Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11, '38	60	Oct. 22, '38
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Welder	Dec. 30, '38		
Gunga Din 912	Gary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23, '38		
(See "In the Cutting Room," July 30, '38.)				
Lawless Valley 981	George O'Brien-Kay Sutton	Nov. 4, '38		
(See "In the Cutting Room," Oct. 22, '38.)				
Law West of Tombstone, The 909	Jean Rouverol-Harry Carey-Tim Holt - Evelyn Brent	Nov. 18, '38		
(See "In the Cutting Room," Oct. 8, '38.)				
Love Affair	I. Dunne-C. Boyer-L. Bowman			



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pacific Liner	Victor McLaglen-Chester Morris-Wendy Barrie			
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25, '38†		
(See "In the Cutting Room," Sept. 24, '38.)				
Pure in Mind	Anne Shirley-Roger Daniel	Dec. 16, '38†		
Trailer Romance	Lucille Ball-James Ellison	Dec. 2, '38†		
(See "In the Cutting Room," Oct. 15, '38.)				

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Amechee	Aug. 19, '38†	106	May 28, '38
(Exploitation: Sept. 3, '38, p. 60; Sept. 10, '38, p. 99; Oct. 1, '38, p. 52; Oct. 8, '38, p. 64.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1, '38	75	July 2, '38
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28, '38†	69	Aug. 20, '38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18, '38	80	Feb. 19, '38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22, '38	84	Apr. 2, '38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21, '38	71	Nov. 6, '37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11, '38	78	Dec. 11, '37
(Exploitation: Apr. 30, '38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger-Love at Work (G) 808	Ann Sothorn-Jack Haley - Mary Boland	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14, '38†	85	Oct. 15, '38
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29, '38	85	Apr. 23, '38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5, '38†	74	Aug. 6, '38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828	Smith Bellow-Evalyn Knapp	Jan. 14, '38	61	
(See "In the Cutting Room," Dec. 11, '37.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16, '38†	80	Sept. 17, '38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Harsholt-Peter Lorre	July 22, '38	75	July 16, '38
In Old Chicago (G) 840	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70; Apr. 30, '38, p. 62; May 14, '38, p. 63, 69; May 28, '38, p. 91; June 4, '38, p. 84; June 11, '38, p. 66; June 18, '38, p. 66; July 2, '38, p. 54; July 9, '38, pp. 46, 47; July 30, '38, p. 64; July 30, '38, p. 81; Aug. 6, '38, p. 77; Aug. 20, '38, p. 65; Sept. 3, '38, p. 61.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4, '38	84	Jan. 29, '38
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1, '38	67	Mar. 19, '38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3, '38	73	June 4, '38
(See "In the Cutting Room," June 4, '38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12, '38†	77	June 11, '38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13, '38	85	May 7, '38
(Exploitation: June 11, '38, p. 64; June 18, '38, p. 67; June 25, '38, p. 67; July 18, '38, p. 83; July 30, '38, p. 85; Aug. 6, '38, p. 75; Aug. 27, '38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27, '38	90	May 21, '38
(Exploitation: July 30, '38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6, '38	78	Mar. 23, '35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29, '38	71	July 9, '38
(Exploitation: Sept. 17, '38, p. 82.)				
Love and Hises (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25, '38	64	Jan. 8, '38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37
Meet the Girls 910	J. Lang-L. Barl-R. Allen	Oct. 7, '38†	66	
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin - Lynn Bari	Mar. 25, '38	71	Apr. 16, '38

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2, '38†	84	Sept. 3, '38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21, '38†	63	June 4, '38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10, '38	71	May 14, '38
Panamint's Bad Man 853	Smith Bellow-Evelyn Daw	July 8, '38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8, '38	67	July 2, '38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20, '38	77	Apr. 9, '38
Rawhide (G) 842	Smith Bellow - Evalyn Knapp - Lou Gehrig	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18, '38	81	Mar. 12, '38
(Exploitation: May 7, '38, p. 59; June 18, '38, p. 69.)				
Safety in Numbers (G) 908	J. Prouty-S. Byington-S. Deane	Sept. 9, '38†	58	Aug. 13, '38
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4, '38	85½	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53; June 25, '38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 28, '38†	62	June 11, '38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30, '38†	68	Oct. 1, '38
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28, '38†	104	Oct. 22, '38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24, '37	67	Nov. 27, '37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17, '38	75	June 11, '38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23, '38†	60	July 2, '38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6, '38	63	Mar. 28, '38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11, '38	69	Feb. 5, '38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8, '38	78	July 16, '38

## Coming

Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10, '39†		
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16, '38†	60	Oct. 15, '38
Everybody's Baby	J. Prouty-S. Byington-S. Deane	Dec. 16, '38†	60	Oct. 22, '38
Inside Story (G)	Michael Whalen-Jean Rogers	Dec. 16, '38†	60	Oct. 22, '38
Jesse James 921	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 3, '38†		
Just Around the Corner 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11, '38†		
(See "In the Cutting Room," Sept. 17, '38.)				
Keep Smiling (G)	Gracie Fields-Roger Livesey	Oct. 92, '38	22	'38
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan	Dec. 30, '38†		
Little Princess, The	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher			
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24, '39†		
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Road Demons (G) 918	Henry Arthur-Jean Valerie	Dec. 2, '38†	70	Aug. 27, '38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18, '38†	60	Sept. 24, '38
Samson and the Ladies	Michael Whalen-Lynn Bari			
Submarine Patrol 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25, '38†		
(See "Wooden Anchors," "In the Cutting Room," July 30, '38.)				
Tall Spln	A. Faye - C. Bennett - Nancy Kelly-J. Davis - Chas. Farrell	Jan. 13, '39†		
Thanks for Everything	J. Haley-A. Menjou-A. Whelan - J. Oakie - T. Martin	Dec. 23, '38†		
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes-Armanda Duff	Jan. 27, '38†		
Up the River	P. Foster-P. Brooks-T. Martin	Dec. 9, '38†		
(See "In the Cutting Room," Oct. 22, '38.)				
While New York Sleeps (G)	Michael Whalen-Jean Woodbury	Aug. 60, '38	27	'38

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15, '38	104	Feb. 19, '38



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
(Exploitation: Mar. 5, '38, p. 60; May 7, '38, p. 58; May 28, '38, p. 91; July 2, '38, p. 55; July 30, '38, p. 83; Aug. 6, '38, pp. 76, 77; Aug. 20, '38, p. 64.)					
Adventures of Tom Sawyer (G) Tommy Kelly - May Robson - Jackie Moran-Walter Brennan..Feb. 11, '38.....91..Feb. 19, '38					
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55; May 28, '38, pp. 90, 93; June 25, '38, p. 70; July 9, '38, pp. 45, 47; July 16, '38, p. 86; July 30, '38, pp. 82, 85; Aug. 6, '38, pp. 74, 76, 78; Aug. 20, '38, pp. 68, 69.)					
Algiers (A) .....Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart....Aug. 5, '38.....96..July 2, '38					
(Exploitation: July 23, '38, p. 66; Aug. 6, '38, pp. 75, 78; Sept. 17, '38, p. 63; Oct. 15, '38, p. 54.)					
Blockade (G) .....M. Carroli - Henry Fonda - Leo Carrillo - John Halliday.....June 17, '38.....84..June 11, '38					
(Exploitation: July 16, '38, pp. 85, 80; July 30, '38, p. 83; Aug. 6, '38, p. 77; Oct. 1, '38, p. 52.)					
Divorce of Lady X, The (A).....Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson.....Apr. 15, '38.....91..Jan. 15, '38					
Drums (G) .....Raymond Massey - Sabu Roger Livesey - Valerie Hobson....Sept. 30, '38.....96..Apr. 30, '38					
(Reviewed under the title, "The Drum.")					
52nd Street (G) .....Kenny Baker - Zasu Pitts - Loo Carrillo - Pat Paterson.....Nov. 19, '37.....82..Oct. 9, '37					
(Exploitation: Apr. 30, '38, p. 66.)					
Gaiety Girls, The .....Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers..Mar. 18, '38.....73..Nov. 6, '37					
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G)....."Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou..Feb. 4, '38.....109..Jan. 29, '38					
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)					
Hurricane, The (G).....Dorothy Lamour-Jon Hall-Mary Astor - C. Aubrey Smith.....Dec. 24, '37.....102..Nov. 13, '37					
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)					
I Met My Love Again (G).....Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshall.....Jan. 28, '38.....80..Jan. 15, '38					
Murder on Diamond Row (G).....Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni.....Dec. 10, '37.....77..Sept. 11, '37					
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G) .....Carole Lombard-Fredric March-Charles Winninger - Walter Connolly.....Nov. 26, '37.....75..Nov. 27, '37					
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)					
Cowboy and the Lady, The.....Gray Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly..Oct. 28, '38.....84..Oct. 1, '38					
Return of the Scarlet Pimpernel, The (G).....Barry Barnes-Sophie Stewart....Apr. 29, '38.....88..Nov. 13, '37					
South Riding (A) .....Ralph Richardson-Edna Best.....July 1, '38.....90..Jan. 22, '38					
Storm in a Teacup (G).....Vivien Leigh-Rex Harrison.....Feb. 25, '38.....86..June 12, '37					
There Goes My Heart (G).....Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette..Oct. 14, '38.....84..Oct. 1, '38					
(See "In the Cutting Room," Aug. 6, '38.)					
Troopship (G) .....Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard.....Oct. 8, '37.....88..May 22, '37					
(Reviewed under the title, "Farewell Again.")					
Young In Heart, The.....Janet Gaynor-O. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young..Oct. 21, '38.....84..Oct. 1, '38					
(See "In the Cutting Room," July 16, '38.)					

## Coming

Duke of West Point.....Louis Hayward-Joan Fontaine.....Apr. 29, '38.....88..Nov. 13, '37					
Made for Each Other.....Carole Lombard-James Stewart-Lucile Watson-Charles Coburn.....Apr. 29, '38.....88..Nov. 13, '37					
Over the Moon.....Merle Oberon - Rex Harrison - Louis Borell.....Apr. 29, '38.....88..Nov. 13, '37					
Prison Without Bars.....Carrine Luchaire-Edna Best.....Apr. 29, '38.....88..Nov. 13, '37					
Restless Age, The.....Jascha Heifetz-Sigrid Gurie.....Apr. 29, '38.....88..Nov. 13, '37					
Topper Takes a Trip.....Constance Bennett-Roland Young-Billie Burke-Alan Mowbray.....Apr. 29, '38.....88..Nov. 13, '37					
Trade Winds .....Fredric March - Joan Bennett-Ralph Bellamy-Ann Southern..Nov. 4, '38.....84..Oct. 1, '38					
(See "In the Cutting Room," Sept. 17, '38.)					

## UNIVERSAL

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Air Devils (G) 2038.....Dick Purcell-Beryl Wallace....May 13, '38.....61..June 4, '38					
(Exploitation: Aug. 20, '38, p. 65.)					
Black Doll (G) 2014.....Nan Grey-Donald Woods-Edgar Kennedy.....Jan. 30, '38.....66..Jan. 22, '38					
Black Bandit 3051.....Bob Baker-Marjorie Reynolds.....Sept. 18, '38.....57.....					
Border Wolves 2056.....Bob Baker-Constance Moore.....Feb. 25, '38.....57.....					
Boss of Lonely Valley 2052.....Buck Jones.....Nov. 14, '37.....59.....					
Courage of the West 2054.....Bob Baker-Lois January.....Dec. 5, '37.....57.....					
(See "In the Cutting Room," Sept. 11, '37.)					
"Crime" of Dr. Hallet, The (G) 2017 .....Ralph Bellamy-J. Hutchinson-John King.....Mar. 11, '38.....88..Mar. 12, '38					
Danger on the Air (G) 2032.....D. Woods-N. Grey-W. Lundigan..July 1, '38.....66..July 2, '38					
Dark Rapture (G) 3041.....Mr. and Mrs. Armand Denis.....Aug. 26, '38.....80..Oct. 15, '38					
Devil's Party, The (G) 2009.....V. McLagen-Beatrice Roberts....May 20, '38.....65..May 28, '38					

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Forbidden Valley 2035.....Noah Beery, Jr.-F. Robinson...Feb. 13, '38.....67.....					
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)					
Freshman Year (G) 3025.....Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore.....Sept. 2, '38.....68..Aug. 20, '38					
Goodbye Broadway (G) 2012.....Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs.....Apr. 1, '38.....70..Mar. 28, '38					
Guilty Trail 3052 .....Bob Baker-Marjorie Reynolds.....Oct. 21, '38.....57.....					
Jury's Secret, The (G) 2019 Fay Wray-Kent Taylor.....Jan. 16, '38.....65..Jan. 15, '38					
Lady in the Morgue (G) 2077 Preston Foster-Patricia Ellis.....Apr. 22, '38.....70..May 14, '38					
Last Express, The (G).....K. Taylor-Dorothea Kent.....Oct. 28, '38.....63..Oct. 1, '38					
(See "In the Cutting Room," Sept. 24, '38.)					
Last Stand, The 2029.....Bob Baker-Constance Moore...Apr. 1, '38.....58.....					
Letter of Introduction (G) 2003 E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou..Aug. 5, '38.....103..Aug. 6, '38					
(Exploitation: Sept. 10, '38, pp. 103, 105.)					
Let's Make a Night of It (G) 2041 .....C. (Buddy) Rogers-June Clyde-Claire Luce.....Mar. 25, '38.....67..July 10, '37					
Little Tough Guy (A) 2008....."Dead End" Kids - R. Wilcox - Helen Parrish.....July 22, '38.....83..July 16, '38					
Mad About Music (G) 2002.....Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley.....Mar. 4, '38.....98 1/2..Mar. 5, '38					
(Exploitation: Apr. 23, '38, p. 71; May 14, '38, pp. 67, 69; Sept. 3, '38, p. 63.)					
Midnight Intruder (G) 2016 Louis Hayward-Barbara Read..Feb. 8, '38.....88..Jan. 29, '38					
Missing Guest, The (G) 2031 P. Kelly-C. Moore-W. Lundigan..Aug. 12, '38.....68..Aug. 20, '38					
Nurse from Brooklyn (G) 2022 Sally Eilers-Paul Kelly.....Apr. 15, '38.....67..Apr. 16, '38					
Outlaw Express 2059.....Bob Baker-Cecilia Callejo.....June 17, '38.....56.....					
Personal Secretary 3034.....W. Gargan-J. Hodges-A. Oevine..Sept. 9, '38.....62.....					
Prescription for Romance (G) 2013 .....Wendy Barrie - Kent Taylor - Mischa Auer.....Dec. 12, '37.....66..Dec. 18, '37					
Prison Break (G) 2028.....Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox..July 15, '38.....72..July 23, '38					
Rage of Paris, The (G) 2005 D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick....July 1, '38.....78..June 18, '38					
(Exploitation: Sept. 17, '38, p. 64.)					
Reckless Living (G) 2021.....Robt. Wilcox-Nan Grey.....Apr. 8, '38.....68..Apr. 2, '38					
Road to Reno (G) 3017.....Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshall.....Sept. 23, '38.....69..Sept. 3, '38					
Service De Luxe.....C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges.....Oct. 21, '38.....88.....					
(See "In the Cutting Room," Oct. 1, '38.)					
Singing Outlaw, The 2055.....Bob Baker-Jean Borelay.....Jan. 23, '38.....56.....					
Sinners in Paradise (G) 2011 John Boles-Madgo Evans-Bruce Cabot.....May 6, '38.....63..May 7, '38					
Some Blondes Are Dangerous 2018 .....Noah Beery, Jr.-Dorothea Kent-Nan Grey.....Nov. 28, '37.....64 1/2.....					
Spy Ring, The (G) 2033.....Wm. Hall-Jane Wyman.....Jan. 9, '38.....61..Jan. 29, '38					
State Police (G) 2029.....John King-Constance Moore.....Mar. 18, '38.....61..Apr. 2, '38					
Storm, The .....Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey..Oct. 28, '38.....57.....					
(See "In the Cutting Room," Oct. 8, '38.)					
Sudden Billi Dorn 2053.....Buck Jones-Evelyn Brent.....Dec. 19, '37.....59.....					
Swing That Cheer.....T. Brown-A. Oevine-C. Moore.....Oct. 14, '38.....63.....					
That Certain Age (G) 2007.....Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday.....Oct. 7, '38.....101..Oct. 8, '38					
Western Trails 2058.....Bob Baker-Marjorie Reynolds.....June 3, '38.....57.....					
(See "In the Cutting Room," June 25, '38.)					
Wives Under Suspicion (G) 2010 .....Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan.....June 3, '38.....68..June 11, '38					
Young Fugitive (G) 2039.....Robt. Wilcox-Dorothea Kent.....June 24, '38.....68..June 25, '38					
You're a Sweetheart (G) 2004 Alice Faye - George Murphy - Chas. Winninger-Ken Murray..Dec. 26, '37.....96..Dec. 18, '37					
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 38; Apr. 16, '38, p. 50; Apr. 30, '38, p. 67; June 18, '38, p. 69.)					
Youth Takes a Fling (G) 3012 Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish..Sept. 30, '38.....79..Oct. 1, '38					

## Coming

Dead Don't Care.....P. Foster-F. Jenks-F. Robinson..Dec. 9, '38.....57.....					
Exposed.....Glenda Farrell-Otto Kruger - Herbert Mundin.....Nov. 4, '38.....57.....					
(See "In the Cutting Room," Oct. 15, '38.)					
Ghost Town Riders.....Bob Baker-Fay Shannon.....Nov. 11, '38.....57.....					
His Exciting Night.....Chas. Ruggles-Ona Munson.....Nov. 11, '38.....57.....					
Little Tough Guy in Society.....Mary Boland-Edw. E. Horton - Mischa Auer-Helen Parrish..Nov. 25, '38.....57.....					
Plane 66.....Kent Taylor-Rochelle Hudson.....Nov. 4, '38.....57.....					
Prairie Justice 3053.....Bob Baker-Dorothy Southworth..Nov. 18, '38.....57.....					
Strange Faces .....D. Kent-F. Jenks-A. Divine.....Nov. 18, '38.....57.....					
(See "In the Cutting Room," Oct. 15, '38.)					
West Side Miracle.....E. Lowe-D. Foran-H. Mack.....Dec. 2, '38.....57.....					

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Accidents Will Happen (G) Ronald Reagan-Gloria Blondell-222 Sheila Bromley.....Apr. 9, '38.....62..Feb. 26, '38					
Blondes at Work 255.....Glenda Farrell-Barton MacLane..Feb. 5, '38.....63.....					
Boardtown (A) 231 (reissue) Paul Muni - Bette Davis -					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Minutes	Reviewed
Boy Meets Girl (A) 213.....	James Cagney - Pat D'Brien - Marie Wilson	Jan. 22, '38	90.	Feb. 2, '35
(Exploitation: July 9, '38, p. 46; Sept. 10, '38, p. 102.)				
Cowboy from Brooklyn (G) 217.	Pat D'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16, '38	77.	June 11, '38
(Exploitation: Sept. 3, '38, p. 58; Sept. 17, '38, pp. 60, 63.)				
Four's a Crowd (G) 306.....	E. Flynn - D. de Havilland - R. Russell-P. Knowles	Sept. 3, '38	91.	July 16, '38
Gold Diggers in Paris (G) 206.	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11, '38	95.	May 21, '38
(Exploitation: July 2, '38, p. 54.)				
He Couldn't Say No (G) 221..	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19, '38	57.	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson	Jan. 22, '38	55.	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
Jezebel (G) 204.....	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26, '38	104.	Mar. 12, '38
(Exploitation: May 26, '38, p. 91; June 11, '38, p. 64.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4, '38	63.	May 7, '38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane - John Litel-Dick Foran	Mar. 12, '38	71.	Feb. 19, '38
Men Are Such Fools (G) 215..	Wayne Morris-Priscilla Lane - Humphrey Bogart-H. Herbert	July 16, '38	69.	Apr. 23, '38
Mr. Champ 227.....	Johnnie Davis-Lola Lane	Aug. 6, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Over the Wall (G) 212.....	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2, '38	66.	Apr. 2, '38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26, '38	63.	Jan. 15, '38
Racket Busters (G) 205.....	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16, '38	71.	Aug. 20, '38
Sisters, The (A) 302.....	B. Davis-E. Flynn-A. Louise - J. Bryan-D. Foran-I. Hunter	Oct. 15, '38	99.	Oct. 8, '38
(Exploitation: Oct. 8, '38, p. 62; Oct. 22, '38, p. 66.)				
Swing Your Lady (G) 211.....	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins - Nat Pendleton-Penny Singleton	Jan. 8, '38	79.	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56; May 7, '38, p. 56; June 4, '38, p. 86.)				
Valley of the Giants (G) 305..	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17, '38	79.	Sept. 17, '38
White Banners (A) 208.....	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25, '38	92.	May 28, '38
(Exploitation: July 16, '38, p. 86; Sept. 10, '38, p. 103; Oct. 15, '38, p. 54.)				

## Coming

Blackwell's Island	J. Garfield-R. Lane-D. Purcell	Aug. 13, '38		
(See "In the Cutting Room," Aug. 13, '38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
(See "In the Cutting Room," Sept. 24, '38.)				
Devil's Island	Boris Karloff			
(See "In the Cutting Room," Sept. 24, '38.)				
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8, '38.)				
Hard to Get	Dick Powell-D. de Havilland - C. Winninger-Allen Jenkins	Nov. 5, '38	79.	
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
(See "In the Cutting Room," Sept. 24, '38.)				
Juarez	Paul Muni			
King of the Underworld	Kay Francis-Humphrey Bogart - Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2, '38.)				
Love Bites Man	Pat O'Brien-Jean Blondell			
(See "Unfit to Print," "In the Cutting Room," Oct. 8, '38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19, '38		
(See "In the Cutting Room," Oct. 22, '38.)				
Oklahoma Kid	J. Cagney-H. Bogart-P. Lane			
They Made Me a Criminal	John Garfield-Gloria Dickson - "Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1, '38.)				
Torchy Gets Her Man (G) 318.	Glenda Farrell-Barton MacLane	Nov. 12, '38	60.	Oct. 15, '38
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-D. de Havilland - Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20, '38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			

## OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adventures of Chico (G).....	Nature Film	Woodward Bros.	Apr. 10, '38	60.	Nov. 27, '37
Delinquent Parents	Doris Weston	Progressive	July 15, '38		
Dynamite Dolaney	Weldon Heyburn	Imperial	Jan. 2, '38	80.	
Fight for Peace (A).....	War Film	Warwick	Apr. 30, '38	70.	Apr. 30, '38
Gone Harlem	Negro Cast	Sack	Aug. 15, '38		
Knight of the Plains (G).....	Fred Scott	Spectrum	May 7, '38	57.	May 7, '38
Night Nurse	Joby Jordan	Advance	Jan. 15, '38		
Policy Man	Negro Cast	Sack	July 1, '38	61.	

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Rangers Roundup (G).....	Fred Scott	Spectrum	Feb. 15, '38	55.	Feb. 5, '38
Rebellious Daughters	Verna Hillie	Progressive	July 1, '38		
Scandal House	Adrienne Ames	Progressive	July 1, '38		
Songs and Bullets.....	Fred Scott	Spectrum	Apr. 15, '38		
(See "In the Cutting Room," Apr. 23, '38.)					
Sugar Hill Baby.....	Negro Cast	Sack	Jan. 1, '38	66.	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1, '38		
Coming					
Bronze Buckaroo, The.....	Negro Cast	Sack			
Code of the Fearless.....	Fred Scott	Spectrum			
Harlem Rides the Range.....	Negro Cast	Sack			
Prison Train (A).....	Fred Keating	Equity	Oct. 65.	22, '38	
Religious Racketeer (G).....	Robert Fiske	Fanchon Royer	Apr. 23, '38		
Terror of Tiny Town, The (G)	Billy Curtis	Principal	July 60.	23, '38	
Topa Topa (G).....	Helen Hughes	Pennant	Apr. 65.	16, '38	

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19, '38	78.	Feb. 5, '38
Affairs of Maupassant, The (A)	Lili Darvas	Gallie	Feb. 11, '38	84.	Feb. 12, '38
Al Chet	Jewish Film	Foreign Cinema Arts.	Jan. 1, '38	90.	
Al's Button Afloat (G).....	Bud Flanagan	General Film		89.	July 23, '38
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95.	Feb. 26, '38
Avocate d'Amour (G).....	Danielle Darrieux	Regal	Sept. 7, '38	88.	Sept. 24, '38
Break the News (G).....	Maurice Chevalier	General		78.	May 14, '38
Call, The (G).....	Jean Yvonne	Best	Mar. 28, '38	75.	Apr. 2, '38
Carnival in Flanders (A).....	Francoise Rosay	Tri Nat'l Films	Sept. 22, '36	93.	Oct. 8, '36
(Reviewed under the title, "La Kermesse Herolque.")					
Charm of La Boheme (A).....	Jan Kiepura	International	Mar. 17, '38	99.	Ar. 30, '38
College Girl (G).....	Ellen Schwanneke	Henka Film	Sept. 9, '38	90.	Sept. 24, '38
Convict 99 (A).....	Will Hay	General		87.	June 4, '38
Courier of Lyons, The (A).....	Pierre Blanchard	Pax	June 2, '38	92.	June 18, '38
Dark Eyes (A).....	Simone Simon	Frank Kassler	Apr. 18, '38	85.	May 7, '38
Dark Sands (G).....	Paul Robeson	Record		75.	July 30, '38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30, '38
Dusky Sentries (A).....	Fosco Glnschetti	Pallavinci			May 14, '38
Dybbuk, The (A).....	A. Morewski	Gelst	Apr. 15, '38	120.	Mar. 19, '38
Edge of the World, The (A)	Finlay Currie	Pax		75.	Aug. 14, '37
Foggy Quay, The (A).....	Jean Gabin	Films Victoria		90.	Sept. 3, '38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80.	Jan. 29, '38
Grand Illusion (A).....	Jean Gabin	World		96.	July 3, '37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.....	Newsreels	Norton	Jan. 9, '38	90.	
Hey! Hey! U. S. A. (G).....	Will Hay	G.F.D.		92.	Oct. 22, '38
I Married for Love.....	Kabos-Radal	Danubia	Feb. 4, '38	84.	
I See Ice (G).....	George Formby	Assoc. British		81.	Apr. 2, '38
It's in the Air (G).....	George Formby	A. B. F. D.		87.	Oct. 8, '38
I've Got a Horse (G).....	Sandy Powell	British Lion		76.	Sept. 3, '38
Jolly Paupers	Jewish Film	Foreign Cinema Arts.	Mar. 1, '38	65.	
Kate Plus Ten (G).....	Jack Hulbert	General		81.	May 14, '38
Lady Seeks Room.....	Zilah-Kabos	Danubia	Mar. 10, '38	91.	
Lafarge Case, The (A).....	Erich Von Stroheim	Cipra		100.	May 14, '38
Liebe im 3/4 Takt (G).....	Leo Slezak	Cosino	Sept. 23, '38	96.	Oct. 8, '38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29, '38	80.	Apr. 2, '38
Little Flower of Jesus (G).....	Simone Bourday	Sunray		75.	Apr. 30, '38
Love of DuBarry.....	Gitla Alpar	Hoffberg	Mar. 28, '38	78.	
Luck of the Irish.....	Richard Hayward	Guaranteed	Mar. 15, '38	63.	
Man Sometimes Errs.....	A. Tekes	Hungaria	Feb. 4, '38	10.	rls.
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		77.	Dec. 18, '37
MI Candidate (G).....	Domingo Soler	Producciones A.R.B.		85.	June 4, '38
Mis Dos Amores (G).....	Tito Guizar	Paramount		80.	Aug. 20, '38
Monastery (G).....	Monastic Film	World	Apr. 1, '38	55.	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15, '38		
Noches de Gloria (A).....	Esperanza Iris	Buena		95.	Mar. 28, '38
Nocturne (A).....	Ria Byron	Schwab		90.	Mar. 12, '38
Orage (A).....	Charles Boyer	Tri Nat'l Films		105.	Feb. 12, '38
Pearls of the Crown (A).....	Sascha Gulytry	Lenauer	May 1, '38	99.	June 5, '37
Peg of Old Drury (A).....	Anna Nagle - Sir Cedric Hardwicke	Tri Nat'l Films		75.	Sept. 28, '35
Penny Paradise (G).....	Edmund Gwen	A.T.P.		72.	Sept. 24, '38
Refugiados en Madrid (G).....	Marla Conesa	Fama		95.	July 23, '38
Room No. 111.....	Javor-Lazar	Danubia	Apr. 1, '38	91.	
Rothchild	Harry Baur	Regal	Oct. 11, '38	78.	Oct. 22, '38
Royal Divorce, A (A).....	Ruth Chatterton	Paramount		85.	Oct. 15, '38
Ski Chase (G).....	Hannes Schneider	World	Feb. 15, '38	73.	Apr. 30, '38
Sport of Love, The.....	Gy Kabos	Hungaria	Dec. 24, '37	8.	rls.
St. Martin's Lane (G).....	Chas. Laughton	Assoc. British		85.	July 9, '38
Story of a Cheat, The (A).....	Sascha Gulytry	Gallie Films	Sept. 26, '38	83.	Oct. 15, '38
Sutyl the Lucky Child.....	Adam Kiarl	Hungaria	Jan. 11, '38		
Tempest in Chardas.....	Javor-Lazar	Danubia	Jan. 7, '38	90.	
Tender Enemy (A).....	Simone Berliau	World	Mar. 30, '38	65.	May 7, '38
Texas Mammy	Fedak	Danubia	Feb. 18, '38	78.	June 18, '38
They Were Five (A).....	Jean Gabin	Lenauer	June 1, '38	89.	
This Man Is News (A).....	Barry Barnes	Paramount		77.	Oct. 1, '38
T-Kies Koff	Jewish Film	Foreign Cinema Arts.	May 15, '38	102.	
Traveling People (A).....	Francoise Rosay	Amer.-Tobis		105.	May 21, '38
Vessel of Wrath (A).....	Chas. Laughton	Assoc. British		95.	Mar. 26, '38
Village Rogue, The.....	M. Dayka	Hungaria	Jan. 21, '38	10.	rls.
Voice of India.....	Hoefler Expedition	Hoffberg	Jan. 28, '38	70.	
Volga Boatman, The (A).....	Pierre Blanchard	J. H. Hoffberg	Apr. 30, '38	84.	Apr. 23, '38
Yellow Roses	Gy Kabos	Danubia	Mar. 1, '38	90.	
Yellow Sands (G).....	Marie Tempest	Assoc. British		69.	July 23, '38



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

## COLUMBIA

## BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434	May 13, '38	15 1/2
Andy Clyde		
Cackoeranche 8431	Mar. 25, '38	16 1/2
Joe Besser		
Halfway to Hollywood 8436	July 1, '38	17 1/2
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb		
8407 (6-18-38)	May 20, '38	16
(3 Stooges)		
Jump, Chump, Jump 8432	Apr. 15, '38	19 1/2
Andy Clyde		
Many Sappy Returns 9421	Aug. 19, '38	18
Charley Chase		
Mind Needer, The 8433	Apr. 29, '38	18
Charley Chase		
Mutts to You 9402	Oct. 14, '38	18
(3 Stooges)		
Night Shirt Bandit		
(10-28-38) 9424	Oct. 28, '38	18
Charlie Chase		
Not Guilty Enough 9423	Sept. 30, '38	18
Andy Clyde		
Old Rald Mule, The		
(4-2-38) 8429	Mar. 4, '38	17 1/2
Andy Clyde		
Soul of a Heel, The		
(6-11-38) 8435	June 4, '38	16 1/2
(All Star)		
Sue My Lawyer (10-15-38)		
9422	Sept. 16, '38	17
Harry Langdon		
Tassels in the Air		
(4-30-38) 8406	Apr. 1, '38	18
(3 Stooges)		
Three Missing Links		
(6-25-38) 8408	July 29, '38	17 1/2
(3 Stooges)		
Time Out for Trouble		
(4-2-38) 8430	Mar. 18, '38	16 1/2
Charley Chase		
Violet Is the Word for		
Curly (9-10-38) 9901	Sept. 2, '38	18
(3 Stooges)		

## COLOR RHAPSODIES

Animal Cracker Circus		
(10-8-38) 9502	Sept. 23, '38	7
Big Broadcast, The		
(6-4-38) 8508	May 13, '38	7
Foelish Bunny, The		
(4-2-38) 8506	Mar. 26, '38	6
Frog Pond, The (10-15-38)		
8512	Aug. 12, '38	6 1/2
Hollywood Graduation		
(9-10-38) 9501	Aug. 26, '38	7
Horse on the Merry-Go-Round, The (3-26-38)		
8505	Sept. 17, '38	8
Little Moth's Big Flame		
9503	Oct. 25, '38	1
Poor Little Butterfly		
(7-23-38) 8510	July 4, '38	7 1/2
Poor Elmer 8511	July 22, '38	7 1/2
Snowtime 8507	June 3, '38	7 1/2
Window Shopping (7-2-38)		
8509	Apr. 14, '38	7

## COLUMBIA TOURS

Bermuda—Isle of Paradise		
9551	Sept. 9, '38	1
Provincial Quebec 9552	Oct. 21, '38	1

## COMMUNITY SING

No. 7 (4-2-38) 8857	Mar. 18, '38	10
(Gus Van Song Shop)		
No. 8 8658	May 6, '38	10 1/2
(Songs of the Southland)		
No. 9 (6-18-38) 8659	June 25, '38	9 1/2
(Spanish Songs)		
No. 10 (6-18-38) 8660	July 4, '38	10
(Patriotic Songs)		
No. 11 (10-15-38) 8861	Aug. 26, '38	10
(Songs of Yesteryear)		
No. 12 8862	Sept. 15, '38	10
Scotch Songs		

## (New Series)

No. 1 (10-15-38) (College Songs) 9651	Oct. 1, '38	10 1/2
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Title	Rel. Date	Min.
No. 2 (South Seas) 9652	Nov. 4, '38	1
No. 3 9653	Dec. 2, '38	1
HAPPY HOUR		
Jungle Bables 8473	June 1, '38	1
New Nation, The (Czechoslovakia) 8472	June 1, '38	10
KRAZY KAT CARTOONS		
22. Auto Clinic, The 8703	Mar. 4, '38	6 1/2
23. Little Buckaroo 8704	Apr. 11, '38	6
24. Krazy Magle (6-4-38) 8705	May 20, '38	6 1/2
25. Krazy's Travel Squawks (6-25-38) 8706	July 4, '38	6 1/2
26. Gym Jams (10-8-38) 9701	Sept. 9, '38	6 1/2
27. Hot Dogs On Ice 9702	Oct. 21, '38	1

## PICTUREGRAPH

No. 1 9951	Sept. 23, '38	1
SCRAPPY CARTOONS		
City Slicker (7-23-38) 8758	July 8, '38	6
Early Bird (10-1-38) 9751	Sept. 16, '38	1
Happy Birthday 9752	Oct. 7, '38	1
Scrappy's Playmates 8757	Mar. 27, '38	6
Scrappy's Trip to Mars 8756	Feb. 4, '38	7

## SCREEN SNAPSHOTS

No. 7 (4-2-37) 8857	Mar. 4, '38	10
No. 8 (5-14-38) 8858	Apr. 1, '38	9
No. 9 8859	Apr. 29, '38	9 1/2
No. 10 (6-18-38) 8860	May 27, '38	9 1/2
No. 11 (7-30-38) 8861	June 24, '38	10 1/2
No. 12 8862	July 29, '38	10
(New Series)		
No. 1 9851	Sept. 16, '38	1
No. 2 9852	Oct. 14, '38	1
No. 3 9853	Nov. 4, '38	1

## SPECIAL

## SPORT THRILLS

Athletic Youth 8811	July 29, '38	1
Oemens of the Deep (9-24-38) 8812	Aug. 19, '38	9
Fistic Fun (7-30-38) 8810	July 1, '38	9 1/2
Football Giants (10-8-38) 9801	Sept. 28, '38	1
Play Ball (4-23-38) 8807	Apr. 15, '38	10
Ski Legs (6-12-38) 8808	Oct. 20, '38	1
Sport Stamina (6-12-38) 8808	Apr. 10, '38	9 1/2
Thrilling Moments (6-25-38) 8809	June 10, '38	9 1/2
Unusual Hunting (3-26-38) 8806	Mar. 15, '38	10

## WORLD IN COLOR

Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29, '38	9 1/2
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## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520	May 12, '38	6 1/2
Eliza Runs Again 8526	July 29, '38	6 1/2
Gandy the Goose (3-19-38) 8515	Mar. 4, '38	6
Happy and Lucky 8516	Mar. 18, '38	6 1/2
Here's to Good Old Jail 8522	June 10, '38	6 1/2
Last Indian, The 8523	June 24, '38	6 1/2
Maid in China 8519	Apr. 29, '38	7
Milk for Baby 8524	July 8, '38	6 1/2
Mountain Romance, A (4-39-38) 8517	Apr. 1, '38	6 1/2
Mrs. O'Leary's Cow 8525	July 22, '38	6 1/2
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15, '38	6 1/2

## TREASURE CHEST

Kingdom for a Horse (5-7-38) 8604	Apr. 22, '38	10
Music from the Stars (4-30-38) 8610	Mar. 25, '38	11
Horace Lapp and Orch. Return of the Buffalo 8608	Apr. 8, '38	9 1/2
Sky Fishing (3-26-38) 8607	Feb. 25, '38	9 1/2
Songbirds of the North Wood (2-12-38) 8606	Feb. 11, '38	10
We Live in Two Worlds (8-20-38) 8609	July 22, '38	11

## TWO-REEL COMEDIES

Beautiful But Dummies 8117	Mar. 25, '38	17
Buster West-Tom Patricola		
Cactus Caballeros 8206	May 27, '38	19
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday (2-19-38) 8115	Feb. 4, '38	15

Title	Rel. Date	Min.
Danny Kaye		
Cute Crime 8118.....	Apr. 29,'38,18....	
Jefferson Machamer		
Jitterbugs 8119 .....	May 20,'38,18....	
Buster West-Tom Patricola		
Love and Onions (3-26-36)		
8308 .....	Mar. 11,'38,19....	
H. Timberg, Jr.-P. Rooney, Jr.		
Money On Your Life 8205		
(12-4-37) 8108 .....	May 13,'38,18½....	
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10,'38,17....	
Willie Howard		
Sing for Sweetie 8309....	Apr. 15,'38,19....	
Lee Sullivan		
Uncle Sol Solves It 8303....	Feb. 11,'38,15....	
Wanna Be a Model? 8116....	Feb. 25,'38,16....	
Jefferson Machamer		
Winner Lose All 8310....	June 17,'38,19....	
Charles Kemper		

## MGM

## CAPTAIN AND THE KIOS (In Sepia)

Blue Monday (4-2-38) W-682	Apr. 2, '38	9
Burled Treasure W-689	Sept. 17, '38	8
Captain's Pup W-684	Apr. 30, '38	9
Cleaning House (3-5-38) W-681	Feb. 19, '38	8
Day at the Beach, A W-685 (8-13-38)	June 25, '38	10
Honduras Hurricane W-691	Oct. 15, '38	9
Old Smokey W-688	Sept. 3, '38	7
Pygmy Hunt, The W-687	Aug. 6, '38	8
Poultry Pirates W-683	Apr. 16, '38	9
What a Lion! W-686	July 16, '38	9
Winning Ticket, The W-690	Oct. 1, '38	9

## CRIME DOESN'T PAY

No. 14—What Price Safety P-611	Feb. 5, '38	21
John Wray-George Huston		
No. 15—Miracle Money (5-21-38) P-612	Mar. 26, '38	21
No. 16—Come Across (6-4-38) P-613	May 14, '38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25, '38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3, '38	22
No. 19—Think It Over P-616	Sept. 24, '38	20

## FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr. 16, '38	9
Calvo, City of Contrast (10-22-38) T-851	Sept. 10, '38	9
Czechoslovakia On Parade (7-2-38) T-661	June 11, '38	9
Glimpses of Austria T-657	Feb. 19, '38	9
Glimpses of New Brunswick (4-2-38) T-658	Mar. 19, '38	8
Jaipur, the Pink City T-853	Oct. 29, '38	8
Madeira—Isle of Romance T-851	Oct. 1, '38	1
Paris On Parade T-662 (8-20-38)	July 9, '38	9
Rural Sweden T-660	May 14, '38	8

## HARMAN-ISING

(Happy Harmonies)		
37—Little Bantamweight	Mar. 12, '38	8
Bravest of the Brave, The (8-27-38) H-728	Aug. 6, '38	11
Face Behind the Mask, The (4-9-38) H-725	Mar. 19, '38	11
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11, '38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3, '38	11
Nostradamus (10-22-38) H-730	Sept. 24, '38	11
Ship That Died, The H-724	Feb. 19, '38	10
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38) H-727	July 2, '38	11
Frank McGlynn		

## HISTORICAL MYSTERIES

Bravest of the Brave, The (8-27-38) H-728	Aug. 6, '38	11
Face Behind the Mask, The (4-9-38) H-725	Mar. 19, '38	11
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11, '38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3, '38	11
Nostradamus (10-22-38) H-730	Sept. 24, '38	11
Ship That Died, The H-724	Feb. 19, '38	10
Leonard Penn-Rhea Mitchell		
Strange Glory (8-6-38) H-727	July 2, '38	11
Frank McGlynn		

## MGM MINIATURES

City of Little Men, The M-871	Aug. 20, '38	11
Forgotten Step, The (8-4-38) M-677	May 7, '38	10
Monty Woolley		

Title	Rel. Date	Min.
Hollywood Handicap (7-9-38) M-678	May 7, '38	10
"Original Sing Band"		
Life in Some Town, U.S.A. (4-9-38) M-674	Feb. 26, '38	10
Ottelie Poem, An M-675	Mar. 5, '38	7
Streamlined Swing M-872	Sept. 10, '38	9
(In sepia)		
That Mothers Might Live M-676	Apr. 30, '38	10
Shepherd Struwick-Mary Howard		
They Live Again M-873	Oct. 22, '38	1
Tracking the Sleeping Death (8-27-38) M-680	July 9, '38	10
Gilbert Emery-Oeris Lloyd		
Tupapao (7-9-38) M-679	June 11, '38	11
Moroni Olsen		
What Do You Think, No. 3 M-672	Jan. 15, '38	11

## MUSICAL COMEDIES

Billy Rose's Casa Manana Revue R-603	Mar. 26, '38	21
Harriet Hoctor-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan. 29, '38	21
Erik Rhodes-Virginia Grey		
It's in the Stars (8-27-38) R-606	July 30, '38	19
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The (8-20-38) R-605	July 16, '38	18
Eleanor Lynn-Frank Albertson		
Snow Gets in Your Eyes (6-4-38) R-604	May 14, '38	20
Virginia Grey-Roger Converse		
OUR GANG		
Aladdin's Lantern (10-15-38) C-931	Sept. 17, '38	10
Awful Tooth, The (7-23-38) C-739	May 28, '38	10
Bear Facts (4-2-38) C-735	Mar. 5, '38	11
Came the Brown C-737	Apr. 16, '38	11
Canned Fishing C-734	Feb. 12, '38	11
Feed 'Em and Weep C-738	May 27, '38	11
Hide and Shriek (7-2-38) C-740	June 18, '38	11
Little Ranger, The (8-27-38) C-741	Aug. 6, '38	11
Men in Fright C-932	Oct. 15, '38	11
Party Fever (10-15-38) C-742	Aug. 27, '38	10
Three Men in a Tub C-736	Mar. 26, '38	10

## PASSING PARADE

No. 1—K-921	Oct. 15, '38	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-8-38) S-711	July 9, '38	19
Follow the Arrow S-712 (8-20-38)	July 30, '38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10, '38	10
Fisticuffs (10-1-38)	Aug. 27, '38	10
Friend Indeed (1-1-38) S-703	Jan. 1, '38	10
Grid Rules S-715	Oct. 15, '38	10
Hot on Ice S-901	Oct. 22, '38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29, '38	9
La Savate (4-9-38) S-706	Mar. 12, '38	8
Man's Greatest Friend S-902	Nov. 19, '38	1
Modeling for Money S-708	Apr. 30, '38	10
(Exploitation: June 4, '38, p. 85.)		
Penny's Party (color) S-707	Apr. 9, '38	9
Prudence Penny-Penn Lee		
Story of Dr. Carver (7-2-38) S-710	June 18, '38	10
Surf Heroes (7-23-38) S-709	May 28, '38	1



## (THE RELEASE CHART--CONT'D)

Title Rel. Date Min.  
New Audleseopka, The  
(2-5-38) A-761 .....Jan. 15,'38..8....

## PARAMOUNT

Title Rel. Date Min.  
**BETTY BOOP CARTOONS**  
Buzzy Boop T7-12.....July 22,'38..1 rl..  
Buzzy Boop at the Concert  
(10-8-38) .....Sept. 16,'38f.7....  
Honest Love and True T7-8.Mar. 25,'38..7....  
Lost Kitten (7-23-38)  
T7-11 .....June 24,'38..7....  
Out of the Inkwell T7-9..Apr. 22,'38..7....  
Pudgy the Watchman (G)  
(8-20-38) T8-1 .....Aug. 12,'38f.1..  
Sally Swing (10-22-38).....Oct. 14,'38f.7....  
Swing School T7-10  
(8-18-38) .....May 27,'38..7....

## COLOR CLASSICS

All's Fair at the Fair  
C8-1 .....Aug. 26,'38..7....  
(9-3-38) C8-1 .....Aug. 26,'38..7....  
Hold It C7-5.....Apr. 28,'38..7....  
Hunky and Spunky  
(7-23-38) C7-6 .....June 24,'38..7....  
Playful Polar Bear.....Oct. 28,'38f.1 rl..  
**COLOR CRUISES**  
Guatemala (8-27-38) .....10....  
Mexico (10-15-38) .....Oct. 7,'38f.10....

## HEADLINERS

A7-12 .....May 6,'38.10....  
Busse Rhythm (10-22-38).....Oct. 7,'38f.10....  
Easy on the Ice A7-13  
(6-18-38) .....June 3,'38.10....  
H. King's Orch.-S. Foster  
Hall's Holiday (4-23-38)  
A7-11 .....Apr. 8,'38.10....  
George Hall and Orch.  
Lights! Action! Lucas!  
(9-10-38) .....Sept. 2,'38f.10....  
Clyde Lucas and Orch.  
Moments of Charm  
(8-13-38) A8-1 .....Aug. 5,'38f.10....  
P. Spitalny & Girl Orch.  
Queens of the Air (7-23-38)  
A7-14 .....July 8,'38.11....  
Vincent Lopez  
Star Reporter, No. 3  
A7-10 .....Mar. 11,'38.....

## PARAGRAPHS

Bike Parade V7-10.....Apr. 22,'38.10....  
Crime Fighters V7-11  
(6-4-38) .....May 20,'38.10....  
Find What's Wrong  
(7-9-38) V7-12 .....June 17,'38.10....  
Jungle Glimpses (color)  
V7-9 .....Mar. 25,'38.10....  
Mildewed Melodramas  
(10-15-38) .....Sept. 9,'38f.11....  
Rube Goldberg's Travelgab  
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New Comer, The 9504.....Oct. 21,'38f.1 rl..  
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9505 .....Nov. 4,'38f.1 rl..  
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**GDING PLACES WITH LOWELL THOMAS**  
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No. 48 2379.....Apr. 11,'38..9....  
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No. 50 (4-30-38) 2381...May 9,'38..9....  
No. 51 (6-11-38) 2382...June 13,'38.10....  
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No. 54 3352.....Sept. 12,'38f.9½..  
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No. 56 3354.....Nov. 14,'38f. ....  
No. 57 3355.....Nov. 28,'38f. ....



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<b>LANTZ CARTUNES</b>			<b>Stocks and Blondes 3023...</b>			<b>Clyde Lucas and Orch.</b>			<b>Resorts and Quaint Towns of the Blue Coast</b>		
Barnyard Romeo (8-20-38)			Gene Lockhart	21,'38..2 rls.		3715	June 18,'38..1 rl.		(5-21-38)	July 15,'38 10 1/2...	
2291	Aug. 1,'38..7....		Out Where the Stars Begin			Don Bestor and Orch.			Rio de Janeiro (8-13-38)	Aug. 15,'38 10....	
Big Cat and the Little			3004	May 28,'38..2 rls.		3716	July 9,'38..1 rl.		Singapore (2-26-38)	May 15,'38 11....	
Mousie, The (10-15-38)			Evelyn Tawli-Jeffrey Lynn			Saturday Night Swing Club			Venice (8-13-38)	Aug. 15,'38 10....	
2293	Aug. 15,'38 7....		Prisoner of Swing 3012...	June 11,'38..2 rls.		3717	July 30,'38..1 rl.		Voyage to Cebu (7-2-38)	July 15,'38 9....	
Cat and the Bell, The			Hal LeRoy			Clyde McCoy and Orch.			<b>G.P.O. FILM UNIT</b>		
3241	Oct. 3,'38 7....		Rise and Sing 3029...	June 25,'38..2 rls.		3718	Aug. 20,'38..1 rl.		North Sea (7-9-38)		
Cheese Mappers (7-2-38)			Cross and Dunn			Larry Clinton and Orch.			<b>HOFFBERG</b>		
2288	July 4,'38..7....		Rainbow's End (7-23-38)			4701	Sept. 3,'38 1 rl.		Trailing the Jaguar		
Feed the Kitty 2281...	Mar. 14,'38..7....		3017	July 2,'38 22....		Ray Kinney and Hawaiians			(7-2-38)	July 15,'38 28....	
Ghost Town Frolics 2294...	Sept. 5,'38..7....		Eddie Peabody			4702	Oct. 1,'38 1....		<b>LENAUER</b>		
Happy Scouts (7-2-38)			My Pop 3024...	July 16,'38..2 rls.		Merle Kendrick & Orch.			Datelines (6-18-38)		8....
2395	June 20,'38..7....		Henry Armetta			(10-22-38) 4704	Nov. 12,'38 10....		<b>REGAL</b>		
Man Hunt (2-26-38) 2278...	Feb. 7,'38..7....		Sons of the Plains			Music with a Smile			Youth Marches On		
Movie Phony News 2285...	May 30,'38..7....		(7-23-38) 3006	July 30,'38 19....		(7-30-38)	10....		(9-24-38)	Sept. 24,'38 20....	
Nellie, The Indian Chief's			Mauch Twins			"Happy" Felton & Orch.			<b>SACK</b>		
Daughter (6-4-38) 2286...	June 6,'38..7....		Up in Lights 3018...	Aug. 13,'38..2 rls.		<b>MERRIE MELODIES</b>			(with Negro Cast)		
Nellie, the Sewing Machine			Pat Rooney			(In Color)			Brown Gravey	July 30,'38 21....	
Girl (5-14-38) 2282...	Aug. 11,'38..7 1/2....		There Goes the Bride 3030...	Aug. 27,'38..2 rls.		No. 53—Sneezing Weasel,			Framing of the Shrew, The	July 30,'38 19....	
Pixie Land 2295...	Sept. 12,'38..7....		Fifi D'Orsay			(2-26-38) 3409	Mar. 12,'38..7....		Lady Fare, The	July 30,'38 20....	
Problem Child, The			Zero Girl 4009...	Sept. 3,'38 2 rls.		No. 54—A Star Is Hatched			Melancholy Dame, The	July 30,'38 19....	
(5-14-38) 2284...	May 16,'38..7....		Evelyn Chandler			3410	Apr. 2,'38....		Music Hath Harms	July 30,'38 21....	
Queen's Kittens 2292...	Aug. 8,'38..7....		Campus Cinderella 4001...	Sept. 17,'38 2 rls.		No. 55—Penguin Parade			Off in the Silly Night	July 30,'38 20....	
Rabbit Hunt 3242	Oct. 17,'38 7....		Johnnie Davis			(4-30-38) 3411	Apr. 23,'38..7....		Old Black Joe	Sept. 15,'38 17....	
Sailor Mouse, The 3243...	Nov. 7,'38 7....		Murder with Reservations			No. 56—Now That Summer			On a Plantation	Sept. 1,'38 20....	
Silly Seals (8-27-38) 2290...	July 25,'38..7....		4010	Sept. 24,'38 2 rls.		Is Gone 3412...	May 14,'38..1 rl.		Pickin' Cotton	Oct. 1,'38 8....	
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Yokel Boy Makes Good			4011	Oct. 8,'38 22....		No. 58—Katnip Kollege			Welcome Home	Sept. 1,'38 10....	
(3-12-38) 2279	Feb. 21,'38..7....		Two Shadows 4012...	Oct. 22,'38 2 rls.		3414	June 11,'38..1 rl.		<b>SCREEN MEMORIES</b>		
Voodoo In Harlem (7-9-38)			Knigh Is Young, The 4013...	Oct. 29,'38 2 rls.		No. 59—Have You Got Any			Memory Lingers On, The		
2289	July 18,'38..7....		Hal Le Roy			Castles 3415	June 25,'38..1 rl.		(8-13-38)		9....
<b>MENTONE MUSICAL COMEDIES</b>			Declaration of Independence,			No. 60—Love and Curses			<b>SERIALS</b>		
Beauty Shoppe (8-27-38)			The (10-15-38)	Nov. 26,'38 18....		(7-23-38) 3416	July 9,'38..7....		12 Episodes Each Unless Otherwise Specified		
3222	Sept. 28,'38 19 1/2....		John Lital (color)			No. 61—Cinderella Meets			<b>COLUMBIA</b>		
Imogene Coca			<b>COLOR PARADE</b>			Fella (7-23-38) 3417...	July 23,'38..7....		Title	Rel. Date	Min.
Down on the Barn			Miracles of Sport 4601...	Sept. 10,'38 1 rl.		No. 62—The Major Lied			Great Adventures of Wild		
(2-26-38) 2167	Feb. 23,'38 17....		China Today 4602...	Oct. 1,'38 1....		'Til Dawn 3418...	Aug. 13,'38..1 rl.		Bill Hickok (7-23-38)	June 30,'38 20....	
Billy Jones-Ernie Hare			<b>COLORTOUR ADVENTURE</b>			No. 63—A Lad-In Bagdag			(15 episodes)		(each)
Fits and Benefits 2173...	July 27,'38 19....		(In Color)			3419	.....1 rl.		Gordon Elliott-Kermit Maynard		
York and King			What the World Makes			No. 64—Cracked Ice 3420...	.....1 rl.		Overland with Kit Carson..		
High Jack N' the Show			3502	Mar. 12,'38..1 rl.		No. 65—A Feud There Was			Bill Elliott		
(5-21-38) 2170	May 18,'38 17....		Crossroads of the Orient			4501	Sept. 24,'38 1 rl.		Secret of Treasure Island,		
(James Barton)			(4-30-38) 3508	Apr. 2,'38..1 rl.		No. 66—Little Pancho			The (4-9-38) 8160...	Mar. 17,'38 19....	
Latin Hi-Hattin'			Toradja Land 3510...	Apr. 30,'38..1 rl.		Vanilla (10-22-38) 4502...	Oct. 8,'38 7....		Don Terry-Gwen Gaze		(each)
(4-30-38) 2169	Apr. 27,'38 17....		Pearl of the East 3509...	May 21,'38..1 rl.		No. 67—Johnny Smith and			(15 episodes)		
Dorothy Stone-			Mechanix Illustrated			Poker Huntas 4503...	Oct. 22,'38 1 rl.		Spider's Web, The 9120..		
Chas. Collins			(7-23-38) 3511	June 4,'38 10....		<b>PICTORIAL REVUES</b>			9120	Oct. 22,'38 1....	
Music and Flowers			Isles of Enchantment 3512...	June 25,'38..1 rl.		No. 7—Dogs—Billiard—			Warren Hull-Iris Meredith		(15 chapters)
(5-21-38) 2171	June 15,'38 19....		Hermit Kingdom 3513...	Aug. 27,'38..1 rl.		Lithography 3807...	Mar. 5,'38 10....		<b>REPUBLIC</b>		
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Patio Serenade 3224...	Nov. 16,'38 17....		"YOUR TRUE ADVENTURE"			Bowling 3808	Apr. 2,'38..1 rl.		Dick Tracy Returns		
Tito Coral-Armda			Shopgirl's Evidence 3307...	Mar. 19,'38....		No. 9—Silverware—Ice			(8-6-38) 7201	Aug. 20,'38 16....	
Rhythm Cafe 3221...	Sept. 7,'38 20....		Dear Old Dad 3308...	Apr. 16,'38 12....		Boating (4-23-38) 3809...	Apr. 30,'38 10....		Ralph Byrd-Lynn Roberts		(each)
Virginia Verrill			Wanderlust 3309	May 14,'38..1 rl.		No. 10—Beavers—Polo—			(15 episodes)		
Side Show Fakir 3223...	Oct. 12,'38 20....		Dream Comes True, A 3310...	June 6,'38..1 rl.		Woolens 3810	June 4,'38..1 rl.		Fighting Devil Dogs, The		
Clyde Hager-Charloeters			Fighting Judge, The			No. 11—Plastics—Perfume			7501 (5-28-38)	May 28,'38 18....	
Somewhere in Paris			(8-6-38) 3311	July 2,'38 13....		3811	July 9,'38..1 rl.		Lee Powell-Herman Brix		(each)
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J. Harold Murray			3312	July 23,'38 14....		Ing—Furs 3812...	Aug. 13,'38..1 rl.		H. Brix-J. Martin-Malo		
Stars and Stripes (7-2-38)			Trapped Underground 3313...	Aug. 20,'38..1 rl.		<b>TECHNICOLOR SPECIALS</b>			7301	Dec. 3,'38....	
2172	July 6,'38 17 1/2....		Identified 4301	Sept. 17,'38 1 rl.		Pow Wow 4401...	Oct. 1,'38 1....		Lone Ranger, The 7401		
Ed. East-Ralph Dumke			Defying Death 4303...	Oct. 15,'38 1 rl.		Immortal Brush (10-22-38)			(2-5-38)	Feb. 12,'38 18....	
<b>STRANGER THAN FICTION SERIES</b>			Toils of the Law 4302...	Nov. 12,'38 1 rl.		4402	Nov. 19,'38 9....		Lee Powell-Herman Brix		(each)
No. 47—Novelty 2391	Mar. 14,'38..9....		<b>LOONEY TUNES</b>			<b>VITAPHONE VARIETIES</b>			(15 episodes)		
No. 48—Novelty 2392	Apr. 4,'38..8 1/2....		No. 48—What Price Porky			Vitaphone Gambols 3907...	Mar. 19,'38..1 rl.		Flash Gordon's Trip to		
No. 49—Novelty (5-7-38)			3607	Feb. 26,'38....		Chaz. Chase			Mars (2-19-38) 2581...	Mar. 21,'38 20....	
2393	Apr. 18,'38..8 1/2....		No. 49—Porky's Phoney			Mr. & Mrs. Jesse Crawford			Larry Grabbe-Jean Rogers		(each)
No. 50—Novelty 2394...	May 2,'38..9....		Express (2-26-38) 3608...	Mar. 19,'38 11....		3909	Apr. 9,'38..9....		(15 episodes)		
No. 51—Novelty (6-11-38)			No. 50—Porky's Five and			Juggling Fool, The 3910...	May 14,'38..1 rl.		(Exploitation: July 16,'38, p. 86.)		
2395	June 6,'38..9....		Ten 3609	Apr. 16,'38....		Bobby May			Lone Ranger Returns...	Jan. 25,'39 1....	
No. 52—Novelty (7-2-38)			No. 51—Porky's Hare Hunt			Vitaphone Capers 3911...	June 18,'38..1 rl.		Lone Ranger—Silver		(15 episodes)
2396	June 20,'38..9....		3610	Apr. 30,'38....		Swing Cat's Jamboree			<b>UNIVERSAL</b>		
No. 53—Novelty 3364...	Aug. 29,'38 9....		No. 52—Injun Trouble			(7-9-38) 3912	Aug. 6,'38..8....		Title	Rel. Date	Min.
No. 54—Novelty 3365...	Sept. 19,'38 9....		3611	May 21,'38..1 rl.		Louis Prima and Orch.			Eagle Scout 3781-92...		
No. 55—Novelty (10-8-38)			No. 53—Porky the Fire-			The Great Library Misery			Jackie Cooper-Vandell Darr		
3366	Oct. 10,'38 9 1/2....		man 3612	June 4,'38..1 rl.		4901	Sept. 10,'38 1 rl.		Buck Rogers 3881-92		
No. 56 3367	Nov. 21,'38 1....		No. 54—Porky's Party			Table Manners 4902	Oct. 15,'38 1 rl.		Larry Crabbe		
No. 57 3368	Dec. 5,'38 1....		3613	June 25,'38..1 rl.		<b>OTHER PRODUCT</b>			Flaming Frontiers		
<b>UNIVERSAL SPECIAL</b>			No. 55—Porky's Spring			Title	Rel. Date	Min.	(6-4-38) 3581-95...	July 5,'38 20....	
Breathless Moments			Planting (7-9-38) 3614...	July 16,'38..7....		DEVLIN			Johnny Mack Brown-E. Hansen		(each)
(2-26-38) 2160	Feb. 28,'38 19....		No. 56—Porky and Daffy			Ancient Cities of Southern			Flash Gordon's Trip to		
<b>VITAPHONE</b>			(7-30-38) 3615	Aug. 6,'38..7....		France (8-13-38)	Aug. 15,'38 10....		Mars (2-19-38) 2581...	Mar. 21,'38 20....	
Title	Rel. Date	Min.	No. 57—Wholly Smoke			Beautiful and Gay Budapest			Larry Grabbe-Jean Rogers		(each)
<b>BROADWAY BRIEVITIES</b>			3616	Aug. 27,'38..1 rl.		(5-14-38)	June 15,'38 10 1/2....		(15 episodes)		
Little Me 3010...	Mar. 5,'38..2 rls.		No. 58—Porky In Wacky-			Fabulous Marseilles			(Exploitation: Sept. 3,'38, p. 59.)		
Winl Shaw			land 4801	Sept. 24,'38 1 rl.		(6-8-38)	June 15,'38 10 1/2....		Red Barry (10-8-38)		
Romance of Louisiana 3005...	Mar. 12,'38..2 rls.		No. 59—Porky's Naughty			Historic Sites, Normandy			3681-3792	Oct. 18,'38 20....	
Addison Richards			Nephew 4802	Oct. 15,'38 1 rl.		Coast (6-25-38)	June 15,'38 10 1/2....		Buster Crabbe-Frances Robinson		(cash)
Under the Wire 3022...	Mar. 26,'38..2 rls.		<b>MELODY MASTERS</b>			Hong Kong, Gateway to			(11-27-37) 2881		
Joe and Asbestos			Benny Meroff and Orch.			China (2-19-38)	May 15,'38 11....				
Got a Match 3016...	Apr. 9,'38..2 rls.		3707	Mar. 5,'38..1 rl.		Makassar (8-6-38)	Aug. 15,'38 10....				
Joan Abbott			Mike Riley and Orch. 3711...	Mar. 26,'38..1 rl.		Manila (2-26-38)	May 15,'38 11....				
Held That Ball 3028...	Apr. 23,'38..2 rls.		Rubino and His Violin...			Old Towns of Normandy					
Presser Sisters			3712	Apr. 16,'38 10....		(4-9-38)	July 15,'38 10....				
Forget-Me-Knots 3011...	May 7,'38..2 rls.		Carl "Deacon" Moore and								
Bernice Claire			Orch. 3713	May 7,'38..1 rl.							
			Freddie Rich and Orch.								
			3714	May 28,'38..1 rl.							



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 131

Conducted by

F. H. RICHARDSON

Question No. 131 was: (A) What is the crater? How is it formed? (B) Describe the craters of various types of arc and the effect of each kind.

The following made acceptable answers: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; W. R. Limmroth; D. and W. Porter; G. H. Payne; J. A. Zachritz; W. Schoeneman; M. and J. Devoy; C. A. Whitlock; G. Burdis; M. B. Stout; R. W. Groton; G. Thompson; T. W. Redhouse; F. E. Dorp and H. A. Ames; C. Umphrey; F. H., S. and P. Dalbey; L. F. and G. Brown; E. Exline; D. A. Shea and H. T. Plum; M. R. Robinson and L. A. Beachwood; T. and W. Turk; W. Winkler and R. R. Robbins; S. True; P. and L. Felt; G. L. Baxter; G. L. Goss; L. E. Dodson and H. H. Todd; K. Irwin; A. and B. Richardson; M. and B. Walker; S. T. Adams; J. C. Lathrope; T. D. Brady; I. Bailey; G. L. Baxter; H. T. Watkins and N. S. Reid; F. W. Brandenburg; P. Somers; M. A. Ordell and L. B. Daniels; E. Lomax; M. F. Brown and R. Davis; W. B. Hennesy; S. E. Billings; A. C. Greene; M. Samuels and P. L. Goldstein; L. D. Tomlinson; G. T. Jones, A. Leonard and E. Willoby; C. H. Lowrie; D. R. Spencer; L. Day and W. S. Samuels; R. R. Jacobs and B. B. Hornstein; T. S. Anderson; T. L. Ward and W. Jones; H. Bunker; H. M. Jackson and B. L. Morris; B. B. Kent; D. N. Logman; E. and F. Wentworth; P. Slobodny; S. L. Logan; J. R. Davidson and W. R. Matthews; S. M. Robbins; W. V. Henderson; H. K. Luissier; K. L. Brant; A. W. Baxter and J. M. Kelner; W. S. Maxwell; L. M. Richardson; C. Hawken; W. R. Allen and M. Samuels; H. T. Steele; M. D. McGuire.

Replying to Section A, G. E. Doe says, "The theory now accepted by electrical engineers is that current passes or 'flows' from negative to positive. After passing through the relative high resistance of the arc stream the current impacts (shall we say) the positive carbon tip with such terrific energy, power or what have we, that the material (carbon) composing the positive electrode is, by the energy (or perhaps friction would fit better), raised to the temperature at which carbon is volatilized—transformed into gas, or we might perhaps say it is burned.

The current flow is more dense at the center of the arc stream, decreasing gradually toward its outer edge. Naturally under this condition the carbon volatilization, consumption, rate of burning or what have you is most rapid at the center of the arc stream impact, hence a saucer-like depression is formed in the positive carbon tip or end, and this is, by common consent, designated the 'crater.' It appears, in relatively re-

### BLUEBOOK SCHOOL QUESTION NO. 137

(A) Having computed the candle-power light production resulting from any given amperage, upon what would you base estimate of the proportion that is useful?

(B) At what points and, in each instance, for what reason is light wasted or absorbed between the face of the collector condenser lens, or reflecting mirror, and the front lens of the projection lens?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

stricted area, on both carbons if the current be a.c."

Which seems to me to be an almost if not wholly perfect description or definition of the electric arc crater.

(B) Careful examination of all the great mass of answers shows that of W. R. Prater, a projectionist of the city of Palouse, Wash., to stand out in advance of any other. My compliments, Brother Prater. He says:

"In general all craters of d.c. arcs are similar in shape, being approximately circular [Save for the old style d.c. projection arc.—F.H.R.] and more or less increasingly depressed from rim to center.

"The crater of the old style vertical trim d.c. arc is quite shallow and oval-shaped. It could not be made to face the collector lens squarely, though this condition might be approximated by advancing the negative until the crater was forced to burn as far as possible on the front side of the positive carbon tip. This necessary action tended to form an oval-shaped crater, the longest diameter vertical.

"The crater of the low-intensity d.c. arc using the horizontal trim, or at least with the positive carbon located horizontally, is also shallow and slightly oval. Its proper position is slightly above center of the negative carbon tip, because of the fact that the tendency of heat acting in free air is to rise, hence the action of the intensely hot arc stream is not quite horizontal. However, by proper adjustment this action may be very largely overcome, and the crater made to face the collector element center very close to squarely.

"The crater of the high-intensity d.c. arc has its center more deeply depressed, with the side walls thereof sloped much more steeply than is the case with other types of

arc. It is in fact more in the form of a tiny cup than of a saucer. This makes it possible, by proper adjustment, to cause the arc stream to confine a considerable amount of the highly luminous gas within the crater, with the result that more brilliant light is emitted. Moreover, the rotation for the positive carbon serves to maintain perfect roundness of the crater and perfect evenness of depth of the crater rim at all points.

"Like the high-intensity arc having a rotating carbon, the H. I. arc with non-rotating carbon is deep, but has its upper lip burned away somewhat more deeply than its lower edge. It is carried somewhat above the center of the negative tip for reasons explained under the low-intensity description. As in the case of the horizontal-trim low-intensity, the crater can, by this procedure, be made to face the collector very close to squarely, and the recession of the upper lip be very largely overcome.

"In a.c. arcs, since each carbon is alternately positive and negative the same type of very small, saucer-shaped crater is burned on each carbon. With the old style a.c. vertical trim the craters were approximately round, the depression of their floor but slight. They frequently were rather irregular in form. The craters being so small, with a large body of relatively cool carbon in close proximity, only a very small thickness of the crater floor reached volatilization temperature. For this, the necessary very short length of the arc and other reasons, the light made available for use by the collector per ampere of current flow was relatively small as compared with the d.c. arc.

"The craters of the newer style a.c. arc are not only larger than were those of the old style, but the faces of both carbons burn to an almost spherical point, there being little or no depression, as in other types of arc. It therefore is possible for the collector element to pick up a much greater percentage of the light produced by this style than from the older one."

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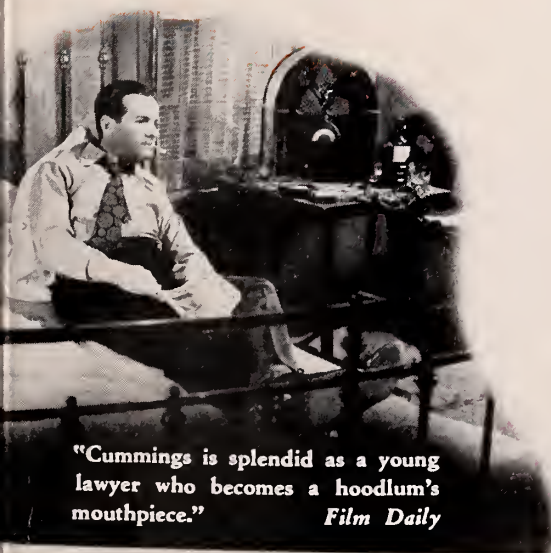
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